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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS US

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Growing use of back-to-back commercials studied—p. 36

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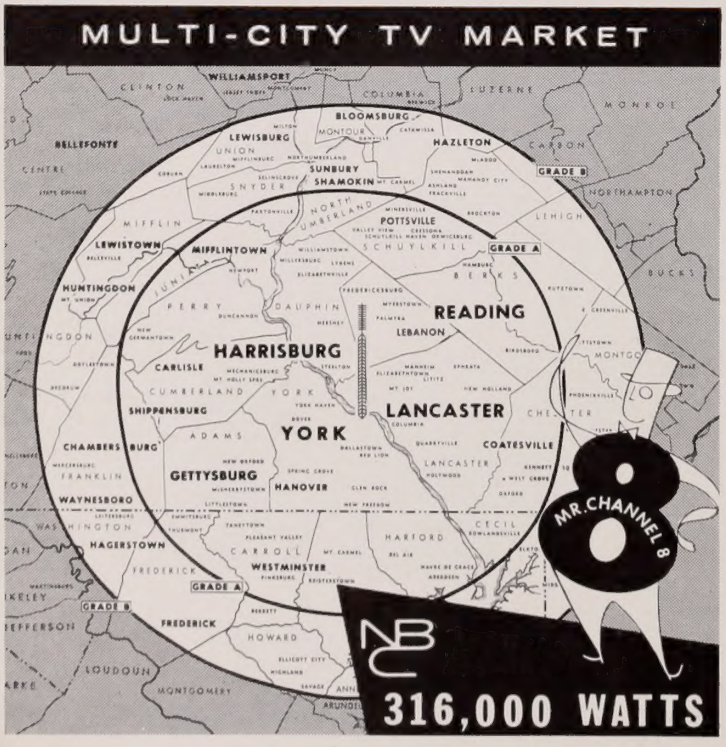


WBAL-TV NBC BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.





Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION · Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisco

Rise order modified: Rise's controversial shaving cream commercial received a modified cease and desist order last week from the FTC, which accommodates tv mock-up use. FTC's original order against Carter products for false disparagement of competing products, and deceptive demonstration, was toned down at the behest of the Fifth Circuit Court of Appeals. The court said FTC demand for show of only "genuine or accurate" characteristics of products could be interpreted as discouraging use of ordinary and photographically necessary mock-ups on tv. FTC took out the word "genuine" and left requirement at "accurate comparison." Also at court suggestion, the commission's citing of N. Y. agency Sullivan, Stauffer, Colwell and Bayles, Inc., is limited to Carter products. The court agreed with the FTC that the Rise commercial presented competing products unfairly by a water-and-foam mock-up that collapsed at once, and did not mirror true qualities in rival creams.

Drug firm expands: Norwich Pharmacal plans to step up advertising and promotion for its just-acquired subsidiary, the Chloraseptic Company of Washington, D.C. Norwich acquired all of the capital stock of the professional pharmaceuticals manufacturer for about $4 million. Most important product of Chloraseptic is an oral anesthetic and alkaline antiseptic marketed under the trademark Chloraseptic. While the new acquisition will remain intact and operate as a wholly owned subsidiary of the parent company, the expanded program of advertising and professional detailing will be carried out by the Eaton Laboratories Division of Norwich.

WNEW sales topper: Richard Kelliher has been named sales manager of WNEW Radio, New York. He was formerly manager of the Chicago office of Metro Radio Sales, Metromedia-owned rep. Appointment is effective 6 January.

Johnson assures access: President Johnson gave further indication last week that he is as pro-broadcast as was his predecessor. In response to a letter from Ben Strouse, president and general manager of WWDC, Washington, D. C., the President assured that the same arrangements permitting access to independent broadcasters, that prevailed during President Kennedy's administration, will prevail during his. As Strouse noted in his letter, in January 1961 a group of independent broadcasters met with Pierre Salinger and developed a plan for independent station coverage of the President which has continued since. Presidential news conferences and speeches are picked up by WWDC or the Westinghouse station and made available to all independents nationwide, either by direct pickup from WWDC (FM), or by patching in to their loop.

CBS News Fellowships: The eighth annual competition for eight CBS Foundation News Fellowships offered at Columbia University for the academic year 1964-65 is now open. Applications will be accepted until 29 February with the winners to be announced in April. Grants average about $8,000 apiece. Entries are invited from news and public affairs staff employees of CBS News, CBS owned stations, CBS affiliates, non-commercial educational stations, and from teachers of courses in news and public affairs techniques in colleges and universities. In the first seven years of the program, more than 700 completed applications have been received, and Fellowships have been awarded to 56 representatives of the broadcast journalism field working in 25 states and three foreign countries.

Elevation to v. p.'s: Four account supervisors in the Chicago office of Foote, Cone & Belding have been elected v. p.'s of the agency. They are George L. DeBeer, John H. Giroux, Edward W. Hobler, and Philip A. Leekley.

Q. What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A. SPONSOR!*

** We'd love to give you full details. When?*

CALENDAR

The when and where of coming events
6 January 1964

JANUARY

National Retail Merchants Assn., 53rd annual convention on "The Challenge of National Growth," Statler Hilton Hotel, N. Y. (6-9)

National Academy of Television Arts and Sciences, "tools of the trade" demonstration series, CBS Studio 50, New York (8)

International Radio and Television Society, first newsmaker of the year (8); first of a series of seven production workshops, Waldorf-Astoria, New York (9)

Florida Assn. of Broadcasters, mid-winter conference and directors' meeting. Guest speakers are NAB vice president for government affairs Paul Comstock, and director-chairman of the Florida Development Commission Wendell Jarrard, also Raymond E. Carow, president of the Georgia Assn. of Broadcasters, Panama City, Florida (10-11)

National Academy of Television Arts and Sciences, dinner and show for the New York chapter, Americana Hotel, New York (17)

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

Advertising Federation of America, mid-winter conference, Statler-Hilton Hotel, Washington, D. C. (4-5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Minnesota Associated Press Broadcasters Assn., meeting, Minneapolis (6)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Directors Guild of America, annual awards dinner, Beverly Hilton Hotel, Hollywood; Waldorf Astoria Hotel, New York (22)

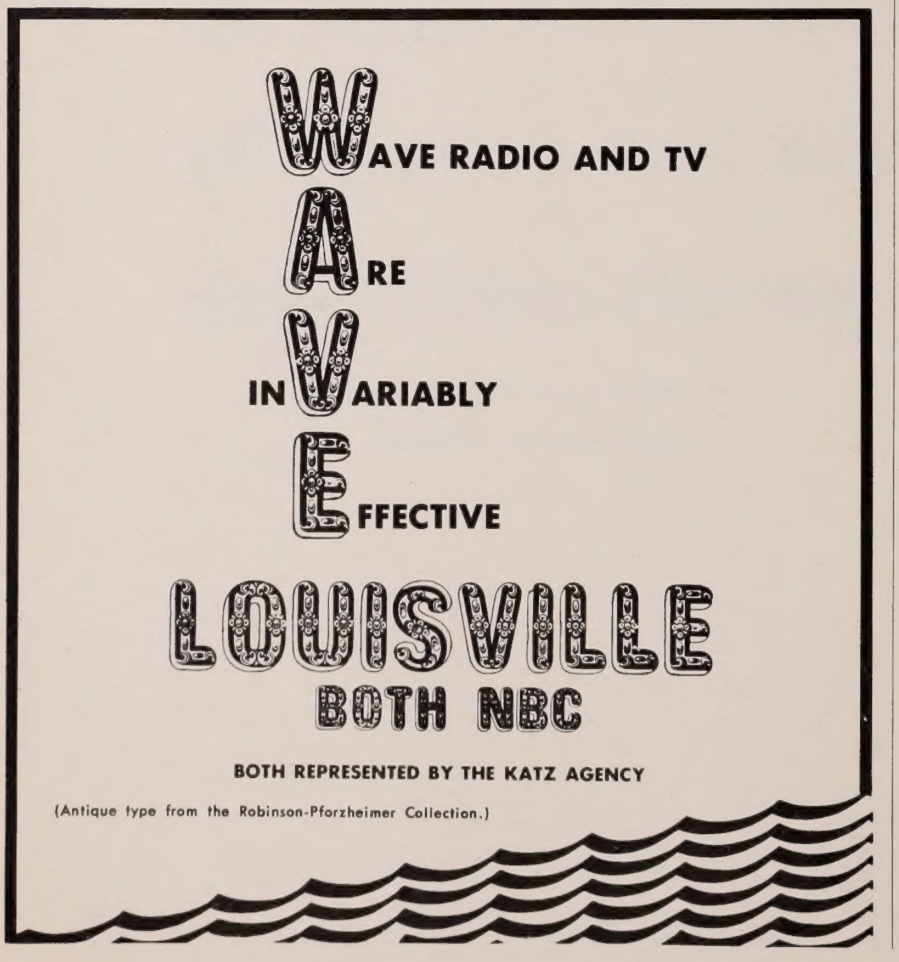
International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)



Mid-season program shuffles are already taking place at all three tv networks.
Here are some already a fact, or in the works:

• *ABC TV* — There's a shakeup due in mid-February in early-evening Friday scheduling. *77 Sunset Strip*, a once-powerful show which lost much of its touch under the Jack Webb regime at Warner Brothers, is due to shift out of the 7:30-8:30 p.m. slot and into a rerun cycle on another night. Galloping in to replace *77* will be *Destry*, an hour-long oater starring John Gavin and produced by Revue Studios, largest telefilm supplier to the networks. Eight sponsors are lined up for participations.

• *CBS TV* — The nighttime CBS schedule has proved as durable in late 1963 as its predecessor schedule did in 1962. Some time-period juggling is anticipated, but the only real mid-season switch is the dropping, 18 December, of *Glynnis*, a situation comedy whose star never survived her second-rate material, in favor of *Tell It to the Camera*, another Alen Funt venture.

• *NBC TV* — Two of NBC's nighttime shows are due for the axe this month. *Harry's Girls*, a produced-in-Europe series whose background locations were not enough to overcome the paucity of foreground dialogue, fell by the wayside 3 January, replaced by the U.S. version of a British tv hit, *That Was The Week That Was* (known around NBC as "TW-3"). Also exiting, on 7 January, is *Redigo*, the budget-sized version of *Empire*, with an audience participation show in which Desilu is involved, *You Don't Say*, replacing it.

Print-media oldies are becoming more cooperative with advertisers this year.
The Metro Comic Group has broken a major precedent by allowing RCA Whirlpool to buy large-space, front-page ads appearing in 55 major market areas.

The campaign rolls 2 February in a 52-week deal. In addition to the front-page space (one-sixth pages in color), Whirlpool will be buying one-third pages on inside pages.

In several cities, the Metro Comic pages are wrapped around the outside of Sunday newspapers. Thus, Whirlpool ads will, for the first time, be seen before newspaper purchasers see the headlines. Ad expenditure is sizable, and involves "the lion's share" of the budget, says ad manager Quentin B. Garman.

Trend to self-representation by station groups in tv doesn't include Triangle outlets.
Although Triangle actively pursues purely local-level spot tv business in cities where there are Triangle sales offices, the firm's hefty national spot tv billings are placed by agencies via Blair.

Thus, Triangle does not belong in the same category as the Group W stations and the Metromedia outlets handled by Metro Broadcast Sales, as reported last week (see SPONSOR for 30 December, p. 59).

Triangle *is* on an upbeat in group identity in the same program area, much as Group W and other outlets are, with Triangle Program Sales now emerging as a growing force in the syndication field in both tv and radio.

Russian-language radio designed to shake up the Reds isn't limited to Radio Free Europe.
The American Committee for Liberation's Radio Liberty—an anti-Communist organization which aims its message at Russian nationals in the Caribbean—has been airing quarter-hour daily shows on Charlotte's WBT.

WBT has evidence, via the U.S. Navy, that Soviet ships in the Cuban and Caribbean areas are monitoring the shows, even recording and feeding some news items onto shipboard public address systems.

There's a movement afoot to put discussion of Negro problems on the NAB convention agenda. A proposal to this effect was sent last week by WLIB general manager Harry Novik to NAB's LeRoy Collins. Said Novik:

"How to reach (the American Negro) and how to keep him both as a listener and a customer is one of the major marketing problems of our time."

Novik would like to see a whole spectrum of relationship between Negroes and the broadcasting industry examined, including employment, programing, news reporting and other factors.

Importance of the Negro as a consumer market was stressed to Collins by Novik, who reminded Collins that the Negro buying power in excess of $20 billion annually at the present time is sufficient almost to make or break a product in almost every every major city.

CBS Radio Spot Sales has filled in an important hole in its U. S. coverage picture. The network-owned rep offshoot has signed a representation deal with Miami's WKAT, a Katzentine station, effective 1 February.

Addition of WKAT — which specializes in sports, news, and middle-of-the-road music — brings to 42% the segment of U. S. radio homes covered by outlets repped by CBS Radio Spot Sales. Further, it gives the rep firm a much-wanted outlet in the Southeast U. S. and a better over-all geographic balance.

The Miami market is a hot one as far as radio is concerned. Spot radio billings in the market reflected a 30% increase between 1962 and 1961. Miami is now rated as the 14th spot radio market in the country.

There continues to be an upbeat in local-level feature colorcasts in the syndication field. A good example has been on view in recent weeks in Pittsburgh. There, WTAE has been running a package of Seven Arts-distributed features, of which half are in color.

The color shows are featured on Thursday evenings, with the 70-store Thorofare supermarket chain in the Pittsburgh area picking up the tab (including color differentials). Commercials for Thorofare have also been in color, and have been produced locally.

Other syndicators, such as MGM-TV, Embassy, and Warner Brothers, have also been offering filmed-in-color features to stations equipped with color film transmission facilities, and between 50 and 75 stations in the U. S. are now regularly televising full-color feature films.

One of tv's most steam-heated press agents is enlisting a new weapon: invisible ink. Joe Wolhandler, under contract to J. Walter Thompson and Ford Motor to handle publicity-promotion for *Hazel*, has uncorked the following gimmick:

A blank postcard, bearing only instructions to wet it, is being sent to tv editors and columnists. When wet, it turns out to be a handwritten teaser starting off "Help! This time I'm in so much trouble it will take me 2 weeks to get out . . ." for the upcoming 16-&-23 January two-part episode on Hazel.

COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

What Makes the Big Ones Big?

ARTHUR R. ROSS
vice president, radio-tv creative dir.
Ketchum, MacLeod & Grove

THERE IS A LITTLE GAME that is currently popular both inside and outside advertising circles called: "Knock, knock television commercials!" On occasion, this fun-type game makes sense. Certainly it's justified in the case of liver-bile, stomach-pump, and life-along-the-alimentary-canal school of tv advertising. Also, the live stand-up-and-smile-at-the-package school. And other assorted junk! But, having just come fresh from a commercial judging session headed by Harry McMahan and having witnessed at least 30 great 1963 commercials in that session, I think it's time to call a halt to the negative criticism of tv commercials, and start analyzing more positively what makes the good commercials good.

1. *Demonstrate the product wherever possible.* No other medium can do it so dramatically, because no other medium *moves.* Excellent examples of demonstration are the Chevrolet "egg" and "cannonball" spots in which the Chevvy truck ride and durability are very memorably planted.

2. *Create a mood* for your commercials. Shun the blah and the blase and really "let loose with the emotions!" Eastman Kodak's "Can't Take That Away" commercial uses an old familiar pop tune (from an early Fred Astaire-Ginger Rogers movie) and weds it beautifully to emotionally-charged family scenes. Result: a nostalgic twinge that will sell lots of home movie film.

3. *Say less, but say it well.* If necessary, let the pictures tell the whole story. The Goodyear tire commercials do a great job in this non-verbal area. So does the new spot for the Jamaica Tourist Bureau that weaves in about fifty exotic far-away-island shots in 60 seconds to a hypnotic drumbeat soundtrack. Great! Makes me want to go back to Dunn's River Falls like a salmon heading upstream for you-know-what.

4. *Be different.* Ford's pre-announcement "Parade" with its kookie animation does a fine job of teasing the new automobiles without showing a single rolling shot of the car. It's fun to watch, but there's a strong "wait and see the new cars" message that comes through after you're all through laughing.

5. *Don't be afraid to show the product.* Allerest's "Sneezing Bottle" commercial features the product all the way, but does it very interestingly. That, of course, is the name of the game: be interesting!

6. *Be creative with your sound track,* whether it's verbal or not. With all due respect to art directors everywhere, (including George Lois,) pictures are not *all* when it comes to making effective tv spots. The audio should "sing" too. Ford's "Night Ride" commercial does it nicely with mood music, Alcoa's "Sounds" with electronic effects, Foremost Dairy's "Milk" with natural sounds, and Lucky Strike's "Separate the Men from the Boys" with an outstanding jingle.

7. *Be selective in casting.* Whoever chose the gal who does the voice over narration for Betty Crocker's line of exotic foods should be given a medal. She turns a good commercial into a great one. Ditto for Edie Adams and Muriel Cigars.

8. Try to come up with *technical innovations* that enhance your story. A good case in point is Van Praag's new Astro-Vision that takes a workmanlike Valiant commercial and literally "stretches" it into something very exciting visually.

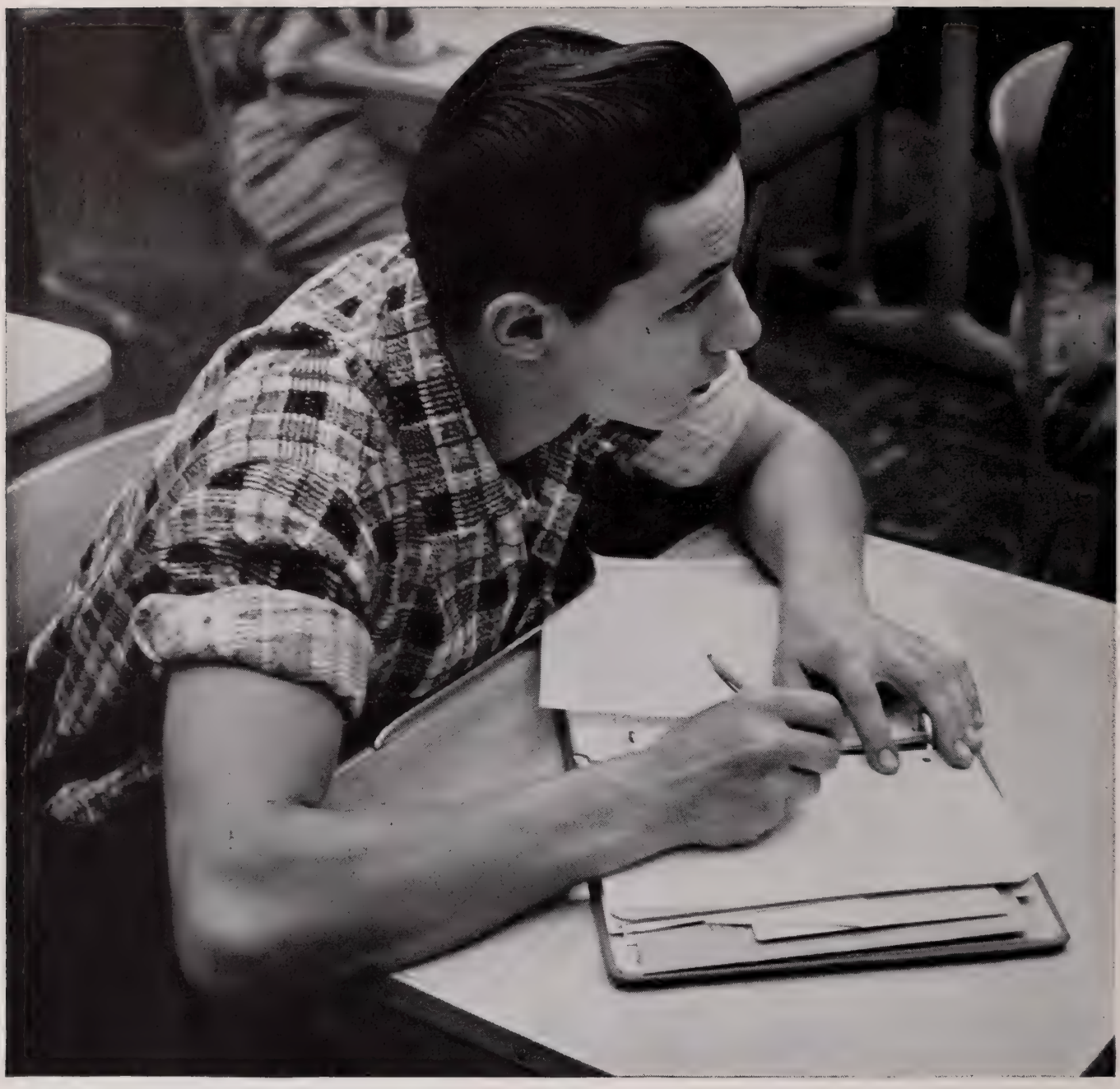
9. *Constantly experiment.* There are limitless things you can do with motion picture film, if you have the time, patience, and fervor to constantly rework your materials. *Creative editing,* for example, turned a brilliant copy idea for Birdseye Frozen Foods into a magnificent attention getting film. Birdseye's "Quiet Corner" is an outstanding example of the quick cut technique. Sergei Eisenstein would have been proud to see his cinematic theories so expertly executed.

10. *Be human!* People like to see and listen to things about people. It's only human. Kodak's "Little Boy in the Woods" commercial, Ritz Crackers' "Couple in the Dark," Cheerios' "It's for Grownups," (Stan Freeberg is a people-type comedy writer,) Johnson and Johnson's "Little Boy on the Beach," and last year's Pepsi-Cola series all prove the adage: *people sell people!*

These represent the cream of creativity in advertising today—advertising that's compelling to watch, stimulating, informative, believable, clever, and in good taste. In most cases the commercials are every bit as good as the shows they are displayed in, and as the gal in the Betty Crocker commercials would say, ". . . maybe better." ■



ARTHUR ROSS *helped introduce the "new school" of animation to tv commercials, was the first to adapt black-light photographic techniques to the medium, and pioneered stroboscopic film techniques for tv automotive demonstrations. As tv-radio creative group head at McCann-Erickson and eastern tv-radio director at Campbell-Ewald, he has received over a dozen Art Director awards, a "Clio" from the American TV Commercials Festival, the Grand Prix Lion of St. Mark at the Venice Festival and Grand Prize at the 1963 International Film Festival, N. Y.*



Investment Opportunity

The tools this young apprentice is learning to make will one day be used to turn out your company's products.

A great investment in time, money, effort and faith will have to go into making him productive. Every one of us has a stake in his success—and every one of us must invest something—for on the developing skills of America's young tool-makers depends the continued functioning of all industries.

You can protect your investment by joining with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U.S. Savings Bonds. The Treasury Department's Plan helps safeguard the individual liberties, and encourages the industrious and responsible attitudes so necessary for the growth of our economy and the well-being of our society.

When you bring the Payroll Savings Plan into your plant—*when you encourage your employees to enroll*—you are investing in the next generation of America's skilled craftsmen and technicians. You are investing in our future. In freedom itself.

Don't pass this investment opportunity by. Call your State Savings Bonds Director. Or write today to the Treasury Department, United States Savings Bonds Division, Washington, D.C., 20226.

in your plant...promote the PAYROLL SAVINGS PLAN for U.S. SAVINGS BONDS

• *The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.* •

No hits, no runs & no '63 errors

Familiar tug-o'-war in past year between Washington officialdom and broadcasting industry was a standoff although new LBJ administration may seek some change

MILDRED HALL
SPONSOR *Washington Bureau*

WASHINGTON

PAST IS PROLOGUE, history books say, but broadcasters and admen alike are hopeful that government radio/tv regulation in the new year will *not* be an outgrowth of the unfinished business holding over from cliff-hanging 1963. Much of the hope centers on what is becoming known as the "Johnson Touch" —a modified frontier with more cooperation and fewer standoffs between zealous government agency and resentful business.

This modified approach persuasively suggested in the new President's talk to agency heads in December has not yet recruited FCC's New Frontier chairman E. William Henry, who is not given to retreat—unless it is a strategic one.

Still, events in the latter months of 1963 have given the FCC chairman pause in his crusades for commercials control, local-live programing in prime time, and heavier responsibility for broadcasters in editorial and controversial programing. There was a softening in the wake of the tragic four days in November, during which broadcasters voluntarily reached an unprecedented peak of perfection.

Technically, the government-industry score at the end of the 1963 innings was zero-zero—with each side acknowledging some error, but also claiming fouls by the other. The deciding plays have yet to be made, in a new year, under a new presidential management. Radio/tv executives have noted that:

- *In the tussle over commercials cutback, FCC's right to limit was struck out by its own parent House committee. But industry has been warned that it is on sufferance to correct the commercials situation.*
- *Oren Harris predicts pay tv will take over if broadcasters don't watch the irritant aspects of advertising on the air.*
- *Sen. John Pastore of the Senate Communications Subcommittee has in effect ordered broadcasters to bring him an informal progress report on voluntary corrective action in the newly coined areas of "clutter" and "interruptiveness."*

The subject of broadcast editorials and controversial programs is also in stalemate. The FCC chairman promises more guidelines on the Fairness Doctrine, but broadcasters say please don't—and House members have ordered the agency to let Congress handle this high explosive.

The FCC's strategy to promote or pressure more local live programing in prime time has been discouraged but not dropped. Like the other two issues, this one found the commission divided throughout the year. The Omaha hearings left the score zero-zero again. Omaha praised its tv broadcasters, and Henry backed down a bit in his report, admitting that no practical purpose would be served by further local live forums.

Setbacks in these major regulatory matches, plus the loss of their sponsoring president in the November tragedy, put the new frontier



THE LBJ REGIME TAKES OVER

Lyndon B. Johnson, seen here being interviewed by ABC TV newsmen Bill Lawrence, Ed Morgan, is first President to have broadcasting background. Current Washington guessing game concerns his toughness toward broadcasters

agency heads and latter-day appointees in a confusing and disheartening position. But the 1964 playoff *could* bring surprises to both agency and broadcaster teams.

The new President has been broadcaster and businessman, but is now a President. The Presidency effects qualitative changes. Lyndon B. Johnson, particularly if he goes on to capture a full term after the 1964 tryouts, is an unknown quantity as far as broadcasters are concerned. As President, in an elective office, he could ease off or crack down on the broadcast-advertising liaison, depending on his estimate of their actions — as a President would estimate them.

The role of FCC chairman Henry looks clearer. He has shown himself to be a toe-to-toe slugger in congressional standoffs. Defeats have not silenced him or left him inactive. His announcement of unanimous agreement by members of the FCC to tighten the requirements in the program section of licensee reports—and his putting the whole matter on the public record via oral hearings, looks like a new strategic approach to at least a partial victory in his crusades.

Also, the agreement of FCC members on this seems to show a psychological swing to unity by commissioners who have disagreed with Henry's specific moves, by open dissent or disapproving silence. In the program reporting, they are on safe ground of broad public interest. There is an "overall" regulatory approach here that is more acceptable than the particularly new and detailed proposals that brought down industry and congressional brickbats.

Taking a backward look at 1963, the regulatory winter came in on the Minow "vast wasteland" hangover, and lost no time getting worse, for broadcasters. The suggestion by FCC Commissioner Lee that the NAB code might furnish criteria on commercial limits for the FCC had been voted down in November, but the opposing marginal vote would be lost when veteran Commissioner T. A. M. Craven would be replaced by frontier appointee Kenneth Cox, in March.

In January, Minow warned broadcasters to cut down on advertising, or face regulation. Minow's closest recruit, E. William Henry echoed the warning. In addition to commercials reform, Henry had already taken a stand for more local live programing and more programs for the intellectual minority. By February, Minow was known to be outward bound — and he proposed Henry as his successor.

While the commercials windup was building at the FCC, the ratings skirmish held attention during five weeks of hearings on weaknesses and discrepancies of broadcast ratings reports. Industry was to come out on top with this one, when Oren Harris, who headed the Investigations Subcommittee as well as the full Commerce Committee, decided to give broadcasters a chance to clean up their own rating troubles.

When rating hearings brought some thumps from Congressmen about lack of action by the Federal Trade Commission and by the Federal Communications Commission, both agencies issued joint warning that station puffs would henceforth get a crosscheck: any misuse of rating figures in station claims would mean trouble for the licensees.

All of it meant a tall order for NAB's Gov. LeRoy Collins, for the association's new ratings council, and its research committee. The industry breathed easier when top rating firms agreed to abide by standards and submit to impartial audit. (Outcome of this one will not be known until the House Committee takes a look at results and decides if the voluntary action is enough, probably early in 1964).

FCC was busy tabulating audience complaints on commercials, and moving toward its warning that rulemaking to limit commercial time was in the works. Cmr. E. William Henry, appointed chairman in May, was studying report of a Columbia University research authored by Prof. Gary A. Steiner and titled "The People Look at Tv." Henry was to call it the first sign of public dissatisfaction with television. The report said people were most annoyed by interruptiveness of commercials, and the greatest need was for better quality and more careful placement.

The terms "quality" and "clutter" became rallying standards for those who fought old style stopwatch



commercial limits—including NAB's Collins who had been urging upgrade of tv advertising in lieu of timetable limits. Collins got rough with cigarette commercials aimed at the young, and there was a muffled scuffle within NAB over his outspokenness.

At the NAB's April convention, outgoing FCC Chairman Minow infuriated broadcasters with a proposal first made in the FCC's Network Study report by Ashbrook Bryant. This was to make the NAB over in the image of the National Association of Securities Dealers, with powers of expulsion. NAB Code would be backed by the FCC, and membership would be compulsory.

In May came the real shocker.

FCC announced formal rulemaking to limit commercials, having found NAB Codes "ineffective." The agency lured cooperation with promise of waivers for special needs, and invited broadcasters to suggest alternatives to the NAB codes. Cmnrs. Hyde and Bartley issued scathing dissents. Ford opposed without comment, but was to become the most vociferous opponent of any limiting formula.

The broadcasters girded for action. Collins barnstormed the country and wrote to top 50 advertising agencies asking cooperation to defeat the FCC proposal. He defended the codes, but exhorted voluntary betterment. NAB Counsel Douglas Anello promised FCC a court fight. Delegates of State associations swarmed the capital. Results came fast in warnings from



FCC VS. NAB ON RATINGS

Chairman E. William Henry (l.) of FCC locked horns with broadcast industry during 1963 on subject of audience measurement accuracy, as well as on questions of commercial allowance and program practices. Defending these government onslaughts was Gov. LeRoy Collins of NAB, which established ratings council and research committee in wake of FCC probes. In 1964, however, a House Committee will view results and decide if voluntary action is really enough. Commercials problem is tabled for the moment, but is still an active issue in Washington circles

congressmen — particularly from Rep. Oren Harris and Rep. Walter Rogers—that FCC was exceeding its authority.

June began the turn of the tide in broadcast favor. Newly appointed FCC Cmnr. Lee Loevinger proclaimed himself a "moderate." He did not then, or later, ever commit himself to the newly appointed FCC chairman Henry's stand.

NAB's tv code board recognized need for flexibility approach to commercial limits, and set up percentage (17.2%) per hour for prime time to replace the minute-and-second limits per half hour. NAB board approved, but said "No" to easing of limits in non-prime time. Collins felt more change was needed in the code styling, and tried for a network - advertiser - broadcaster meet on voluntary moves. But the nets held off, claiming fear of antitrust aspects; it was six months before Collins got his meeting, with an assist from Sen. Pastore.

Forewarning of Rep. Rogers' move to stop FCC's swing at commercial limits rule came when the Communications Subcommittee held hearings on rights of candidates who were the subject of broadcast editorializing. The gathering wrath of the congressmen came out in demands that FCC stop "legislating" and stay within its statutory authority. Congress would make this type of decision, on commercials and on what constitutes "fairness" in broadcast controversy, Henry was told. This will be one of 1964's major problems for broadcasters, infinitely complicated by the civil rights schism, and coming electoral battles.

By the end of August, Rep. Roger's bill to bar FCC rulemaking on commercial time limits was up for hearing. By September, the standoff between the commission and the Commerce Committee was on. Committee Chairman Oren Harris openly warned FCC away from the rulemaking. The FCC chairman, in a New York speech, told broadcasters not to expect commercials problem to go away. "We mean it," said Henry of the declared rulemaking. Bravely enough, the commission announced its 9 Dec. oral hearing on commercial limits avowedly to get some broad "guidelines" for its existing but vague policy on overcommercialization. It was a lost cause.

In November, the Rogers hearings went over the FCC like a steamroller, ignored its request for a hold-off on the legislation until after the oral hearings. Committee members vied with broadcast witnesses in blasting the new incursion of the FCC into the private enterprise aspects of broadcasting. Only Rep. Moss backed the FCC Chairman, but he was absent from the hearings, and had little to say until he and a minority of six members dissented from the committee majority report in December. Said Moss and his coterie at that time: FCC does and should have the authority to rule on commercial limits; outlawing that authority (on which the commission was itself unanimously agreed) leaves the public with no protection at all from overcommercialization.

The horror that shook the nation in November seemed to tumble all these considerations like a house of cards.

In the aftermath, the nightmare glare of the tragedy gave broadcasters their most heroic role and brought an end to some of the hard-hitting aspects of the New Frontier. With a new President, some of the fire was taken out of FCC Chairman Henry's crusades.

Henry was a milder, but far from crushed broadcast taskmaster at the 9 Dec. oral hearings. He was frankly and admittedly stumped by the problem of trying to find blanket criteria for diverse commercial needs of stations ranging from giant to pygmy size.

But the mildness did not mean forfeit. The program reporting hearings open another door to approach the licensee on his schedules of commercials; his community service; his handling of editorial and controversial programing. The reports, it was noted in the announcement, swing considerable weight at renewal time. It was conservative Cmnr. Hyde during the 9 Dec. hearings who pointed out that FCC's greatest power lies in the check of performance and promise at renewal time.

Henry has promised to stay for his full 7-year tenure. It is not likely that it will be a static one—even with the braking action of a new administrative outlook. ■

Flavor of tv dominates Campbell's secret recipe

More than half of each million-dollar cup in consumer ad mixture is network and spot television, salted well with unmeasured radio





A salient note in the consumer blend is registered by Campbell Soup's network talent. Lassie and Donna Reed work for all products

NOTHING is so public as advertising. Yet from the hundred-thousand impressions every human receives every day, it is not easy to sift out the pattern of any given advertiser. And so for a company in grim advertising competition it becomes a business in itself to watch the opposition, while at the same time screening its own activity.

In foods, the nation's largest industry, where fortunes hang on the thread of a low profit margin, the intelligence game is perhaps keener than in any other product category.

Food factories in the past five years have steeply increased the television measure in their advertising recipes as they seek to feed greater masses. Paced by General Foods with $41 million gross billings in tv last year, the food stakes grow higher every year along with tv's proportional share in the media mixture.

As tv takes up to three quarters of company budgets, it becomes more obvious that television is the road to the food market, but patterns don't show up at once, and advertisers would just as soon keep them secret.

A case in point: Campbell Soup, which is putting over half its measurable money into television but is reluctant to admit it.

Heavy tv in the media book of secret recipes must pay, since Campbell is one of the country's big moneymaking enterprises with U.S. and Canadian sales last year of nearly $600 million and a wide edge in dollar earnings over its growth-stock competitors, General Foods and Corn Products (respectively $4.01, $2.08, and $3.14 for fiscal 1962).

Campbell's tv expenditure has stepped up from less than a third of total measured spending in 1960 to more than half last year. Campbell is typical of big advertisers that make unstinting use of television not only to win the market but also to make time with stores and stockholders.

The current facts: Last year Campbell's measured consumer-media billings were $27.3 million, $14.2 million gross in television time, or 52% of the media total (not including radio, where brand figures are not available). Magazines got $8.6 million and newspapers $3.8 million gross estimates.

If anything, the television picture is underplayed by these figures. Discounting tv time purchases, but adding unreported network program costs, would probably swell the actual tv expenditure by several million.

On the other hand, discounts on space buys, and adding of lesser print production costs, would leave the other media estimates close to the above.

Campbell's rise in U.S.-Canadian sales from $338.6 million in 1954 to $618 million in the fiscal year ended last July doubtless is due to a number of factors. Among them are careful management, elaborate quality control, aggressive selling, new-product development, and acquisitions. Campbell savvy in distribution and store-shelf dynamics, worked out and improved for 94 years, is well known in the food trade. This is the last ingredient before the soup goes on the stove.

Just before this last addition, though, there is one important flavoring to add, or the soup will never reach the stove. This is advertising, compounded of media spices. In the changing recipe, Campbell's flavor begins to taste more of tv.

Relationship of advertising effort to sales is not an easy point to prove. There is no sure formula here. Yet despite this, at least two things are very clear at Campbell:

1. *The company has a highly successful financial record. The* Fortune 500 *list of top corporations in* 1963 *showed Campbell profits, as a per cent of sales, at* 7.6% *compared with the food industry median of* 2.7%; *General Foods* 6.1%, *Corn Products* 5.8%, *and Heinz'* 3.8%. *Also, sales increases have followed a better than average performance.*

Campbell consumer ad billing

(*Gross in round millions*)

YEAR	TOTAL TV	NETWORK	SPOT	OTHER MEDIA†	TOTAL
1962	14.2	8.3	5.9	13.1	27.3
1961	10.7	7.3	3.4	12.5	23.2
1960	C 6.6 P 1.3	C 5.3	C 1.3 P 1.3	C 13.8 P .5	22.2 *(C & P)
1959	C 5.2 P .8	C 4.7	C .5 P .8	C 12.4 P .2	18.6 (C & P)
1958	C 4.5 P .07	C 4.2	C .3 P .07	C 11.1 P .06	15.7 (C & P)

* *C—Campbell Soup, P—Pepperidge Farm (before acquisition by Campbell);* † *Except radio*

During the past nine months, Campbell put $11.8 million gross billing into television, which is $1.8 million ahead of the nine-month tv expenditure last year.

If pre-1961 figures in the five-year Campbell media table are adjusted to add billings of a substantial tv biller acquired then by Campbell, a fairer media picture can be obtained.

This is the U. S. and Canadian sales picture for the same five years for Campbell's and subsidiary brands Franco-American, V-8, Red Kettle, Swanson, and Pepperidge Farm (Pepperidge Farm is included in 1960 but not before):

Net Sales in Millions

1962	$591,550
1961	572,403
1960	548,157
1959	496,539
1958	501,386

2. *The advertising formula today includes a preponderance of television and radio supplemented with other media.*

Place the two side by side, and the inference is strong that they are related.

Here is a rough sketch of Campbell's television activity now:

• EVENING NETWORK—*Lassie*, full sponsorship on CBS Sundays, 7-7:30. With this vehicle Campbell first discovered in 1954 that for every child in the audience you can get two adults as well. This recognition both of juvenile appeal to adults and influence on buying has been a sustained part of the grand tv plan and recalls the old theme of cartooned "Campbell Kids," first seen on car cards in 1904.

The Donna Reed Show, half-sponsored on ABC Thursdays, 8-8:30, an all-family vehicle that has been in the Campbell line-up since 1958.

You Don't Say, continuing participation on NBC's guest-star game show as it moves from the weekday lineup to Tuesday, 8:30-9.

• DAY NETWORK—On ABC, increasing activity including a scatter plan of 10 or more minutes a week on a half-dozen shows, and participations on the weekday *Price Is Right* (11-11:30), *Tennessee Ernie Ford* (12-12:30), and *Trailmaster* (4-5), both Monday-Friday.

CBS, alternate Thursday quarter hours on the weekday *To Tell the Truth* (3-3:30), alternate Friday quarter hours on the weekday *Secret Storm* (4-4:30), and *Mid-Day News With Robert Trout*.

NBC, participations, some color, on *Make Room for Daddy* (4:30-5), *Match Game* (4-4:25), *Say When* (10-10:25), Merv Griffin's *Word for Word*, and *Your First Impression* (12-12:30), all Monday-Friday, plus *You Don't Say*, moving 7 January from Monday-Friday 3:30-4 to nighttime (see above).

• SPOT—So far this year television spot is getting a little better than four of every ten dollars Campbell spends on tv, compared to network's six. These brands stand out on the spot scene: the four Swanson varieties, with better than a million dollars' worth of spot pressure (gross billings) the first nine months of this year (according to Television Bureau of Advertising-Rorabaugh); Campbell soups, pork and beans and Bar-B-Q beans with nearly a million; and four Franco-American varieties with more than a million. Bounty main dishes and Pepperidge products both are running under a million. A name not on the Campbell tv spot list last year is Bully, beef bouillon-vegetable juice, with a modest advertising investment so far.

• RADIO — While outside the measured-media picture presented here, radio has been a Campbell medium since 1931. In network at present the company is on ABC's *Breakfast Club, Flair Reports, Weekday News*, and *Weekend Sports* and CBS's *Garry Moore Show*, weekday co-sponsorship. In spot the company uses a national lineup for the brands, most notably V-8 vegetable juice, which is in its third season of heavy radio advertising, with a budget that may be running around a million dollars for this brand alone.

In any public statement about advertising, Campbell's invariably underlines the point of media ballance. While in former years the company budget favored color advertising in magazines and even now remains magazines' top food account, still last year's figures show media scales tipping down in response to tv weight.

Given current advertising choices, needs, and conditions, television's share of the budget probably will go beyond last year's 52%, and could eventually climb to the two-thirds proportional share that radio took from Campbell at one point in the medium's heyday. Tv prospects in the Campbell advertising future can be based simply on numbers, taking into account the ability of a heavy circulation medium to satisfy the needs of a national company processing some 200 brands and basing its future on new ones.

Campbell President W. B. Murphy reports that a third of today's company income is from products not made 10 years ago. These same new products have accounted for 40% of Campbell's growth in this decade.

Spot television's decisive role in marketing new products is well know and dramatized by Campbell's rise in spot from $272,520 in 1958 to nearly $6 million (gross time) last year, a record for which new products can take substantial credit. For instance, the bean products were first seen in spot a few seasons ago, followed up by network outings. Last year's big spot billers were the new Red Kettle soup mixes and Franco-American gravy and sauce. In the same millionaire-plus class were Swanson deep-dish and tv dinners, frozen foods and pies. (This season Swanson has more money both for spot and network since cancelling co-operative advertising this year. This had been the only Campbell's brand with a co-op budget, a "legacy" from former management be-

Campbell's ad agency roster at a glance

BBDO

Heat processed soups
Institutional products
Frozen soups

LEO BURNETT

Corporate advertising
Campbell's tomato juice
Franco-American products
Swanson heat processed foods
Swanson frozen foods
Red Kettle soups

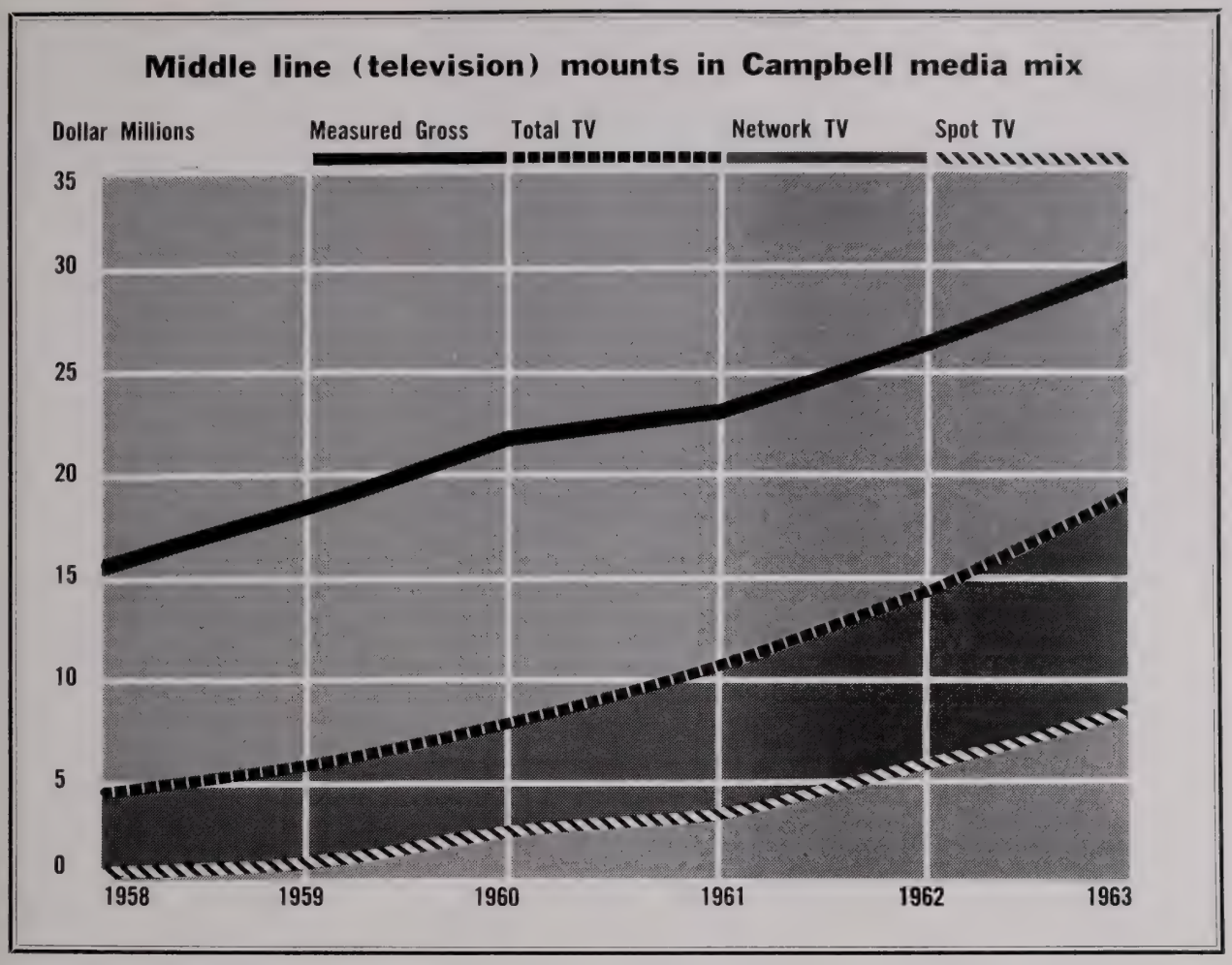
OGILVY, BENSON & MATHER

Pepperidge Farm products

NEEDHAM, LOUIS & BRORBY

Campbell's bean products
V-8 cocktail vegetable juice
Bounty products

(Robert Otto and Cortez Enloe handle, respectively, Campbell international and medical-health professional accounts.)



fore Campbell acquired Swanson in the mid-fifties.)

Twenty-two new products were introduced in the company's fiscal year 1963. The Red Kettle dry soups line, actively adding flavors since its 1961 introduction, and billing $1,000,000 in tv the first nine months of this year, shows how new products dynamically affect the company budget. Packaging innovations like the Red Kettle can's new tear strip also affect the outlay. This season Red Kettle is in tv spot, on three daytime networks, and Campbell's two evening shows, plus a schedule of five magazines, newspapers, and supplements.

A flavor debut in the senior heat-processed line in December has been cream of potato, using tv and other media to promote its introductory refund offer. Pepperidge Farm's Parfait frozen cakes made their bow in the east this fall and are getting a regional start in tv spot and Sunday supplements now. The Bounty line of heat processed main dishes achieved national distribution in the past year and can be expected to register more forcefully in national advertising. Other new products of the past year have been turkey vegetable soup, Swanson Fish 'n' Fries Dinner, three Red Kettle mixes, a line of Swanson TV three-course dinners, and Pepperidge Farm hot frozen bread and cookie flavors.

Another factor auguring for sustained tv pressure by Campbell is the lively competition among soups and foods on the air today. Active tv soups include Heinz, Lipton, Knoor (Best Foods), and a group of regional brands. Other foods have their own counterparts.

Distributor-store enthusiasm about tv affects the budget, too. Tv's reputation with stores is strongly implied although not stated by Rex M. Budd, Campbell's director of advertising. He reports on interviews with 85 supermarket managers in five cities as to what form of advertising moves merchandise best. Three percent said magazines. Budd does not give other media scores because he thinks the magazine answer is "fallacious." It is hard not to infer that television, known to be a favorite with stores, came out on top, a fact documented by a number of independent studies.

Campbell's aim for high visibility was stated by Budd a year earlier before the National Industrial Conference Board when he described his philosophy of spending enough money on advertising to avoid being smothered. A further indication of Campbell's need of powerful advertising media is its price record on established products. The classic tomato soup has held the line around 12 cents for 40 years, a record impossible to achieve without constant outward sales movement.

Evidence of the company's skillful use of media is the popular recognition implied in the can's appearance on "pop art" canvasses, also in jokes like one that was a joke singled out by *Esquire* as the worst of 1963: "What's red and white and grey all over? A can of Campbell's cream of elephant soup." This is one new product not likely to show up soon in test-market tv. ■

Procedures set for 1964 Commercials Festival

No limit on number which may be entered by an advertiser; new period of eligibility to include only '63 commercials

THERE'S LESS than a month before the gates close on entries for the 1964 American TV Commercials Festival.

Over 1,300 entries are expected before that 1 February cut-off.

Whereas the basic rules and procedure remain substantially the same as in the festival's first four years, a few changes have been made. There is now no limit on the number of commercials which may be entered for any one advertiser, the period of eligibility has been changed to accommodate only commercials telecast for the first time during 1963, judging categories have been revised to make room for a special grouping of 20-second spots, and an impartial tabulating firm—the John R. Felix Co.—has designed a special scoring form that will be automatically processed.

Bart Cummings, Compton chairman, heads a group of 135 advertising executives who will judge the 1964 entries on five regional councils. In addition to Best of Product category awards in some 40 product classifications, the judges will again select such other special citations as Best Locally-Produced, Best Produced at a Budget Under $2,000, Best Canadian Market, Children's Market, Premium Offer, and such Craftsmanship Citations as Cinematography, Animation Design, Copy, Demonstration, Video Tape Production, Musical Scoring, and others.

Clio statuettes (named for one of the nine muses, charged with making known or famous, celebrating renown and glory) will be presented at the Fifth Annual Award Luncheon in the grand ballroom of the Waldorf-Astoria in New York on 15 May. A full day of screenings and workshops will precede the award ceremony, and an exhibit of the latest production equipment and techniques is planned for both the 14th and the 15th. Regional Festivals in Toronto, Chicago, and other cities are planned for the end of May and beginning of June. ■

Fair highlights G-E bulb push



A salesman who's almost never right but who sells a lot of light bulbs, myopic Mister Magoo, as mixed up and endearing as ever, is set to kick off his fifth year for G-E. The Fair theme figures heavily in the campaign, which will blanket some 300 tv stations in 200 markets with more than 12,000 spots during February and March. Network and spot share the honors, with minutes on NBC TV's "Tonight" and five daytime shows all in color, and local minutes, 20s and 10s in color where available. Here, Magoo visits the site of the Fair (before it opens) and points out the G.E. "Progressland" poster—though he thinks it's the G.E poster behind him.

Commerce secretary predicts '64 expansion

"The American economy will continue to expand through 1964." That's the verdict of Luther H. Hodges, U. S. Secretary of Commerce, in his economic review of 1963 and outlook for 1964. The expansion, which began three years ago, said Hodges, "is carrying us past two great landmarks in the economic history of our nation . . . Gross national product has just reached an annual rate of more than $600 billion, an increase of more than 20% over January of 1961 . . . Personal income per capita . . . is now passing the $2,500 mark . . . about $300 more per American than in January 1961."

Personal comsumption expenditures in 1963 jumped $17 billion, Hodges pointed out. The sale of automobiles led the durable goods category, with about 7.7 million cars sold. Furniture and appliance sales increased, due in part, according to the Secretary, to a "high rate of homebuilding activity." Consumer expenditures for nondurable goods rose in line with income, and "service expenditures continued to move higher about in line with the long-term trend.

"Consumer purchasing . . . was supported by growing use of installment and other credit but there was little evidence to suggest an abnormal reliance on credit by consumers, who continued to save over 7% of their disposable income."

Secretary Hodges predicted that consumer services would continue "their upward trend" in 1964.

FCC will lower boom on commercials: Henry

A rule limiting the number and length of broadcast commercials is imminent, according to E. William Henry.

Undaunted by the wave of industry sentiment to the contrary and the strong opposition of Rep. Walter Rogers (D-Tex.), chairman of the House Communications Subcommittee, the FCC chairman reasserted the Commission's belief that it has the power to issue a rule setting a maximum number of commercials per hour. (Rogers has declared that legislation would be required for such a rule-making and, in fact, the FCC can only regulate commercials on a case-by-case basis.)

Henry also told the reporters on the Radio Press International WMCA program *From the People* that although the "vast wasteland" appelation no longer applies, prime time programing still needs a lot of improving.

Capital office for AAW

The voice of the advertising community may be heard a little louder in the nation's capital.

New strength comes from the Advertising Assn. of the West which has decided to throw its weight in with the Advertising Federation of America in maintaining a Washington bureau.

AFA set up the capital office in October 1959 to provide a communications link between advertising and government. This is the latest development in the program launched in November 1962 by AFA chairman George W. Head to strengthen and expand its effectiveness. (Another recent move was the formation of legislative alertment committees at the national and grass roots levels.)

These two largest and oldest advertising organizations together comprise some 185 advertising clubs throughout the country, over 1,000 company members, and number among their directors the executive officers of some 22 affiliated advertising associations representing various media groups and other segments of the business. Donald J. Wilkens heads the office.



"Melvin the Clown" and Uncle Ben Parker pack in crowd while cavorting during visit

'Melvin the Clown' boosts sales while cavorting for merchants

WTVO, uhf tv station in Rockford, Ill., has found that one of its top personalities has become a leading celebrity . . . at least as far as the city's merchants are concerned. Points out Marvin M. Freeman, the station's promotion manager: "If a Rockford retailer wants a crowd, he calls on our *Melvin the Clown*, who, assisted by sidekick *Uncle Ben* Parker, makes a personal appearance and demonstrates his 'Merchandising magic'." Freeman adds that *Melvin* has proven a top salesman by his ability to "break up" everyone on his daily Treehouse program (4-5:15 p.m.), "cameramen as well as studio and in-home audience."

The latest merchandising tie-in was for Sears Roebuck & Co., whose advertising manager in Rockford, Bob Ramlow, said: "We decided to capitalize on *Melvin*'s talent, which became apparent last year when he visited our store and outdrew Santa Claus." This year, the store created a *Melvin the Clown* shirt and advertised it on WTVO, with over 500 quickly sold, Ramlow noted.

This was followed by a Sears store-window display created around *Melvin*—first time this has happened to a Rockford tv personality. With three five-foot-high *Melvin the Clown* elves whirling and twirling to the sounds of Christmas, he has been accepted as a new "Santa's Helper." Ramlow said that "traffic was terrific. *Melvin*'s 'merchandising magic' was seen in action every day, when crowds gathered to see the window display, purchase *Melvin the Clown* shirts, and buy goods from other Sears departments." ■



Sears window display for the holiday features "Melvin" elves as helpers for Santa

Quite a kettle of fish

Take last summer's unusually large haul of pink salmon, add the fact that pink is the high fashion color for Spring of '64, combine with the Lenten season, and what you come up with is the largest advertising campaign in the history of the Seattle-based New England Fish Company.

This is Miss Constance Snow of New York who, as Miss Pink, will spearhead the promotion for canned Pink Beauty and Icy Point Pink Salmon. She'll grace grocery stores in a large cut-out point-of-purchase display in which she models one of 191 Oleg Cassini fashion prizes being offered in a NEFCO sweepstakes. First prize is a trip to New York for two, an Emba jasmine mink shrug, and a complete Oleg Cassini ensemble, custom-fitted by Cassini. The other 190 prizes include sweaters, swim suits, slacks, jewelry, handbags, gloves—all with the Oleg Cassini label.

Largest producer of pink salmon in the United States and Canada, NEFCO has undertaken to promote the use of salmon by housewives who, in some age groups, have tended to forget about the product in years when there was less available. Now with good supplies likely in the future, it wants to "re-educate" the consumer.

Broadcasting will get a big piece of the fish firm's advertising section. Spot tv in some 20 major markets will be supplemented by radio in difficult areas. The first flight is scheduled during the heavy salmon-selling pre-Lenten season. Still in the planning stage, the commercials will feature local personalities wherever available, a format which has worked very well for NEFCO in the past. In addition, film and tape will probably be used in varying degrees.

Magazine advertising will also be used extensively during the pre-Lenten and Lenten months of February, March, and April. Included are "Mademoiselle," McCall's, and "Ladies Home Journal." Week-end roto will be used in some markets. All advertising (except the four-page, four-color "Mademoiselle" insert) will also carry a plug for Pillar Rock Red Salmon and Icy Point Red Salmon.



Miss Pink for salmon promotion

Wynn Oil accelerates network radio drive

The California-based automotive products manufacturer is turning out to be one of network radio's strongest supporters.

A substantial user of the medium in the past, the largest share of Wynn's record $2,475,000 advertising and promotion budget will go into news and sports broadcasts on the ABC, CBS, and NBC radio networks in 1964.

Kenneth C. Lovgren, advertising manager of Wynn Oil, said past experience had shown network radio to be ideal for reaching motorists. The 1964 schedule calls for 168 commercials a month on the three networks, for a total of 1,556,-352 commercials during the year.

"It's almost impossible even to imagine the total number of commercial impressions we can anticipate," said Lovgren. "But to hazard a guess, I'd say we can expect to make more than five billion impressions this year."

Aunt Jane takes plunge in broadcast advertising

Aunt Jane's Foods, who's sales larder boasts 26 different pickle and relish products, and who has gone along gingerly for 43 years without broadcast advertising, is finally taking the plunge.

The Dearborn-based, Borden Company division decided on another old-timer for its first national radio ride—CBS Radio's 19-year-old *Arthur Godfrey Show*. A 26-week contract starts 7 January.

Aunt Jane's, which had its first million-dollar sales year in 1942 and now does a multi-million-dollar business, started advertising nationally in magazines several years ago. Magazines will continue to be used in 1964 to support the radio schedule, as will point-of-purchase material in supermarkets and independent stores.

Polk sees colorful year

Polk predicts colorful New Year: Chicago's Polk Bros. showed color television via 300 sets all New Year's day, to "set the pace" exposing the medium to consumers. The firm, which has sold more color sets

than any merchant or chain in the U.S., also ran print ads, radio spots and tv commercials promoting the exhibition, and invited representatives of all color tv manufacturers to attend. President Sol Polk predicts that over 1 million color sets will be sold in the U.S. in 1964, and reports that "Chicago has become the leader in color tv, and is as important to electronics as Detroit is to automobiles." Polk Bros. was chosen a retail representative to honor RCA board chairman David Sarnoff in celebration of RCA's first ten years in color tv broadcasting and manufacturing.

ABC-TV signs eight for tv ten-pin tour

ABC TV's 13-part pro kegler competition coverage bows 11 January with eight sponsors.

Called *Professional Bowlers Tour*, the series highlights the finals of the 1964 Professional Bowlers Assn. tournaments from 13 cities across the nation, starting with the St. Louis Open from the Crestwood Lanes. Sportscasters Chirs Schenkel and Jim Simpson co-host the series which winds up 18 April in Lodi, Calif.

Sponsors are American Machine & Foundry (Cunningham & Walsh); Autolite Division Ford Motor (BBDO); Bristol-Myers (DCS&S); Consolidated Cigar Sales (Compton); General Mills (Knox Reeves); Goodyear Tire & Rubber (Young & Rubicam); Mentholatum Co. (J. Walter Thompson); and North American Philips (C. J. LaRoche).

This is the third successive year ABC TV has carried live coverage of the bowling playoffs.

NEWS NOTES

B&W's 1964 tv lineup: Two new shows on NBC TV figure importantly in Brown & Williamson's campaign plans for Raleigh and Belair cigarettes. They are *That Was the Week That Was* (Fridays, 9:30-10:30 p.m.) and *You Don't Say*, Tuesday, 8:30-9 p.m.

Twin planes: The John Morell Co. this month launches a 15-market radio drive to promote its "His and Hers Airplane Contest." Agency for the client is John W. Shaw Advertising of Chicago.

NEWSMAKERS

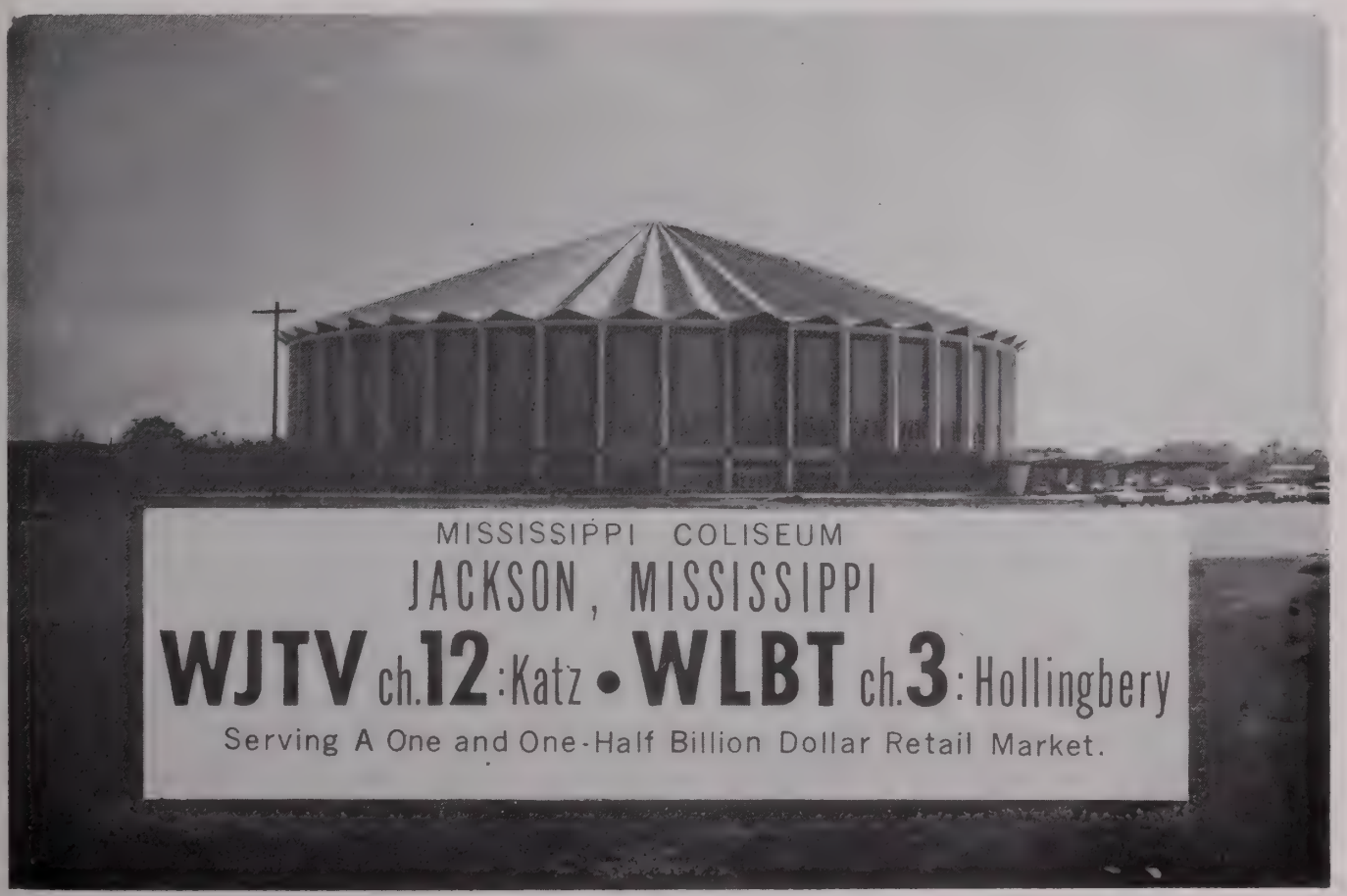
Robert McDonald to executive vice president of Beech-Nut Life Savers. Edward J. Jordan to president of Beech-Nut's international division.

Maury C. Roe to sales promotion manager for the fountain sales department of The Coca-Cola Co.

Lawrence Sepin to assistant advertising manager for the CVA Co., marketer of Cresta Blanca and Roma wines. He was formerly with Brown & Bigelow and Montgomery Ward.

John Sodolski to staff manager of the Electronic Industries Assn.'s Systems Requirements Committee. He succeeds Ralph A. Howard, Jr., who resigned to join United Re search Inc.

Paul Neubert to vice president in charge of sales for the Zenith Radio Corp. of New York.



The 1964 timebuyer: who is he anyway and what does he do?

BBDO's Mike Donovan talks about agency timebuyers in the first of a series written by ad agency media people

MICHAEL J. DONOVAN
Vp, Media Manager, BBDO

THE TIMEBUYER today might be as much of a Vanishing American as the wooden Indian if he or she aspires to a position of full value as a media expert. I have not made this statement to infuriate those among us who are indeed "expert" in timebuying. I know several of them. But I also know several timebuyers of yesterday who are "expert" media people *today* because they have allowed themselves the luxury of thinking beyond insular prejudices, and have therefore blossomed into magnificent total media technicians.

The place to be today in agency media operations is in the strategic planning area. In order to get there, a long, full journeyman's course must be served. Not incidental in this course is the "expert" timebuying function.

I am appalled to look around today and realize that there are so many kinds of timebuyers. There are spot tv timebuyers; there are spot radio timebuyers; there are network timebuyers; and there are also spot program and syndicated program timebuyers. There are also sports timebuyers, etc. It appears that with a little bit of conniving most anyone can appoint himself as a "specialized" timebuyer. Once again, I know many a person who is indeed genuinely professional in any one or more of these timebuying functions. For the most part, they have become that way as a result of the demands of the circumstances within which they operate.

I would venture that if you took any one of them from his normal habitat and supplied the right incentive he would rapidly appreciate to a fuller task. For instance, the following prominent people in agency business today were once timebuyers:

McCANN-ERICKSON — Ed Grey, senior vice president.

BBDO — Carroll Newton, management supervisor.

N. W. AYER — Tom McDermott, vice president.

BENTON & BOWLES — Lee Rich, senior vice president in charge of media & programing.

TED BATES—Dick Pinkham, senior vice president in charge of media and programs.

Y&R—Warren Bahr, vice president & director.

ESTY—John Peace, president.

C. J. LAROCHE—Jim McCaffrey, president.

This is a pretty impressive list.

One of the things these people had going for them all the way was *action*. A timebuyer must be geared for it. If he can stand up under the demands, I think he can do anything in media; and if he can do a full media job, keep his eyes, ears and perspective open, what's to stop him?

Fact is, however, that most agencies, BBDO among them, are not interested in a timebuyer, per se. We are looking for well rounded *all media* buyers who can take the timebuying function in stride. How do we develop or convert such an ambiguous concept? If you start from scratch, it's easy. If you go through the conversion phase, it presents some problems.

First off, agencies today have benefit of several years of broken ground on this latter principle. Y&R was the first agency to announce dramatically and then institute the all-media buying plan. Dave Crane at Benton & Bowles (now senior vice president at Ogilvy, Benson & Mather) was quietly doing the same thing while I was there. Most agencies have since followed suit.

As a result of the fact-facing that media people have given this strong trend in the business, many solid print-oriented media people have made splendid adjustments into timebuying. Those who couldn't have unfortunately been, or will be, generally operating at a disadvantage.

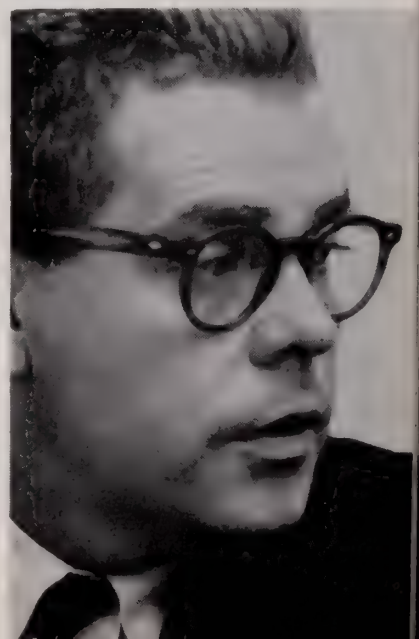
Because of the broad base that timebuying provides a fledgling media person, we at BBDO emphasize this phase of media experience.

What Makes a Timebuyer?

We recruit above-average, intelligent, college-graduate applicants. We are delighted to have Liberal Arts type apply—English, economic majors, etc. — because they have been taught to *think*. They know how to do rudimentary research; they know how to organize probems; they know how to write, how to express themselves; and generally they have a facility for broad articulation. We feel that we must teach them our business anyway, and that it is a business which at best is difficult to teach in school, especially if the teachers are not advertising people.

MICHAEL J. DONOVAN

V.p. and media manager at BBDO (New York), he joined the agency in in his present post; has been v.p. and associate media director at Benton & Bou media supervisor at McCann-Erickson; and buyer at Ward Wheelock. He is a graduate of LaSalle College.



At BBDO we place these young people (male or female) in a training program which operates under our Media Analysis & Planning section. Inside of this complex, they get a taste of all modern media practices, from outdoor through computor procedures.

When we interview these young people, we tell them that it will probably take two years for their promotion opportunity and they shoudn't accept a position unless they are prepared for dedicating about this period of time to earning their spurs. Sometimes we can tap these trainees after only one year, depending on the individual circumstance. Sometimes the wait is longer, depending on opportunity.

After these people spend one more year on the *line* in a media planning and buying group, they are generally qualified for several things:

1. *A substantial career in media planning & buying*
2. *A return to media analysis for advanced practice*
3. *Account work*
4. *Corollary positions in client organizations*
5. *Media selling opportunities*
6. *Transfer to other agency departments*

All of these things happen with startling regularity. We are usually able to keep only about 35 per cent of our media analysis graduates—all, by the way, at the desire of the people involved. We believe it is a healthy and good thing if some of our former trainees take media-oriented minds into account work or into other departments of the agency. At least we can build some empathy from within.

We usually try to test our analysis graduates with heavier broadcast media buying assignments. We believe that the pace of this function will serve better in shaping them up as all-media buyers than any other type assignment will.

Despite the buyer's day-to-day buying duties, he is brought into the full phase of his products' overall planning and media implementation. This gives the buyer an opportunity to develop into a fuller media man with the subsequent promotional opportunities.

The buyers at BBDO report to media supervisors who operate under associate media directors by group. The principal responsibility of the associate media director is that of planning, client contact, etc. and, of course, the total flow of duty. He might be compared with an architect. The supervisor coordinates all of the piece-meal assignments within the department—analysis, etc., with other departments such as marketing and research—and supervises buyers, helps and instructs them. He might be considered a foreman.

The supervisor also acts as the associate media director's alter ego, as necessary. The buyer is the window of the agency; he is the craftsman who deals with the seller, and the reps, etc.; uses the tools of his trade; and reaches up as far as he can into the realm of the supervisor and the associate media director, all the time building himself a sound set of stairs upon which to climb in the business. This progression of time and experience, coupled with a sharp eye for opportunity, appears to be effective in the buyer's climb to success.



Mike Donovan (l), associate media director Bill Beste work out media plan at BBDO

Timebuyers and computers

When I first started buying time, the only computation help I had was pencil and paper, a slide rule and an ancient non-automatic Monroe calculator. My hands got weary and my mind got dull from the frustration of being too far behind what I would have liked in the way of faster answers to my arithmetic problems in timebuying.

Today, the media man and, particularly, the timebuyer has many many more items to consider in his decision than I did. An electric calculator is not enough help. An electronic computer should be enough help.

The computer, if properly programed and used with the right perspective, can be invaluable to a timebuyer. He should be able to place more confidence in satisfying the objectives of his buy. In the past, we had to worry more about getting *something* on the air in time.

Sky is the limit

Timebuyers who are worth their salt (and most of them are) are progressive, hard working, ambitious and much to be admired. They are better in all ways if they are part timebuyers and full all-media buyers.

I suppose I'm prejudiced but I'm willing to admit it and say that the sky is the limit in today's agency business for an alert timebuyer—one who can learn his technology with judgment, patience and fortitude. ■

No trick to budgeting costs

Head of commercials house takes look at why expenses are so hig

WILLIAM J. (PETE) PETERSON
Mark VII Commercials

WHY do commercials cost so much? Let's have a look at where the money goes . . . and why.

There's no trick to budgeting. It requires more patience than most people possess, but this comes easy when you stand to lose your producer-type shirt if you miscalculate, or, just as bad, overprice your estimate and lose the job. Prime requisite is a list of wage scales for each classification. One of the most widely-used publications containing such information is the Hollywood Film Manual (Arejay Sales, Burbank; Raoul Pagel, editor).

Before going into specific costs, please bear with me for a few observations. The size of the crew may amaze you. You might ask, "All this for one little 60-second spot?" "Is each man absolutely necessary?" The answer, "Yes." While most of the budget goes directly into labor costs, remember that people are your best investment; good people, a blue chip investment. As an example, it would be false economy to scratch a lamp operator, say, at $37.51 per day, if his presence could give you an extra 30 minutes of shooting time. To get the particular cameraman you want might cost you a few dollars overscale. Chances are he's well worth it. True, a Hollywood crew is larger than those used in most parts of the country, but, because of the size, speed and technical brilliance, that crew will turn out twice as much work in a day. And good footage *shot* is the payoff.

If daily scale seems high, as compared with many other trades and crafts, it should be remembered that film-making is traditionally a "sometimes" thing. The industry is plagued with "slow periods." Few technicians work a full 50-week year. Each of these men has served a long and exacting apprenticeship that is probably unequaled in American labor. Each man, literally, has spent a lifetime learning and improving his specialty.

Many of the classifications do not exist outside the film-making fraternity.

It should also be noted that all commercial film making, in every major city, is subject to rigid Guild control. Every legitimate film commercial production house and every major advertising agency is a signator to the IATSE film contract. Frequently, Guild requirements fix the number of men necessary for a specific job or classification.

Now, let's budget our commercial. At Mark VII Commercials, we use a 17-page form with some 28 major categories, each further broken down into from 1 to 20 listings. Our form is probably overly detailed, but there is no all-purpose short-cut to estimating costs, since each commercial is at least hundreds of dollars different from another. What follows is not, repeat *not*, a sample budget estimate; rather it is an attempt to sum up many variables to show a breakdown that may be of value in pointing up reasons why commercials are expensive. To this end, I have purposely itemized certain categories that a production house would normally consider part of its basic overhead.

All prices are minimum daily scale based upon an arbitrary 10-hour day, which includes two hours overtime for most classifications.

I. CREW:

Director	$ 135.00
First Assistant Director	95.63
Camera (3)	
Director of Cinematography	184.80
Operator	96.63
1st Assistant Cameraman	58.24
Art Director	97.40
Grips (3)	
Key Grip	54.01
2nd Grip	44.72
Dolly Man (required if using crab dolly)	48.02
Craft Service (laborer)	31.24
Electrical (3)	
Gaffer	54.01
Best Boy	44.72
2 Lamp Operators	78.76
Property Man	54.01
Make-Up (Dept. Head)	80.14
Hairdresser	67.38
Sound Crew (3)	
Mixer	112.70
Mikeman	62.37
Recorder	62.37
SUB-TOTAL	$1,462.15

These are the basics, give or take a few, depending on the job. For instance, if we are shooting a cowboy actor, chances are we don't need a hairdresser. If we are working to a pre-recorded music track, we need a playback man. But, let's get on with the variables. . . .

II. SET CONSTRUCTION:

Two bids from different production houses on the same board could vary as much as a thousand dollars. (It shouldn't, if the individual production houses are properly and equally apprised of agency thinking—but this is probably the area of greatest variance.) As an example, suppose we open up with a medium close shot on an actress seated on a couch, then move in to a tight head

Just use patience

production of television ads, and justifies the entire outlay

shot. We thus need a relatively inexpensive set as compared with opening up on a long establishing shot showing the entire back wall, two flanking walls, a floor, windows, a backdrop outside the window, drapes, greens, furniture, etc., *before* moving in to our tight head shot.

We include such items as: (a) Set Construction—labor; (b) Set Costs —material and purchases; (c) Rental — backing — sets (existing); (d) Set Striking. Let's arbitrarily assign a price of $300. We can assume we won't have such added items as (a) greens, (b) special effects, and (c) drapery.

III. SET DRESSING

Let's say our commercial has a couple of sets requiring specialized equipment and furniture. The set decorator will be invaluable in helping to locate the furniture, making the best deal in rental and then giving the cold set a warm, lived-in look.

Set Decorator—2 days	$155.98
Swing Crew (2 with 1 man @ gang boss rate—they handle the furniture—3 days 2-8 hr; 1-10 hr.)	191.43
Rental	100.00
SUB-TOTAL:	$447.41

IV. TRANSPORTATION:

All material, equipment, crew, and talent moved by car, bus, or truck to and from stage or studio is subject to teamsters union regulations. Let's arbitrarily put our transportation budget at $100.

V. EDITORIAL:

The editor, or cutter, is one of the most important persons in the entire industry. His work begins when everyone else's stops and, to impatient account men, seems as if it goes on and on a day after forever. What with rough cuts, and approvals, and dissolves and titles (and often, inserts and reshots), and dubbing, etc., the editor is pretty well tied up for a couple of weeks. He gets $293.30 weekly for an eight-hour day; negative cutter gets $32.12 per eight-hour day; an assistant editor gets $33.35 per day. Let's put our editorial budget at about $800.

And now, more variables. . . .

VI. EQUIPMENT RENTALS:

A) Camera, Mitchell, BNC with full complement of lenses, filter, gear head (Incidentally, a zoomar lens runs $25.00 per day.) Prices are standard but needs vary, so, approximately	$100
B) Crab Dolly	20
C) Lighting Equipment — lamps, globes (including burnouts), stands, filters, switches. Specific needs vary, so, approximately. (Note: This equipment is most often included in stage rental.)	100
D) Prop Rentals	50
E) Wardrobe—We get a break; this time we don't need it	N.C.
F) Recording Equipment	70
G) Color corrected packages. The list could go on but let's stop...	50
SUB-TOTAL:	$390

VII. FILM:

Du Pont or Eastman, 35mm, black & white, $52. per thousand feet of raw stock, 3,000 feet, including 4% tax, $162.24.

VIII. LAB WORK:

Most lab work is figured on a footage rate. Rates vary depending

FROM SHOOT TO SHOW – EDITORIAL

Following is a Mark VII schedule of one "typical" 60-second commercial, using direct sound and having a fair amount of opticals including titles. You might refer to it when the client asks, "Why does it take that long?"

MONDAY—*Shoot.*

TUESDAY—*Editor syncs dailies for viewing. Run dailies; break down scenes for cutting commercial, and rough cut commercial.*

WEDNESDAY—*Go over lettering type faces, style and relative size with Title Department. Order fine grains.*

THURSDAY—*Title Department gets regular fine grains (for fades and dissolves), and registration fine grains (for supers), and lines up counts.*

FRIDAY—*Title Department shoots supers.*

MONDAY—*Editor gets dupes, approves all dissolves and supers. Dubs sound. Turns over elements to negative cutter.*

TUESDAY—*Negative cut, put into Lab for 35mm first trial composite.*

WEDNESDAY—*View first trial. If approved, order composite fine grains. Deliver first trial.*

THURSDAY—*Lab makes 16mm dupe negative.*

FRIDAY—*View 16mm first trial composite. Order required number of release prints.*

MONDAY—*Ship 16mm release prints.*

upon the type of job handled, i.e., developing negative .0299 per foot; printing dailies .0663 (CFI) per foot. We are shooting 3,000 feet but will print about 2,000 feet, so let's estimate dailies at $200. Without going into the entire rate book, we will include sound transfer, fine grains, 35mm first trial composite, dupe negatives, 16mm first trial composite, contract prints, $200. SUB TOTAL: $400.

IX. TITLES & OPTICALS:

Here again, another variable. Costs vary greatly according to the work needed. We will include: hand lettering with drop shadows, supers, fades, mattes (if any), blow-ups, optical zooms (if needed). . . . Prices are available from any lab or optical house but remember to compute the *entire* cost. For example, an ordinary lap dissolve may be listed at $5. or an off-center zoom at $35. However, this doesn't include your fine grains and duping. Our estimate, $350.

X. DUBBING:

On the scoring stage, we project the rough-cut picture in a sound-proof room while the mixer (mixers, if needed) blends the individual dialogue, music, sound effects tracks into a single mixed track. This track is then transferred from magna-stripe to optical. Rates may seem high, but for the equipment required, talent needed, and the magic wrought, it's probably a bargain. Some of the better known, and probably best, stages in Hollywood charge about $125. per hour. Since costs depend on number of minutes used, broken down into (portion hour) segments, it goes without saying that the editor should have his elements properly assembled, his cue sheets properly prepared. We will get a better dub if some rapport is established between editor, producer, and agency representatives regarding what is desired for the final mixed track. Somehow the clock ticks faster during minutes of indecision. Including transfer costs, let's say $100.

XI. TALENT:

Generally, the production house pays the session fees; the agency takes care of the additional usage payments and residuals. In our breakdown, if we assume that we have an actress, announcer, and hand insert model, we would figure as follows:

On-camera actress (SAG), 1 day	$ 95.00
Off-camera announcer (SAG), 1 day	70.00
Hand insert model (SEG), 1 day	70.83
(residual buyout 75% of session fee)	55.36
SUB-TOTAL:	$291.19

XII. SUPPLEMENTAL LABOR COSTS:

The producer as employer must pay Social Security, vacations, and holiday (paid directly to employee daily or weekly), health and welfare, pension and compensation insurance, as follows:

SEG (extras)	24.7 % of scale
SAG (actors)	14.45% " "
Directors	14.45% " "
All IATSE crafts and guilds	22.5 % " "

Thus, based on our foregoing figures, the producer's share of taxes, etc., is $632.84.

XIII. PRODUCTION HOUSE—OVERHEAD & PROFIT:

Our combined price, which is still considerably less than producer's cost is now $5,435.83. We now must add such items as: **A) Stage Rental.** It varies greatly depending on the ducer.

Generally speaking, a producer on a major lot pays more for stage space than an independent with a smaller stage. Prices vary from $100 to $1,000 per day. It should also be noted that stage rental frequently includes electricity, some (or all) lamps, camera, and partial lens needs. **B) Insurance**—Negative and Cast. The first inexpensive; the latter costly.

C) Phones: This is absorbed in that large miscellany called overhead, but it is a real cost and long distance calls run into a buck (ask your office manager). **D) Messengers, Postage and Express.** Since everything must be completed yesterday morning, we all use air shipments as casually as most people do postcards. But it costs. **E) Entertainment.** A few lunches with all principals involved may be costly, but these working lunches are invaluable. The strain of shooting a commercial is unbelievable and a moment of relaxation when everyone gets to talk over mutual problems and concerns is as vital as a coach's pep talk at half time.

F) Sales. A production house salesman is a most important part of the organization—much more than a "good Joe" order-taker. Quite often he determines what the final estimate should be. He must know production costs and, most important, the agencies' needs. Needless to say, a good salesman is expensive. **G) Accounting.** The paperwork involved is beyond description. Each technician has a different wage scale working agreement and each must be paid NOW, if he is on a daily.

People who handle these costs are highly skilled specialists whom the producer must pay relatively well. It should also be pointed out that the producer will have paid the bulk of his out-of-pocket costs within a week of shooting, but he himself will not be paid in full for at least a month.

H) Profit. What is fair? If a producer, after making a firm bid and receiving the job, runs over budget he must bear the loss himself. If he protects himself by including a contingency or adding a fat mark-up he won't get the job. So what is fair?

Obviously, there is no set percentage. As with an advertising agency, mark-up includes overhead but, unlike agencies, few production houses have exclusive long term "accounts." Most work is handled on a job-to-job (low bid) basis. Of certainly agency producers have preferences, but price is always a prime factor. This is as it should be. Price, however, should not be the *sole* determining factor. After all the commercial is the selling agent and the product is often judged by the salesman. It would seem that the commercial should be the last place to compromise with second best.

Since overhead costs and profit mark-up needs vary with each production house, there probably can not be a hard and fast "fair percentage." I suspect that a great number of reputable production houses would be willing to work on a cost plus basis which would include a stop figure wherein no profit would be taken over the estimated budget.

Agency business no longer one of 'Hucksters' says FC&B's Carney

THE POPULAR image of the agency business—compounded of equal parts of grey flannel, cold martinis, warm blondes, and corporate instability—was given another major blast last week.

The job was done by Robert F. Carney, board chairman of Foote, Cone & Belding, who put heavy stress on the stability of his agency in a luncheon address before the New York Society of Security Analysts.

"You still hear stories of the one-man operator with an account in his pocket who takes it with him from one agency to another," Carney said. "You can believe these stories if they are ancient history, or if they apply to a very small advertising account and a very small agency.

"With an account of any size whatever, there are so many people working on an account that it is no longer possible for one man, even at the highest level, to automatically move an account to a new employer."

Although he ducked a few neat questions from the Wall Streeters after his talk (sample: "What is the billing of your largest client?"), Carney afforded considerable insight into the workings of FC&B today.

Gross billings for 1963 were expected to hit $155 million, he said, up from 1962's $135.5 million. Earnings were likely to be slightly over $1 a share, up about 20% from the previous year. FC&B has grown faster than the industry average during the past seven years, with net income ratio topping the industry average for the past four years.

By following the agency trend toward pension plans and other benefits, FC&B has managed to hang on to its best executives, Carney indicated. "We employ in the United States 250 persons whose salaries are $15,000 per year or more," he said. "Of this number, 101 have been with the company more than 10 years, 60 more than five years but less than 10, and 89 have been with us less than five." Added Carney: "Our employees benefit from not being forced to work on stagnant accounts without hope of real progress, living in constant dread that the account will leave, and so will their jobs."

In the client area, "clients accounting for 81% of our 1962 gross billings have been with us continuously since January 1, 1958; and of those, clients accounting for 54% of our gross volume have been with us continuously since 1953."

Carney did not touch on specific media aspects of his agency (other than to point out that "the original obligations of an agency have been vastly increased" in terms of what is done for clients).

He did, however, cite that "of the products and services we advertise for our 53 domestic clients, 29 occupy first place in sales in their category."

Approximately 80% of FC&B's operating income is derived from advertising media (in the form of commissions), 16% from fees charged for the preparation of advertising materials, and 4% from fees for special client services, Carney said.

In the immediate future, the FC&B chairman also stated, the agency hoped to wrap up the acquisition of a large ad agency in Western Europe at costs involving "substantial expenditure." ■

Newton to managing dir. of BBDO in London

Carroll P. Newton, a vice president and director of Batten, Barton, Durstine & Osborn, has been named managing director of BBDO - London effective 15 January. Patrick Dolan, who has held this post, continues as chairman of the London company and president of BBDO-International. Newton joined the agency in 1930, and has served in various departments since that time. He was named a vice presi-



Newton



No kicks in the can

(and that's a promise to TV producers)

TELE VIDEO PRODUCTIONS INCORPORATED

316 West 57th Street, New York 19, New York • JU 2-8095

COMPARE THIS THREE STATION MARKET SUMMARY

TOTAL COVERAGE AREA:
Station "Z" Homes 407,300
Station "Y" Homes 416,400
WFTV HOMES 423,300

TV PENETRATION:
Station "Z" Homes 347,800
Station "Y" Homes 353,900
WFTV HOMES 359,600

AUDIENCE CIRCULATION: NET WEEKLY NIGHTTIME
Station "Z" Homes 235,500
Station "Y" Homes 210,500
WFTV HOMES 236,000

(Quoted from American Research Bureau, March 1963 Coverage Study)

CAUTION: Any audience-size data used herein are estimates only, subject to errors and limitations inherent in indicated sources. WFTV does not assume responsibility for the accuracy, completeness or validity of such original data.

Represented Nationally By Adam Young Inc.

WFTV

ORLANDO, FLORIDA

dent in 1952 and a director in 1956. He is presently a management supervisor. Active in politics, he assisted on the first Eisenhower election campaign and directed the promotional and advertising activities in the 1956 Eisenhower campaign. He also directed these activities for the National Party operations in the 1954 and 1958 congressional elections and again in the 1960 Nixon presidential campaign.

Bates names N. P. Tate v. p. and exec. art dir.

Norman P. Tate has been elected a vice president at Ted Bates & Co., and will assume the newly created position of executive art director. Tate was also named head of the art department. With this appointment, copy, art and commercial broadcast production operations have been consolidated under the direction of senior vice president in charge of creative operations Jeremy Bury. Tate has been with Bates for three years as a visual specialist, working with art, copy and production groups. Prior to that he was head of tv art at Foote, Cone & Belding.



Tate

Boulware to head sales development at Skyline

Robert H. Boulware, vice president of Fletcher Richards, Calkins and Holden, has been appointed vice president in charge of sales development for the Skyline Television Network, with headquarters in New York. Boulware has been serving in his present capacity since 1956 when he joined Bryan Houston, Inc. which was later merged into Fletcher Richards, Calkins and Holden. He has been both an account supervisor and associate media director. He joined the advertising department of the Procter and Gamble Co. in 1937. In 1947 he was appointed commercial manager of WSAI Radio and in 1953, general manager of WLW-TV, both in Cincinnati. Presently, he is program chairman of the International Radio and Television Society.

NEWS NOTES

Bakers' co-op gains support: The Gordon Baking Co., bakers of Silvercup Bread, pulled its billings out of Grant Advertising which handled the account for two years, and will now place its advertising through the QBA Advertising Bureau. While commending Grant, Gordon president Gene Nuziard said Gordon Baking wants to support the Quality Bakers of America Co-Operative in every way possible, including the use of its house agency, QBA Advertising Bureau.

Starts own shop: Jerry Slocum has left the Champ, Wilson & Slocum agency he helped found in San Diego nine years ago to form his own agency, Slocum Advertising, at 452 Olive Street there. He took with him DeFalco's Food Giant Supermarkets, Burnett's Furniture Stores, Cabrillo TV & Appliance, Jacobson's Clothiers, Valle Verde Estates, and Farmers Insurance Corp., with total billings of well over $100,000.

Agency appointments: Kinney Service Corp. has named Smith/Greenland Inc. as its new advertising agency.

Joining up: Van Barnefeld Advertising of Santa Ana and Burton & Booth Advertising are new members of the Western States Advertising Agency Assn.

SA client: Club Colombia Beer, of Colombia, South America, has appointed Jacobs Gibson Vogel, New York, as its U. S. agency.

Public relations firms merge: Cleary-Strauss-Irwin & Goodman and McFadden & Eddy Associates have combined and will function under the name of McFadden, Strauss, Eddy, Irwin & Goodman. Major domestic offices are in Los Angeles and New York; European operations headquarter in London, Paris, and Rome. In addition, the new company will maintain a completely staffed office in Palm Springs and close affiliate offices across the country. McFadden & Eddy's current interest as West Coast partners of Audience Building Counselors, a company specializing in national publicity and promotion of tv programs, will continue until season's end, after which all such activities will be consolidated under the newly merged company.

Electronics firm pulls switch: Sony Corp. of America has appointed Doyle Dane Bernbach as its agency. Assignment takes effect 1 April 1964. Other appointments include The Good Humor Corp., subsidiary of Thomas J. Lipton, to **J. Walter**

POPULATION GROWTH RATE SLOWS

On the first day of 1964, the population of the U. S. was 190,695,000, according to the Census Bureau. This total compares to 188,062,000 on the same day in 1963. The 2.6 million increase represents a growth rate of 1.4% for the year, down from 1.6% in 1960 and 1961, and from an average change of 1.7% during the 1950's.

The Census Bureau's population clock is now recording one bith every 7½ seconds; one death every 17 seconds; one immigrant every 1½ minutes; and one emigrant every 23 minutes.

Estimates made by the Census Bureau in mid-1963, based on a population of 188.5 million, show 20.7 million pre-school-age children; 34.5 million elementary school-age children; 13.47 million high school-age children; 10.87 million college-age; 111.5 million over 21 and under 65; 17.56 million over 65; 1 million over 85.

Since the last decennial census in April 1960, the median age of the population dropped from 29.5 years to 28.6; the excess of women increased—in 1960 there were 97.1 males per 100 females, in 1963 the ratio was 96.6 per 100; and the non-white population increased at a faster rate than the white—8% in contrast to 5%. The non-white population of 22 million comprised 11.7% of the mid-1963 total.

Thompson for all advertising for both its Street Vending and Grocery Products divisions, effective 1 February. Change marks the end of an eight-year relationship with MacManus, John & Adams, during which billings have increased to $500,000 and sales have doubled; The Vano Household Products division of B. T. Babbitt and Pacific Vegetable Oil Corp. to **Johnson & Lewis** of San Francisco.

NEWSMAKERS

CLARENCE THOMAN to Foote, Cone & Belding as director of news and sports in the agency's broadcast department. Previously, he was director of news and sports at the William Esty Co.

RUDOLPH VALENTINI to the sales promotion department of Cunningham & Walsh as art director. He was with Jurist Art Service.

MARTIN F. CONROY to associate creative director at Batten, Barton, Durstine & Osborn. MALCOLM MACDOUGALL to creative head in Boston. He was copy chief at the Bresnick Co.

GEORGE FABIAN to associate director of media research at Young & Rubicam.

WILLARD S. SMITH to principal of Willard S. Smith Assoc., a new agency in the Guardian Building, Detroit. Smith has been director of advertising for WJBK-TV, Detroit.

GALE H. TERRY to account executive with Leo Burnett in Chicago. He was formerly vice president and sales manager for Producing Artists.

ROBERT S. MARKER to senior vice president of McCann-Erickson, and manager of the Detroit regional office. R. THOMAS BROGAN to vice president and supervisor, succeeding Marker, for the Buick account.

FRANK RYHLICK to vice president of Wade Advertising's Los Angeles office.

JACK DONAHUE to executive vice president of Soper Outdoor Advertising of Glendale, Cal. He was national sales manager for KTLA-TV, Los Angeles.

ROBERT P. TERRY to vice president and account supervisor with Garland Advertising in Phoenix. He was formerly Phoenix manager for Vineyard-Hernly & Assoc.

MARION WELBORN has resigned as vice president and Los Angeles manager of Geyer, Morey & Ballard.

ALBERT D. ROSS to manager of the Denver office of Nelson Roberts & Assoc., succeeding retiring MORRIS D. TOWNSEND. Townsend will serve as an advisor on a part-time basis.

JAMES R. MCMANUS and FRED WELLMERLING to vice presidents of Young & Rubicam's San Francisco office.

ROBERT F. GALLAGHER to ERWIN Wasey, Ruthrauff & Ryan in Philadelphia as public relations account executive.

DONALD A. COLVIN to vice president and general manager of the Houston office of Ketchum, MacLeod & Grove. H. DALE HENDERSON was also named vice president.

THOMAS CASEY and JOSEPH C. FRANKLIN to vice presidents at Campbell-Mithun in Chicago.

EDGAR J. KAUFMANN to vice president of Parkson Advertising.

WNAC RADIO 680 CHANNEL 7 TV RKO GENERAL

what has public service to do with advertising?

More than you'd suspect. For the public is not only a source to be sold, it must be served, too. When a radio or television medium can do this, through a consistently honest and imaginative job of public service programming, it is bound to build for itself a favorable image. Subtly and inevitably, there's a rub-off on the advertising . . . and the advertiser benefits.

In the matter of public service, both RKO General properties in Boston, — WNAC RADIO (680) and WNAC-TV (Ch. 7) — long ago made it their joint business to be a vital force for good within the community. In fateful '63, there was much that was of deep personal concern and interest to the community they serve. With microphones and cameras, WNAC Radio and Channel 7 together set new standards of public service in reporting and recording issues and events at every level of interest — local, national and global.

Evidence of public approval by WNAC Radio and WNAC Television audiences has been tangible, massive. From this approval, the station's advertising must inevitably benefit, even though subliminally. After all, a customer usually is more receptive to a selling proposition when he or she likes the salesman!

Broadcasters seek answer t

Growth of integrated commercials, piggybacks bring demands from stations, representatives, and clients for new definitions, practices, policies on tv commercials

TELEVISION's ability to sell effectively in short time spans is creating a new problem for the industry. Advertisers, having found that 30 seconds is often ample to do a job for a single product, are now running two commercials instead of one in a single minute, with increasing frequency.

As a result, broadcasters last week were asking such questions as:

"How can we guarantee product protection?"

"How can our stations clear the commercial until the last minute? A multi-product announcement must be *seen;* you can't just read the copy. What do we do?"

"When we see the commercial how do we know for sure if it is integrated or not integrated (piggyback) when NAB, and many others differ in their opinions?"

"If we can clearly label the commercial as 'integrated' or 'piggyback,' how should we charge the advertiser? He's really getting two commercials no matter how you look at it."

These questions once were more theoretical than actual, but today they are very real.

Among the advertisers pushing more than one product in a commercial—usually by putting two 30's back-to-back—are such giants such as Alberto-Culver, American Home Products, Colgate-Palmolive, Chesebrough-Pond's, Campbell Soup, Corn Products, General Mills, General Foods, and Lever Bros.

Compilations by KNXT, Los Angeles and the Station Representatives Association using BAR reports emphasize how the multiple product announcement has grown:

• *Between October 1962 and November 1963, there was a 380% increase in multi-product announcements in Los Angeles.*

• *The Station Representatives Association's compilations for the week of 14 October 1963 alone show that approximately 85 network television advertisers used shared commercials for about 295 products or services.*

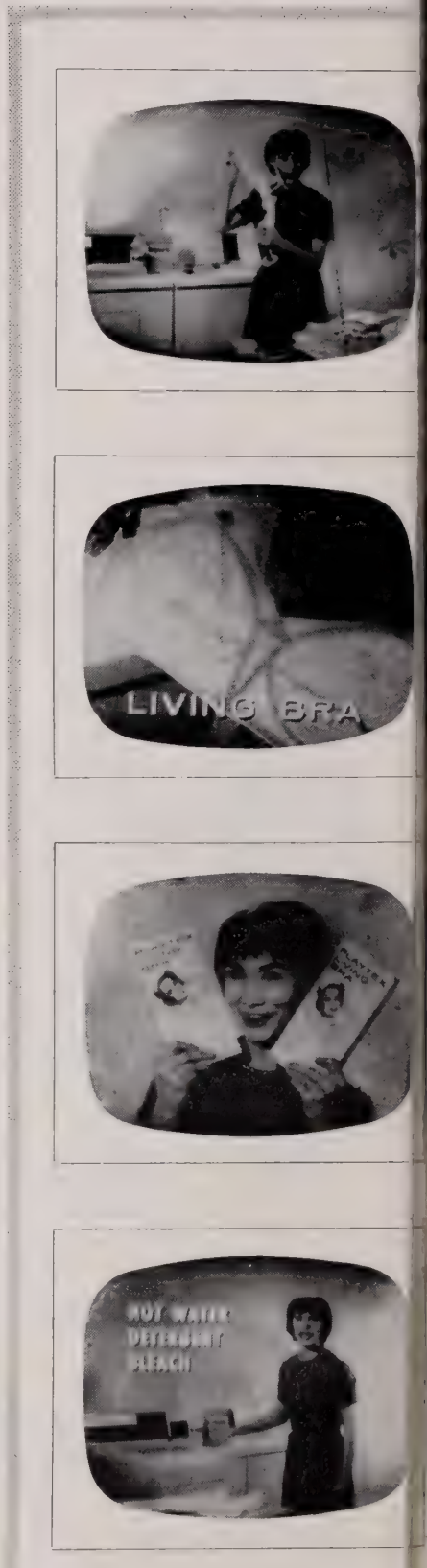
A conspicuous user of the back-to-back commercials is Alberto-Culver, also one of the first. Alberto-Culver's president, Leonard Lavin, endorses combining two 30's for a number of reasons, among them the fact it "gives tv an extra advantage in fighting the rising cost-per-thousand.

"By its use, two low-budget brands can share the cost of a minute announcement—either spot or network—and in this way still get the frequency they require," Lavin says.

An American Home Products spokesman says his company has placed almost all of its products in shared commercials at some time or other to save money. The only criterion on what should be back-to-back with what depends on the products' basic compatability (products like Chef Boy-Ar-Dee and Bisodol for upset stomachs would never be put together, for obvious reasons. Nor would two competing products like cough syrup and cold drops be considered compatible.)

None of American Home Products' commercials are integrated, but are simply two 30's placed back-to-back, with no bridge.

One leading advertising director who is against the clutter created by multi-commercials is John W. Burgard, Brown & Williamson's vice president for advertising. Yet Burgard is accused by one station representative for his company's frequent use of 30/30's. Burgard's answer to the charge is: "Whether I have used piggybacks has no bear-

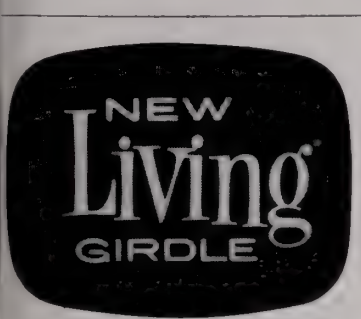


ommercial 'double trouble'

tegrated bras, girdles

mmercial for Playtex moves om Playtex Living Bra to mpanion product with the e "There's more! A wonderful ving Girdle with the same nd of elastic . . ." again show- g how easily product is washed in first part



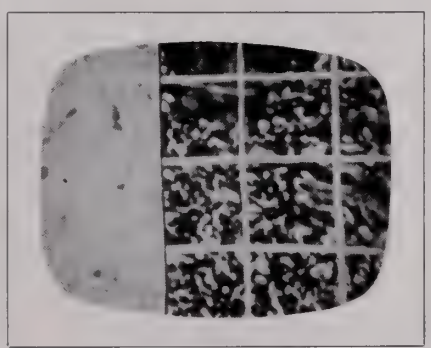




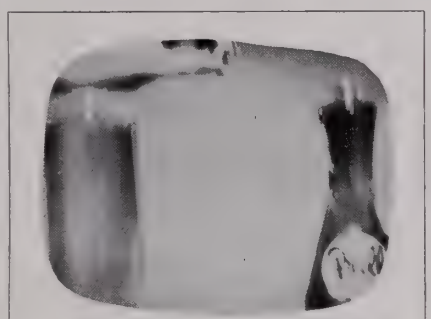


Back to back for P&G

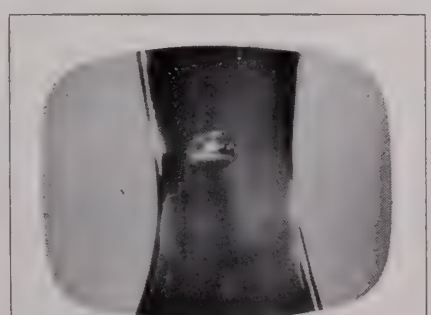
Gleem and Prell, both P&G products, are joined in a tv commercial which makes no attempt at "integration" aside from medicine-cabinet link. P&G, incidentally, doesn't like to have P&G commercials next to piggyback spots















Beecham Brylcreem commercial extols hairdressing, then makes midstream switch via logo bridge to sell Maclean's toothpaste

ing on the subject. I am sure that at some time I have, since in the over thirty years I have been in the advertising business I have tried just about everything; however, it would be difficult to say for sure since you can start a long argument these days on the exact definition of the piggyback.

"In none of the articles I have written or speeches I have made on the subject of clutter have I mentioned piggybacks. This whole crusade urged by the ANA Broadcast Committee for the past two years is concentrated on encroachment in entertainment time; on the frequent interruptions, particularly at the station break; and on the excessive time between the close of entertainment of one program and the beginning of entertainment on the following program.

"I, for one, do not intend to debate with representatives of the broadcast business the content of an advertiser's commercial. That is up to the individual advertiser, and, interestingly enough, the time devoted to commercials is the only non-entertainment element that has not increased in time over the past few years."

Burgard concludes: "I might suggest that the individual would be well advised to join in the movement to fight the encroachment on entertainment time and the subsequent, clutter of non-entertainment, con-commercial elements before this practices vitiates the effectiveness of television advertising to the extent that it is no longer attractive to the advertiser."

The top tv customer, Procter & Gamble has done some sharing in its minute announcements, but in general is relatively free when it comes to 30/30's.

P&G, which spent some $17 million in spot tv in the third quarter of '63 alone, issued a strong statement to its agencies and rep firms recently, saying that it will not pay for its announcements if they are placed in triple-spotted positions alongside piggyback commercials.

The warning was sent via Compton, acting as "spot coordinating agency," and signed by Graham Hay, broadcast media supervisor. Significant excerpts from the P&G letter follow:

"Today, with the development of the shared commercial and the varying definitions of the integrated and piggyback as regards these shared commercials, the pinpointing of triple-spotting occasions is a more complex job. Nevertheless this pinpointing must be done for it is readily apparent that many shared commercials must, to the viewer's eye and mind, be nothing more than two distinct commercials . . .

As far as P&G is concerned a shared commercial will be considered an integrated one, and thus actually only one commercial, if it

KNXT, Los Angeles adds new rates

In what could be a portent of things to come throughout industry, West Coast outlet sets higher prices for "multiples"

CLASS	UNITS	BASE	10 PLAN	20 PLAN	30 PLAN
Class "CC"—1-51 weeks:					
1 minute	2	$450.00	$290.00	$270.00	$250.00
MPA minute	3	550.00	370.00	340.00	310.00
Class "CC"—52 weeks:					
1 minute	2	$400.00	$270.00	$250.00	$310.00
MPA minute	3	500.00	340.00	310.00	280.00
Class "C"—1-51 weeks:					
1 minute	2	$400.00	$235.00	$220.00	$195.00
MPA minute	2	500.00	300.00	270.00	240.00
Class "C"—52 weeks					
1 minute	2	$360.00	$215.00	$200.00	$175.00
MPA minute	2	450.00	270.00	240.00	210.00
Class "D"—1-51 weeks					
1 minute	1	$200.00	$110.00	$100.00	$ 90.00
MPA minute	1	275.00	145.00	125.00	105.00
Class "D"—52 weeks:					
1 minute	1	$180.00	$100.00	$ 90.00	$ 80.00
MPA minute	1	245.00	135.00	115.00	95.00

satisfies all of the following requirements:

A. Both commercials are identified as having the same brand name. It is not sufficient that the bridge say 'Here's another product from—' and then go into a commercial having no audio or video identification with the brand name of the first commercial in the pair.

B. Both commercials are for products which have the same general usage.

C. The bridging or integrating of the two commercials is so executed as to appear to be one commercial.

"A shared commercial which does not satisfy all of the above stated requirements will be considered a piggyback commercial, or, two separate commercials. If a commercial for Procter & Gamble is run adjacent to a piggyback pair, a triple-spotting condition has been effected for which we will require a make-good or credit.

"We would appreciate your advising all your stations of this policy . . ."

Two different advertisers

While making this pronouncement, P & G through Compton has also presented the industry with a real problem. Recently, a 60-second commercial from the agency included two products: P & G's Crisco and Food Manufacturers' M & M Candies. The commercial weaves back and forth between the two products and is considered fully integrated, though advertising two totally different products. The commercial was cleared by the NAB Code after much consideration.

P&G's policy was welcomed, station representatives say. It may cause problems with adjacencies to P&G products, but it is a start to cleaning up "the menace," they say.

Irwin Spiegel, director of sales promotion and advertising at Avery-Knodel, says the 30/30's do cause problems to a certain extent for the stations as well as other advertisers who have to worry about product protection. Spiegel remembers International Latex as being one of the first to use shared commercials, combining bras and girdles.

A spokesman at Edward Petry & Co. says he expects "all the giant corporations to use shared commercials soon" and that rep firms

Katz urges new definitions and practices

New definitions and practices for multi-product announcements have been suggested by The Katz Agency in a memorandum to its stations. Katz notes the new P & G ground rules contained in a letter from Compton and asks why other large advertisers may not establish their own rules also at variance with both the Code and P & G. "Not long ago," Katz observes, "an agency requested credit for one of its single-product advertisers because the announcement ran adjacent to a multi-product commercial. The complaint was triple spotting. But, the multi-product spot had been approved by the Code office as a single announcement—and this commercial had been placed by the very agency that brought the complaint!"

The Katz memorandum asks a number of questions about network and spot commercial practices, including: "Is the NAB Code the proper instrument for setting commercial practices? Does it do the job satisfactorily or are changes indicated? How should multi-product announcements be interpreted in the context of over-commercialization and triple spotting? . . . What constitutes clutter? . . . At what point is there a serious threat to the effectiveness of television advertising as a result of virtually unopposed acceptances of 'new approaches' by agencies and advertisers? . . . What about product protection? . . . Should a station accept piggybacks (or integrated commercials) on the network and refuse them through national spot on local channels?"

As a starter to establish clearer guidelines and/or policies, Katz suggests these definitions:

1. Truly Integrated Announcements — those which would clearly give the appearance of one single commercial.

2. Integrated Piggybacks—those which the average viewer would regard as two commercials but which are bridged in such manner as to qualify for Code approval as single announcements.

3. Piggybacks—those which are obviously two separate product messages without the bridging would be required for Code approval as single announcements.

Since advertisers are coming up with definitions, Katz suggests also that "broadcasters should urge the Code board to designate shared announcements not simply as integrated or piggyback, but as (a) truly integrated, (b) integrated piggybacks, (c) straight piggybacks. Under Code provisions both 'truly integrated' and 'integrated-piggybacks' commercials would qualify as single announcements, and piggybacks as two or more."

Katz adds "some ideas" for stations to consider as practices to "facilitate everyday business decisions" and insure minimal abuses: Require that all multi-product announcements be submitted to the Code office for screening and designation as truly integrated, integrated piggyback, or piggyback; for truly integrated announcements charge the regular rate; for integrated-piggyback charge 150% of the appropriate rate; for piggybacks charge 200% of the appropriate rate."

should plan ahead accordingly.

A CBS TV National Sales, is examining the number of companies splitting the minute. What the firm decides to do will depend on the degree of infringement.

KNXT, a CBS o&o in Los Angeles, is one tv station known to adapt its rate card to multiple product announcements. The station charges a higher rate for one minute spots which include more than one product on the simple reasoning that the advertiser is getting extra value. The cost ranged from 6 to 36% higher for MPA announcements.

"We're not triple-spotting, however," says Ray Bindorff, general sales manager for the CBS o&o station. "It is not a money-making effort but a dollar-trading effort. We use the MPA minute during a station break or within a movie where triple-spotting is acceptable, but no place else. We think it is progressive and the right thing to do. We want to point out what we think is a growing menace."

The new KNXT policy, in effect only a short time, is not "too dissimilar" than that of P&G's, according to Bindorf. It is more strict than that of the NAB. he added.

The station does not accept a commercial using only the phrase "another fine product of" to bridge the gap between the two products. "We even demand that two 30's on the same product used back-to-back have the same visual and audio qualities," says Bindorf. "Although

Nearly everybody seems to be doing it

Tabulation of commercials monitored during week of 14 October by Broadcast Advertisers Reports and compiled by Station Representatives Association shows the national advertisers who used piggybacks and/or integrated commercials on tv

AMERICAN TOBACCO: Montclair, Pall Mall.

ARMOUR AND COMPANY: Dash Dog Food, Star Corned Beef Hash, Dial Soap, Parsons Amonia, Princess Dial Soap, Chiffon Liquid, Star Chili.

ALBERTO-CULVER: Command Shave Cream, VO-5 Shampoo, VO-5 Hair Setting Lotion, VO-5 Hair Dressing, VO-5 Hair Spray, VO-5 Creme Rinse, Rinse Away, Get-Set, Derma-Fresh Hand Lotion, Safeguard Spray on Bandage, Subdue.

AMERICAN HOME PRODUCTS: Chef-Boy-Ar-Dee Ravioli, Infra Rub, Dristan Mist, Out Gro, Heet, Easy Off Oven Cleaner, Easy-On Spray Starch, Bisodol Tablets, Griffin Liquid Wax, Quick Dip Sudden Beauty, Chef-Boy-Ar-Dee Spaghetti Sauce, Aerowax, Bisodol Mints, Sleep-Eze, Dri-Brite, Compound W, Sani-Flush, Easy Off Window Spray, Freezone, Chef-Boy-Ar-Dee Spaghetti Dinner, Woolite, Jiffy Pop-Corn.

BISSELL: Shampoo, Shampoo Master, Aerosol Upholstery Shampoo and Kit and Applicator.

BLOCK DRUG: Dentu-Creme, Green Mint Mouthwash, Polident.

BRECK: Shampoo.

BEECHAM PRODUCTS: Brylcreem.

BRILLO MFG.: Scouring Pads, Paddy Scouring Pads.

BRISTOL-MYERS: Clairol Silk & Silver, Clairol Loving Care, Clairol Hair-So-New, Clinicin, Ban, 4-Way Cough Tablets, Ipana Hexa-Flouride Toothpaste, Excedrin, Clairol Shampoo, Bufferin.

BEECH-NUT LIFE SAVERS: Fruit Stripe Gum.

HELENE CURTIS: Secure, Enden Shampoo, Helene Curtis Spray Net.

COATS & CLARK: Zippers.

COLGATE-PALMOLIVE: Colgate Dental Cream, Code 10 Hair Tonic, Cashmere Bouquet Soap, Action, Ajax Liquid Cleanser, Vel Liquid Detergent, Super Suds, Palmolive Soap, Lustre-Cream Shampoo.

CARTER PRODUCTS: Nair, Carter's Pills.

CHESEBROUGH-POND'S: Q-Tips, Vaseline Petroleum Jelly.

CARNATION: Evaporated Milk, Friskies Dog Food, Friskies Cat Food, Coffee-Mate, Instant Non Fat Dry Milk.

CHUNKY CHOCOLATE: Chunky Chocolate Bar, Bit-O-Honey, Kit Kat, Chocolate Sponge Bar.

CAMPBELL SOUP: Canned Vegetable Beef Soup, Franco-American Spaghetti, Red Kettle DeLux Soup Mix, Bounty Chicken Stew, Franco-American Football, Pennant Offer, Beans & Ground Beef, Canned Chicken Noodle Soup.

CONS FOOD: Sara Lee Apple Danish Coffee Cakes.

CORN PRODUCTS: Mazola Margarine, Knorr Soups, Nu-Soft Fabric Softner.

DU PONT: Teflon for cookware.

DUFFY-MOTT: Sunsweet Prune Juice, Sunsweet Apricot Nectar.

EX-LAX: Ex-Lax.

R. T. FRENCH: Instant Potato Pancake Mix, Scalloped au Gratin Potatoes, Copper Kitchen Sauce & Gravy Mixes, Mustard.

FLORIDA CITRUS COMMISSION: Canned Orange Juice.

FRITO-LAY: Corn Chips, Cheetos.

GENERAL MOTORE: All Buick Automobiles.

GENERAL ELECTRIC: Hotpoint Washers, Hotpoint Range.

GILLETTE: Deep Magic Dry Skin Conditioner, Tame Creme Rinse, White Rain Hair Spray, Paper-Mate Pens, Silver Curl, White Rain Shampoo.

GOLDEN GRAIN MACARONI: Scallop-A-Roni, Twist-A-Roni, Noodle-Roni.

GENERAL FOODS: Post Alpha Bits & Toy Offer, Maxwell House Coffee, Log Cabin Syrup, Birds-Eye Green Peas & Pearl Onions, BirdsEye Mixed Vegetables with onion sauce, Post Tens, Dream Whip, Jell-O Gelatin.

GENERAL MILLS: Trix, Twinkle Cereal, Cheerios, Betty Crocker Fudge Brownies, Gold Flour & Coupon offer, Betty Crocker Creamy White Frosting Mix, Total Cereal, Cocao Puffs, Frosty O's, Betty Crocker Yellow Cake Mix, E... Crocker Fudge Frosting Mix, Betty Cro... Fudge Brownie Mix, Betty Crocker Noodle ... mondine, Betty Crocker Butterscotch Squ... Mix, Betty Crocker Cake Mixes.

HAGON CHEMICALS: Calgon, Calgon Bouc...

HARTZ MOUNTAIN PRODUCTS: Bird Food, ... Yummies.

H. J. HEINZ: Hot Ketchup, Regular Ketch...

IDEAL TOY: Clancy the Skating Monkey.

S. C. JOHNSON: Klear Floor Wax, P... Pledge Furniture Polish, Liquid Wax, Shoe S... Kit.

JOHNSON & JOHNSON: Band-Aid Sheer S... Bondex & Booklet Offer, Micrin.

KIMBERLY-CLARK: Kleenex Tissue.

KRAFT FOODS: Kraft Barbeque Sauce, ... Pineapple Preserve, Kraft Whipped C... Cheese, Kraft Chocolate Candies.

LEHN & FINK: Lysol Liquid, Medi Quick S... Lysol Spray.

LEVER BROS: Lipton Regular Tea, Stripe ... ular Toothpaste, Lucky Whip, Wisk, Bree... Cannon offer, Dove White Pink, Lifebuoy.

LUDENS: Fifth Avenue Candy Bar, C... Drops.

P. LORILLARD: Kent.

LIGGETT & MYERS TOBACCO: L & M, Che... field King.

LOUIS MARX & CO.: Big Shot Missile Ca... Budding Beauty Vanity, Easy Weaver Handl... Boppa Bear Game, Big Bruiser Car.

MILES LABORATORIES: Alka-Seltzer, ... Day, Nervine, Chocks Vitamins.

MENTHALATUM: Menthalatum, Deep He... Rub, Ointment.

MERRITT-CHAPMAN-SCOTT: DeVoe Paints...

MAYBELLINE: Eye Make Up.

NOXZEMA: Cover Girl Make-Up.

NORWICH PHARMACAL: Unguentine, Aero... Pepto-Bismol.

NATIONAL BISCUIT: Nabisco Shredded W... Nabisco Premium Saltines, Milk-Bone ... Snacks.

OLIN MATHIESON CHEMICAL: Squibb V... Vitamins, Squibb Spectrocin-T Throat Loze...

P & G: Secret Cream & Roll On, Prell L... Prell Concentrate, Milk Wave Permanent, ... Soap.

PHARMACO: Chooz, Feen-A-Mint.

PHARMACRAFT LABORATORIES: Allerest, ... Deodorant.

similar to P&G's policies we did not know what they were doing until recently. We defined our policy about eight months ago."

The KNXT policy can probably be attributed to—or at least justified by—the station compilations of BAR figures mentioned earlier.

Art Elliot, eastern tv sales manager at Harrington, Righter & Parsons, feels the trend toward 30/30's has picked up strongly just in the last few months. He mentioned Standard Brands, Lever Bros., and General Mills as most recent large entries into the shared commercials fraternity. Lever made its first requests for clearance of shared commercials in November, according to Elliot.

Elliot, as well as many others from rep firms, beieves the NAB Code on the subject is too vague.

The shared commercial has caused such a problem that HR&P is recommending to its stations that they not clear such commercials even though many other stations are doing so, according to Elliot. Too often, he says, they cause a problem the last minute. "We're just not going to do it any more. Advertisers think we'll take anything. How can we give them 15 minutes protection with so many multi-product spots?

Marv Shapiro, v.p. and eastern sales manager at TvAR believes shared commercials are going to be one of the major problems of spot tv in 1964. Sponsors did it on the networks and now they're moving into spot tv, he says.

Shapiro notes that until now, a large number of the multi-product commercials were not known as such until they were reviewed by the station a few days before air time, causing a last minute problem in trying to maintain product protection. He lists these possible solutions as stop gaps:

- *A rate card adjusted for the MPA minute, similar to that of KNXT, Los Angeles.*
- *A clause in the rate card saying that the rates offered are for single product announcements only and rates for multiple product announcements are available on request.*
- *Notice that all orders are placed on the assumption that announcements are for one product only and rates are "subject to possible revision" if they include more than one product.*

Shapiro believes it is unrealistic not to accept the MPA commercials. "You can't bury your head in the sand, even though the trend is undesirable," he says. "We'll see even broader use of it in the future, and we'll just have to make revisions."

Several representatives pointed out that shared commercials really started on the networks, and have only recently become a factor in spot television. Yet the multi-product problems in spot tv are greater by far. The difference is in the scheduling. Networks can put the 30's together in an island position within a half-hour program. Local stations, which often have to put them in station breaks, can be left with time they can't sell.

For example, in prime time, where the NAB Code permits two commercial announcements during a station break, the station can only sell the 60 seconds if it accepts a 30/30 piggyback, and the other 10 seconds cannot be sold.

Steve Machcinski, former chairman of the broadcast trade practices committee for the Station Representatives Association, and Adam Young spokesman says:

"Everybody screams that having two different products in one commercial is one commercial. It's a very serious problem. The viewer doesn't understand the difference between an integrated and non-integrated commercial, he just sees a bunch of products and gets annoyed. Theoretically you can put six 10's in a minute.

"But as long as the networks accept it it's hard for us," says Machcinski. "If we say no, the advertisers say the nets do it. Who do you people think you are?

"If the two top stations in the top 40 markets stopped accepting shared commercials the problem would be licked," Machcinski believes.

"Previously reps have been complaining about clutter but now we're getting down to specifics with numbers and names of offenders."

In a recent telegram to the NAB Code head Howard Bell, TvB, and the Station Representatives Association, WFBM-TV Indianapolis said that "what now appears to be a small campfire, may very well turn into a bonfire by the first of February."

Toward heading off any bonfire, NAB is at work and hopes to clarify the ground rules very shortly. Nothing in the present code rules out or encourages such commercials, but Bell hopes to meet the problem. In so doing, it is emphasized that whatever is done to protect the industry, must first protect the viewer's interest also. ■

ILLSBURY: Chilled Quick Crescent Dinner, led Quick Fudge Brownies, Chilled Quick et Rolls, Golden Yellow Cake Mix, Chilled k Carmel Nut Rolls, Fudge Brownie Mix, ermilk Pancake Mix, Cake Decorator, Double h Devils Food Cake Mix, Double Dutch ge Frosting Mix, Apple Cinnamon Coffee e Mix, Chilled Quick Orange Danish Rolls.
FIZER CORP.: Barbasol, Ben Gay, Candettes, quins Hand Cream, Pacquins Silk & Satin, quins Mani-Magic.
HILLIP MORRIS: Parliament, Personna les, Marlboro, Paxton.
HILADELPHIA & READING: Tickles Doll, Batagon Warship.
LOUGH: St. Joseph Children's Aspirin, St. eph Children's Vitamins.
UREX: Sweetheart Soap and Decals Decora-; Kit, Trend Powder, Dutch Cleanser, Trend iid, 4 Seasons Lotion, Trend Liquid.
UAKER OATS: Puffed Wheat & Rice, Quaker s, Ken-L Ration, Aunt Jemima Pancake Mix.
ICHARDSON-MERRELL: Vick's Vaporub, Vick's ular Cough Syrup, Vick's Formula 44.
. J. REYNOLDS: Salem, Winston.
PERRY: Remington Electric Shavers.
TANLEY-WARNER: Playtex Nurser, Playtex ves, Playtex Bra, Playtex Girdle.
TERLING DRUG: Ironized Yeast Tablets, Enene Spot Remover, Haley's M-O, Dr. Lyons uride Tooth Powder, Fletcher's Castoria, Baby Powder.
UNBEAM: Spray Mist Iron, Shave Master ctric Shavers.
CHOLL: Dr. Scholl Zino Pads, Dr. Scholl t Powder.
AWYER: Viewmaster.
TANDARD BRANDS: Chase & Sanborn Instant fee, Blue Bonnet Margarine.
IMONIZ: Vista Floor Cleaner Wax, Tone.
HULTON: Ice-O-Derm.
WEETS COMPANY: Tootsie Roll.
COTT PAPER: Scotties, Scottowels.
US PLYWOOD: Various Weldwood Adhesives.
UNION CARBIDE: Prestone Anti-Freeze, Everdy Batteries.
UNITED BISCUIT: Kitchen Rich Golden Nectar okies, 8 Pack Saltine Crackers.
WILLIAMS: Sominex, Aqua-Velva Lotion, Lec-: Shave, Geritol Liquid, Geritol Tablets.
WARNER-LAMBERT: Rolaids, Dentyne.
WATERMAN-BIC PEN: Bic Ball Point Pens.

Jahncke to head NBC political unit

Many of NBC's problems concerning political sponsorships in this presidential campaign year will be shouldered by Ernest Lee Jahncke, Jr., just named head of NBC's temporary Political Broadcast Unit.


Jahncke

When the unit is activated, Jahncke's job as head of Standards and Practices will be handled by Carl M. Watson, director, Broadcast Standards, and John A. Cimperman, director, Practices. Jahncke will devote his full time to the unit with the temporary title of vice president, Political Broadcast Unit, administering political sponsorships on NBC's tv and radio networks, and owned stations.

Jahncke joined NBC in 1959 as director, Standards. He was promoted to Director, Standards and Practices, in October of 1960, and assumed full supervision of the department the following month. He was named vice president in November 1961. He had previously been vice president and assistant to the president of Edward Petry, and from 1952-1957 held this same title with ABC.

New series on zoos

Triangle Stations has announced production of a new series of half-hour color programs, *Zoos of the World*, which will be carried on the six Triangle outlets and then syndicated by the group's program sales division.

Zoos of the World will be the sixth tv program in the Triangle Program Sales portfolio. The others are *Colorful World of Music*, featuring Podrecca's Piccoli Theatre; *The Big Four*, an auto-racing package; *This Is America*, colorcasts of U. S. fairs and festivals; *The Myth and the Menace*, a study of Communism; *Frontiers of Knowledge*, dramatization of scientific and medical advances, and *The Little League World Series*.

An old-fashion reception



There's a certain Neanderthal flavor to the Best Foods reception room in New York these days, provided by a full-family display of The Flintstones. Best Foods sponsors the ABC TV series each Thursday. Flanking "Mr." and "Mrs." are Robert Dobbin (r), Best Foods director of advertising, and Joel Stivers, asst. director of advertising.

Babcock resigns as v.p. of Crosley Broadcasting

John B. Babcock has resigned as vice president of Crosley Broadcasting Corp., and general manager of Crosley's Indianapolis television station WLW-I. On 1 February he will become vice president in charge of operations for the Park Broadcasting Co.'s interests, with headquarters in Ithaca, New York. Park Broadcasting will provide management and correlating services for two tv stations, two am radio stations and a fm stereo station now owned by Roy H. Park. These stations are: WNCT-TV-AM, WGTC-AM, Greenville, North Carolina, and WDEF-TV-AM, Chattanooga, Tennessee. Babcock will become a director and member of the executive committee of Park Broadcasting Co.


Babcock

Crosley names Bartlett

Walter Bartlett, presently vice president in charge of WLWC Columbus, has also assumed responsibility for the operation of WLW-I Indianapolis. He succeeds John B. Babcock, Crosley Broadcasting vice president and general manager of the Indiana outlet, who recently resigned.

WFIL donates facilities to educational stations

WFIL-AM-FM-TV Philadelphia, which is moving to new studios within the next few weeks, has donated the real estate, building and facilities it is vacating to WHYY, licensee of Philadelphia's educational radio and tv stations.

The old two-story structure at 46th & Market Sts. was officially presented to WHYY by Roger W. Clipp, vice president of the radio-tv division of Triangle Publications, on 26 December. Those studios had housed the laboratories and equipment of the WFIL stations and the headquarters of Triangle's broadcast arm since 1948. The presentation culminated a plan announced

several months ago by Walter H. Annenberg, president of Triangle Publications and editor and publisher of the Philadelphia *Inquirer*, to make a gift of the WFIL facilities to the non-profit educational stations.

The WFIL stations are moving to a new Broadcast Center at 4100 City Line Avenue.

NEWS NOTES

Pepsi buys NBC nighttime: Pepsi-Cola Co. has bought sponsorship in three NBC-TV nighttime programs, "Eleventh Hour," "Saturday Night at the Movies," and "The Jack Paar Program." The order was placed through Batten, Barton, Durstine & Osborn.

National Log expands: National Tv Log, a newspaper rep handling tv program promotion, has added the Dallas *News* and *Times Herald*, Fort Worth *Star-Telegram*, Akron *Beacon Journal*, Cleveland *Plain Dealer* and Seattle *Post-Intelligencer* to its list. Groups of newspapers will be added every three months after 1 March, in order not to have constant rate changes.

All Murphy stations at PGW: KXLY (AM & TV), Spokane, are now represented by Peters, Griffin, Woodward. The radio outlet started broadcasting in 1922, operates 24 hours at 5 kw on 920 kc. A CBS affiliate, KXLY-TV, channel 4, is entering its 12th year. With this appointment, PGW is now the exclusive representative for all Morgan Murphy broadcasting interests. It has represented WISC-TV Madison, Wis., channel 3, since its airdate in 1956, and began representation last December of WLUK-TV Green Bay, channel 11, and WLUC-TV, channel 6, Marquette.

NEWSMAKERS

Ronald P. McKenna to advertising and promotion director of WANE-TV, Fort Wayne, Indiana. He has been studying under a research assistantship in the Television-Radio Center of Syracuse University.

Gene O'Dell to production manager of WTVN-TV, Columbus. Roger Johnson to commercial operations director.

Robert F. Green died Christmas night. He was director of personnel for Wometco Enterprises.

David Yarnell to program manager of WOR-TV, New York.

Clifford E. Ford to the WNBC-TV sales staff and Don Luftig to producer-director there. Ford has been an account executive with WNBC Radio. Luftig was executive producer and program director for WINS, New York.

Arthur Mortensen to head Golden West Broadcasters' new television division. He was formerly general manager of KERO-TV, Bakersfield.

Robert F. Doty to operational coordinator of WTVT, Tampa-St. Petersburg, Fla. He will continue as local sales manager.

Ken Cross to acting manager of KERO-TV, Bakersfield.



BIG MARKET — BIG EATERS!

Much as it may surprise you, dear reader, food sales per person in the 39 counties of Upstate Michigan do indeed run higher than in rich Wayne County. We'll gladly send you the breakdown, if you wish.

Matter of fact, we believe Upstate Michigan is the greatest "new opportunity" you television advertisers can find in the entire U. S. Nearly a million PEOPLE. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers and distributors in this area as to the influence WWTV/WWUP-TV has in our 39 counties — or ask Avery-Knodel for the whole story.

The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY
CHANNEL 9
ANTENNA 1640' A. A. T.
CBS • ABC

SAULT STE. MARIE
CHANNEL 10
ANTENNA 1214' A. A. T.
CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives





ABC "Breakfast Club' host, Don McNeill, above in working portraits spanning 30 years and hundreds of sponsors, below with present cast of networks' oldest commercial show

Where a

Names from radio networ roster of 1938-39 can be f advertising on networks t season. Veterans make u fifth of current sponsor li

THE WORLD TODAY is a far differen cosmos from that of 25 years ag but some things endure. Like ad vertisers.

Radio networks are a nostalgi vantage point for glancing back quarter century. Oldtime comedie and mystery shows are being re vived, and one of the network CBS Radio, has exhumed tape voices from the past for a pop ular exhibit at its building sit in New York. In surveying the sho sounds of the past 25 years, abou the same number of advertisers a years can be counted among thos on the network then and still spor soring radio network radio th season.

In the years that saw the radi era become the age of televisio this select group of network blue chips still is on the radio boar Products, to be sure, have evolve from simple soapchips to powerfu detergents, from flour to ready mix, from razor blades to electr razors, but many of the names r main the same. Jell-O is still Jell-O just as it was in that great radi season of 1938-39, when Gener Foods advertised Jell-O on th *Jack Benny* show.

Still four-way hand

As the world has changed, s have radio networks along wit products. Red and Blue are gon and yet there are four networ today as then, with ABC (create in the early forties from NBC Blue) the only new name amon the four.

Among their clients, the co mercial roster of the 1938-39 se son lists around 26 stalwarts of th U. S. economy whose commercia

ponsors of yesteryear?

can be heard on network radio today. Disregarding product changes, the same corporate names that were customers of *Amos 'n' Andy, Burns and Allen, Charlie McCarthy* and *Bing Crosby* are in a good many cases around today for *Breakfast Club* (on the air then), *Arthur Godfrey, Monitor,* and *Mutual News.*

The hardy band from 1938-39 who are buying radio network in 1963-64 are Bristol-Myers (Sal Hepatica, Vitalis), Campbell Soup, Chemway (Lady Esther), Chrysler, duPont, Ford, General Electric, General Foods (Grapenuts, Huskies, Jell-O, LaFrance, Maxwell House, Post Toasties, Postum, Sanka, Swans Down), Goodyear, Household Finance, Kraft, Liggett & Myers (Chesterfield), MacFadden-Bartell (*True Story*), Mennen, Philip Morris, National Dairy, Pet Milk, Purex (Campana, Old Dutch, Sweetheart), R. J. Reynolds (Camels), Standard Brands (Chase & Sanborn, Fleischmann, Royal Gelatin, Tenderleaf), Sterling Drug (Bayer, Cal, Dr. Lyon's, Energine, Ironized Yeast, Molle), Sun Oil, Time, Vick, Wander (Ovaltine), Wrigley.

Blending names

Continuity for at least two of these is the result of corporate mergers and acquisitions, as with the Purex product complex and Pet Milk's ownership of Whitman candy. That is, Purex is a client name today but wasn't then; Pet was then but not today, yet Pet's Whitman is today but not then. Careful checking would turn up many more product-family relationships of today that did not exist 25 years ago.

A look back at the old radio schedules reveals some continuity in advertising styles. Take, for instance, significant names in the networks' vital food category.

General Foods over the years has tended toward light comic and family fare, with shows in 1938-39 like *Jack Benny,* Jell-O banner-carrier for many years on NBC-Red; *Joe Penner* on CBS for Huskies; *Frank Morgan-Fannie Brice* (Baby Snooks) on NBC-Red for Maxwell House; *Joe E. Brown* for Post Toasties on CBS; *We, the People,* with Gabriel Heatter for Sanka on CBS; *Al Pearce and His Gang* on NBC for Grapenuts. All were once-a-week evening shows.

Other food shows 25 years ago included Chase & Sanborn's *Charlie McCarthy,* Sunday evenings on NBC-Red; Kraft's *Bing Crosby* with Bob Burns and the John Scott Trotter orchestra Thursday nights on NBC-Red; Swans Down's *Kate Smith* with the Glenn Miller orchestra Thursdays on CBS; *Kellogg's Circle* with Ronald Colman Sundays on NBC-Red; Royal Gelatin's *Rudy Vallee* Thursdays on NBC-Red; Campbell Soup's three shows, *Orson Welles Mercury Theatre* Friday nights on CBS, *Amos 'n' Andy* weekday evenings, and *Edwin Hill's Human Side of the News* twice a week on NBC-Red; Tenderleaf Tea's *One Man's Family* Wednesdays on NBC-Red; Postum's *Lum and Abner* weekday evenings on CBS; Silvercup's *Lone Ranger* three times a week on Mutual.

Daytime menu

On the daytime table at the Red and Blue networks were the cereals and children's drinks with late afternoon thrillers: *Dick Tracy, Don Winslow, Jack Armstrong, Little Orphan Annie, Terry and the Pirates,* and *Tom Mix.* General Mills' *Betty Crocker* was broadcasting a 15-minute cooking talk twice a week on NBC-Red mid-afternoons, and Diamond Salt presented *Kate Smith Talks* for a quarter hour three times a week at noon on CBS. Foods figured, too, in "soap" opera. Crisco had *Vic and Sade* on both Blue and Red daily; Spry sponsored *Aunt Jenny's Stories* mornings on CBS; Bisquick *Valiant Lady* on NBC-Red daily; Sealtest *Your Family and Mine* daily on the same network. Cereals makers and bakeries backed other day serials.

Among the soaps, cleansers and other household aids of 25 years ago, several were with nighttime radio drama. Woodbury presented *Hollywood Playhouse* on the Blue network Sundays; *Lux Radio Theatre* was a Monday feature on CBS; Rinso had *Big Town* with Edward G. Robinson and Claire Trevor on CBS Tuesdays; Pacific Borax' *Death Valley Days* was heard Fridays on NBC-Red; Palmolive presented *Gang Busters* Wednesdays on CBS. Other types of programing by this group included Fels Naphtha's *Hobby Lobby* Wednesdays on Blue, Sweetheart's *Jack Berch* songs twice



Arthur Godfrey was on CBS for Barbasol in 1938. Today he has 19 radio sponsors.

Oldtime religion, oil, and news

NBC Radio's oldest customer is Sun Oil, a 35-year client that continues with the Three-Star Extra news daily on the network. Show longevity records are held by a trio of religious sustainers, National Radio Pulpit, begun in 1923; Catholic Hour, broadcast since 1930, and Art of Living, on the air since 1935.

Mutual cites as an oldtime customer not a national advertiser but a local sponsor of the co-operatively offered Fulton Lewis, Jr., news program: the W. F. Palmer Jewelry Shop, which has been presenting the show over WRHI Rock Hill, S. C., since its inception in 1937. Long-running newsmen besides Lewis on MBS are Fred Vandeventer, Frank Singiser, and Cedric Foster. A handful of commercial religious programs also hold long-play records on Mutual.

a week on NBC-Red, and *Fibber McGee & Molly* for Johnson's Wax Tuesdays on NBC-Red. Among the daily soap-opera classics were *David Harum* on the NBC-Red; for Bab-O, *The Goldbergs* on CBS for Oxydol, *Hilltop House* on CBS for Palmolive, *Houseboat Hannah* on Blue for Lava, *Life Can Be Beautiful* on CBS for Ivory, *Ma Perkins* on NBC-Red for Oxydol, *Myrt and Marge* on CBS for Supersuds, *Pepper Young's Family* on Blue and Red morning and afternoon for Camay, and *Road of life* on both CBS and NBC-Red for Chipso.

Getting teeth into radio

Big radio moments brought to the audience by dental products were Pepsodent's *Bob Hope* Tuesday nights, day serials like Dr. Lyons' *Backstage Wife*, Kolynos' *Just Plain Bill, Lorenzo Jones* and *Stella Dallas* both for Phillips. All were on NBC-Red.

Toiletry business on the radio networks in 1938-39 included the *Fitch Bandwagon* Sundays on NBC-Red, Lady Esther's *Guy Lombardo* twice a week on CBS and NBC-Red, Vaseline's *Dr. Christian* with Jean Hersholt on CBS Tuesday nights, Jergens' *Walter Winchell* Sunday nights on Blue, Drene's *Jimmy Fidler* on both CBS and NBC-Red, Noxzema's *Professor Quiz* on CBS Saturday nights.

Drug products on network radio 25 years ago numbered, among others, Bromo Quinine with the *Fred Waring Orchestra and Chorus* on NBC-Red Saturday nights; Ironized Yeast with *John J. Anthony's Good Will Hour* on Mutual Sunday nights; Anacin, sponsoring *Easy Aces* three times a week on Blue; Bisodol with *Mr. Keen, Tracer of Lost Persons*, three times a week on Blue; Musterole's *Carson Robison and His Buckaroos* Mondays on Blue; Alka Seltzer's *National Barn Dance* Saturdays on Blue; Lydia Pinkham's *Voice of Experience* three days a week on Mutual; American Home Products' weekday *Helen Trent* on CBS, and Anacin's *Our Gal Sunday* weekdays on CBS.

Music to smoke by

Tobacco patronage of radio networks brought listeners variety and the best of the era's big bands in the 1938-39 season. The shows: Chesterfield's *Burns and Allen* on CBS Friday nights; and *Paul Whiteman Orchestra* Wednesdays on CBS; Camel's *Eddie Cantor* on CBS Monday nights; *Avalon Variety* with two Reds, Skelton and Foley, on NBC-Red Saturdays; Half & Half's *Ben Bernie Orchestra* with Lew Lehr on CBS Sunday afternoons; *Camel's Benny Goodman Orchestra* with Johnny Mercer and Martha Tilton Tuesday nights on CBS; Pall Mall's *Eddie Duchin Orchestra* Mondays on NBC-Red; Philip Morris' *Russ Morgan Orchestra* on NBC Wednesdays; *Lucky Strike's Your Hit Parade* with Lanny Ross Saturdays on CBS and *Kay Kyser's Kollege* Wednesdays on NBC; Roi Tan's *Sophie Tucker* three times a week on CBS and the *Old Gold Program* with Robert Benchley and Artie Shaw's orchestra Sunday nights on CBS.

Oil-automotive radio that season 25 years ago featured the *Cities Service Concert* on NBC-Red every Friday; the *Ford Sunday Evening Hour* on CBS; the *Voice of Firestone* Monday nights on NBC-Red; Gulf Oil's *Screen Guild Players* Sunday on CBS; Sun Oil's *Lowell Thomas* news daily on Blue.

In other categories, memorable sponsorships of the 1938-39 season included the *GE Hour of Charm* with Phil Spitalny's all-girl orchestra Mondays on NBC-Red; Canada Dry's *Information Please* with Clifton Fadiman Tuesdays on the Blue; duPont's *Cavalcade of America* Mondays on CBS, and Delaware Lackawanna & Western Coal's presentation of *The Shadow* Sundays on Mutual.

Goodbye, Mr. Chipso

On the other side of the ledger are the oldtime brands that are hard to find on store counters today and equally scarce on contemporary radio networks. Gone is the network commercial for Avalons, Supersuds, Chipso, Calox, Kolynos, Sloan's liniment, and coal fuel.

Counting both quiescent brands and active ones that are advertising elsewhere, radio network clients of 1938-39 not to be found in the medium in the fall of 1963-64 are Adam Hats, American Home Foods (Gulden's), American Home Products (Anacin, Bisodol, Hill's drops, Kolynos), American Tobacco (Lucky Strike, Pall Mall, Roi Tan, Half & Half tobacco), Armco, B. T. Babbitt (Bab-O), Bayuk Cigars (Phillies), Bowey's (Dari-Rich), Brown & Williamson (Avalon, Raleigh, Bugler tobacco), Canada Dry, Carnation, Chesebrough-Pond's (Pond's, Vaseline), Cities Service, Colgate-Palmolive (Colgate, Palmolive, Supersuds), Continental Baking (Wonder), Cook (travel), Delaware, Lackawanna & Western Coal, Diamond Crystal Salt, Fels, Firestone, General Mills (Bisquick, Corn Kix, Wheaties), Gordon Baking (Silver Cup), Gospel Broad

TIMEBUYER'S CORNER

Media people, what they are doing, buying and saying
6 January 1964

■ **PKL adds media man:** **John F. Shima** has joined Papert, Koenig, Lois (New York) as a media supervisor responsible for the Piel Brothers account, after a 16-year tenure at Keyon & Eckhardt (New York). He was a media group head at K&E.

■ **C&W promotes three:** Three Cunningham & Walsh (New York) media men have been promoted. **Daniel Borg** and **Frank McDonald,** formerly senior media buyers, have both been elevated to media supervisors. **Richard Busciglio,** who was a media buyer, has been upped to senior media buyer.

■ **Upped to v.p. at Parkson:** **Herbert Gruber,** director of broadcast media, has been elected a v.p. at Parkson Advertising (New York). He has been with the agency since 1954.

■ **BBDO adds three to Chicago staff:** **Don Osten** and **Frank Coyle,** both formerly with Gardner (St. Louis), have joined the Chicago office of BBDO. Osten is the new manager of the media department, replacing Jim North, who has returned to BBDO's New York office. Coyle joins as a media supervisor. **Robert B. MacDonald,** who was with Wade Advertising (Chicago , joins as a media buyer.

■ **Gromer upped at FC&B:** **Frank J. Gromer, Jr.,** v.p. and director of media at Foote, Cone & Belding (New York), has been promoted to director of marketing services, in charge of all media and research. He has been with the agency for 17 years — the first nine in the research department, where he rose to the position of research director, and the more recent years in the media department, where he became v.p. and director of media in 1959.

■ **Congratulations to the TB&SS "grads:"** About three quarters of the students in the Fall IRTS Time Buying & Selling Seminar in New York, which closed with its eighth session 17 December, will receive certificates indicating completion of the course. Certificates are awarded to those attending a minimum of six of the eight sessions. Committee head Al Petgen (ARB) reports that plans for repeating the seminar this

JACK GIEBEL: in the daytime, SRO

"The full potential of daytime network tv is at last being realized," observes Doherty, Clifford, Steers & Shenfield (New York) media supervisor Jack Giebel. Jack says the networks now have the SRO sign on day time, because buyers have seen the light and are taking advantage of the bargains available. "On the average, a daytime program delivers one-third the rating of an evening show at one-eighth the cost," says Jack, "and one daytime show, 'Password,' has ratings comparable to the evening Judy Garland Show, but at one-tenth the cost." With DCS&S two years, Jack works on the Bristol-Myers, Grove Labs, Kimberly Clark, and Standard Triumph accounts. After graduation from the N.Y.U. school of commerce with a bachelor's degree in marketing, he began his career in the research department at Young & Rubicam, rose to media buyer, joined Benton & Bowles in a similar post, later became a media coordinator at Grey Advertising. A native New Yorker, Jack, wife Mickey, and 11-year old daughter Caron live in West Hempstead, Long Island.



year are being completed. The starting date has not been definitely set, but will probably be Tuesday, 28 January. Again registration will be limited to 100, and those who had to be turned away from the Fall meetings will be given priority. Fee is $15. If you're interested in attending, play it safe and reserve a place for yourself now by calling Claude Barrere at IRTS in New York.

■ **Schaefer Beer buys New York:** Schaefer 52-week sked started 1 January on several New York City radio stations. Minute spots are being employed in all time periods. Buyer at BBDO (New York) is Chuck Downing.

■ **Helene Curtis has a Secret:** Firm discloses it has been testing a new product, Magic Secret, said to temporarily erase facial wrinkles and lines. Tests in various cities, including St. Louis, have proved successful, and have motivated the company to plan national marketing of the product "early in 1964." In the St. Louis test, a combination of television (KSD-TV, KTVI, KMOX-TV) and print backed the introduction. Company spokesmen were unwilling to divulge 1964 ad budget for Magic Secret, but did say television "will be the major medium." Agency is Edward H. Weiss & Co. (Chicago).

■ **Gold Medal and Fleischmann's get together:** Gold Medal Flour and Fleischmann's Yeast are co-sponsoring a 20-page free booklet, *Yeast Baking and You,* to be promoted early this year via television and magazines. According to General Mills, more than 40 per cent of U.S. television homes will see commercials pushing the booklet during February on daytime and nighttime news programs, and ABC-TV's *Patty Duke Show.*

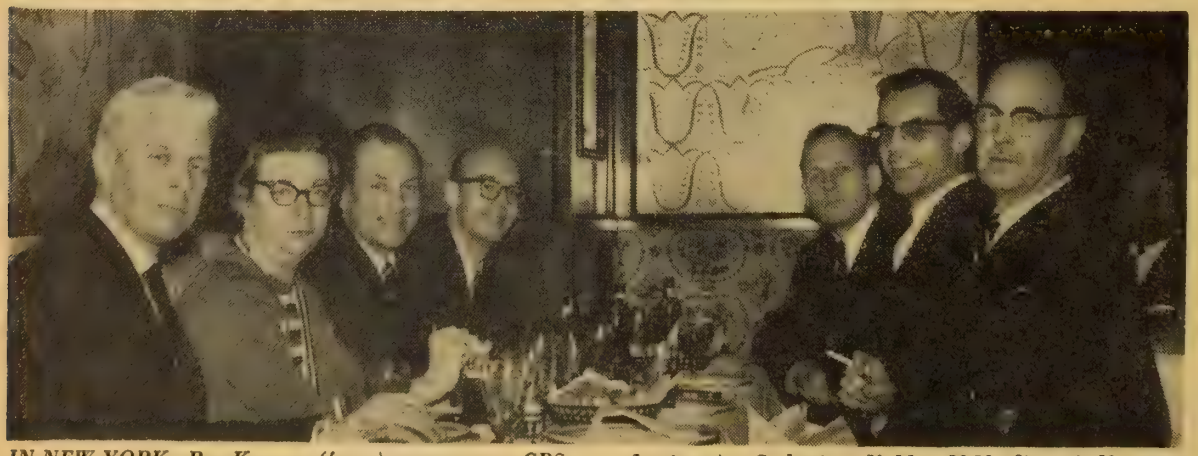
■ **Nestle's Decaf starts new campaign:** Nestle's Decaf begins a "very heavy" 10-week radio campaign today in a group of selected markets across the country. Drive of minute spots aimed at total audience is being aired in all time periods. Buyer at Warwick & Legler (New York) is Joe Hudack.

TV BUYING ACTIVITY

▸ *Welch's* reported readying a 10-week campaign to promote various products. Drive will begin the end of January, utilizing daytime and fringe minutes, and chainbreaks. Audience of two-thirds women and one-third children desired. Buyer at Richard K. Manoff (New York) is Walter Abel.

▸ *Economic Labs* reported buying daytime minutes to push Matey, baby product, in what will probably be a four to six-week campaign starting early in February. Markets to be utilized indefinite at this time. Buyer at Kastor, Hilton, Chesley, Clifford & Atherton (New York) is Dorothy Glasser.

BUYERS TAKE TIME OUT FOR A HOLIDAY LUNCHEON



IN NEW YORK: Ray Kremer (far r.), account exec CBS Radio Spot Sales, hosts a Christmastime luncheon for McCann-Marschalk media buyers and friends. Enjoying the get-together are (l-r), buyer Jack Saly (Wool Carpet Institute); Catherine Noble, M-M dir. of b'casting; Lloyd Dennis, Jr., v.p. & gen. mgr. WTOP Radio (Washington, D.C.); buyer Dave Murphy (Schrafft's); buyer Frank Finn (Inco); and buyer Otis Hutchins (Pillsbury).

casting Assn., Gulf Oil, Lewis Howe (Tums), International Silver, Andrew Jergens (Jergens, Woodbury), S. C. Johnson, Kellogg, Kimberly-Clark (Kleenex), Lever (Lifebuoy, Lux, Pepsodent, Rinso, Spry), P. Lorillard (Old Gold), Mail Pouch Tobacco (Kentucky Club), Miles Labs (Alka Seltzer), Moore Paint, John Morrell (Red Heart), Norcliff Labs (Calox), Noxzema, Pacific Borax, Penick & Ford (My-T-Fine), Personal Finance, Phillips, Pillsbury, Lydia Pinkham, Plough (Musterole), Princess Pat (beauty preparations), Procter & Gamble (Camay, Chipso, Crisco, Drene, Ivory, Lava, Oxydol), Quaker Oats (Quaker Oats, Puffed Wheat), RCA, Ralston-Purina (Ralston), Sensation, Sherwin-Williams (Sherwin-Williams, Acme), Standard Labs (Sloan's liniment), Texaco, Thrivo, U. S. Tobacco (Model), Ward Baking, Warner-Lambert (Listerine), George Washington (coffee), Welch, Wheatena, Wheeling Steel, and Williams.

More radio passengers

The list of network radio business today shows how the current fractionalized selling style has turned radio into an omnibus compared to the more restricted, private coach style of show sponsorship that prevailed 25 years ago. The client list of 1963-64 is nearly a third again as big.

On the books now are many accounts that, for whatever reason, were unknown to radio networks a quarter century ago: beer, wine, union-trade-chamber of commerce organizations, insurance, soft drinks, automobiles, tools, dictionaries and products unheard of then like plastic housewares and meat tenderizers. Commercial religious broadcasting also has grown over the years.

Current selling in sound

Latter-day network radio sponsors include AFL-CIO, Adolph's, American Cyanamid, American Dairy, American Motors, Anderson Co., Assemblies of God, Bankers Life & Casualty, Belton Electronics, Black Magic, Buick, Cadillac, California Prune Advisory Board, Certified Car Care, Champion Spark Plug, Chanel, Christian Reformed Church, Christmas Club, Church & Dwight, William Cooper & Nephews, Cowles Magazines, Dawn Bible Students Assn., DeVoe & Raynolds, Dormeyer, Electric Autolite, Emery Industries, Evangelical Foundation, Ex-Lax, Faribault Woolen, Florists Telegraph Delivery, Foster-Milburn, Fram Corp., General Cigar, General Development, General Motors (United Motors, Fisher Body, Chevrolet, Oldsmobile), Gillette razors, blades, Billy Graham Evangelistic Assn., Glidden, Gold Seal, Gulf American Land, Hanes, Hastings, Highland Church of Christ, International Minerals & Chemical, Krim-Ko, Lanvin, Lehn & Fink, Lutheran Laymen's League, Mackle Bros., Mars, Menley & James, Mentholatum, Mercury Cars, Meredith Publishing, G. & C. Merriam, Metropolitan Life Insurance, Miller Brewing, Miller Falls, Minute Maid, 3 M, Mogen David, Morton House Kitchens, Mutual of Omaha, National Biscuit, National Car Rental, Nichols Wire & Aluminum, Merle Norman Cosmetics, Norwich Pharmacal, Ocean Spray, Penn Grade Crude Oil, Pro-phy-lac-tic Brush, Puritan Sportswear, Radio Bible Class, ReaLemon, R. J. Reynolds, Rexall, Roma Wines, Savings & Loan Foundation, Schick, Schlitz, Seven-Up, Shulton, Sinclair Refining, J. M. Smucker, South Penn Oil (Pennzoil), Standard Packaging, Studebaker (Chemical), Switzerland Cheese Assn., Sylvania Electric, Temple Time, Textron, Time-Life Insurance, Top Value, Voice of Prophecy, West Virginia Dept. of Commerce, Westgate-California Products, Wings of Healing, Wurlitzer Co., Wynn Oil Co., and W. F. Young. ■

WELL-BAKED TIE

Stations could forget all bread-and-butter worries with more advertisers like Horn and Hardart Baking Company. The chain, which is celebrating its own 75th anniversary, has begun its 37th consecutive year as sponsor of the Horn and Hardart News on WCAU, Philadelphia.

THE MOST IMPORTANT ¼" IN TIMEBUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important ¼" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. SPONSOR, the "extra margin" in the profession of buying time, and the selling to time-buyers. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080.



WFLA's Dan Johnson (r) uses a dictating machine at a client's office

Tape dictators score with WFLA salesmen, customers

In an effort to provide better service to its advertisers, WFLA Tampa-St. Petersburg is using portable tape dictating machines to draw up contracts right in the customer's office. The recorders offer advertisers a chance to make suggestions and keep the station's management aware of sales possibilities.

John Alexander, general manager of the station, said that "by listening to the words and inflections of the customer's voice we can spot a trouble area or see where a customer is particularly satisfied. Instead of being confronted with awkward situations, we know enough about our customers to prevent dissatisfaction from arising."

WFLA began using the tape recorders as a teaching device. After recording occasional conversations between salesmen and customers, the tapes were played back at management meetings and sales seminars. Alexander soon realized the conversations with customers elicited suggestions, areas for improvement, and market trends in a depth not available from letters or written reports.

The dictating machines have eased salesmen's selling time. Instead of taking notes after a call, the salesman dictates his comments.

Contracts are often dictated right in the customer's office, allowing him to know exactly what the contract says. During the playback, the client can ask questions and make suggestions for change directly on the tape.

The portable dictating technique was developed for WFLA by the Voicewriter Division of Thomas A. Edison Industries.

Tremendous expansion seen for network radio

While most think of network radio as the senior citizen of broadcasting, one industry leader thinks the medium is just at the threshold of tremendous expansion.

Robert Hurleigh, Mutual Radio president, points to the increasing emphasis on global matters as the "motivating factor in the growth of every major network in the field." In an editorial in the January issue of the network's newsletter, Hurleigh said the "immediate dissemination of world-wide news is a factor in broadcasting that is beginning to take precedence over every other phase of operations. And it will continue to grow. The station that does not supply this need will lose its respect and ultimately its listeners. Those that supply it best will become the leaders in their marketplaces."

As an example, he noted that following the tragedy of President Kennedy's assassination "almost without exception every independent station as well as every unaffiliated group had to turn to one network or another to aid them in their need for coverage."

In addition to providing immediate news of international developments, it will be up to the networks to overcome the "economics of lines, the power of politics, and the problems of language" which, Hurleigh concluded, have until now made the major U. S. networks primarily domestic.

ABC Radio president hints radio rate hike

ABC Radio president Robert Pauley is apparently planning a program rate increase for 1964.

Intimations of the boost came in a bullish year-end report which revealed ABC Radio billings for 1963 increased 38% over the previous year.

In a quarter-by-quarter breakdown, the first quarter of '63 was up 23% over the corresponding period 1962; second quarter was up 24%; third quarter up 55%; and the final quarter 1963 up 48%.

Pauley also pointed to a billings increase in each 1963 three-month period over the preceding quarter

He particularly stressed that the third quarter, a traditional period of decline, was 18% ahead of the second quarter in volume, and attributed the increase to the "more realistic summertime audience measurement techniques of Sindinger."

Improved advertiser and listener acceptance of ABC Radio and greatly improved station facilities were the two reasons cited by Pauley to support the idea of a rate increase. "I feel certain the year 1964 will see more programing on network radio than in the past several years," he said, "and these programs will cost more because they are worth more."

Summing up the year's developments, Pauley said '63 showed 20 advertisers in for 52 weeks, with 17 of them each spending between $250,000 and $1 million; of 27 new affiliates, three are 50 kw outlets (WHAS Louisville, WCKY Cincinnati, and KBAT San Antonio); and 13 affiliates improved their facilities from 250 and 1,000 watts to 1,000 and 5,000 watts.

Flair Reports, formatted in six 3½-minute segments seven days a week, showed a 79% billings increase over its 1962 predecessor, *Flair,* which was offered by the network to stations as a 55-minute program.

ABC Radio's leading success stories came in the areas of sports, in which billings increased by 183% over the previous year, and news, which showed an overall increase of 48%.

One-buy fm group gets SRDS web status

New bait is being dangled before national advertisers to lure them into buying fm radio.

Frederick W. Smith, New York-based representative, has begun selling a single-order group of 18 fm stations as the "first truly national sales network" in that medium. And to document that claim, Smith's group, collectively called Major Market FM Network, is reportedly the first fm sales network to be included in the Network edition of Standard Rate & Data (1 January).

It differs from other single-order fm groupings, according to Smith, in that it covers the entire country from Buffalo to Los Angeles and is restricted to stations in the top 50 markets only.

Active in New York timesales for some 12 years, Smith started his representative company four years ago, represents 33 stations, the majority of which are fm and all of which he terms "adult programed." Of the 18 stations in Major Market FM Network, 14 are his regular stations, four are repped by outside outfits and are associated with Smith for the group sale only.

NEWS NOTES

Spanish broadcasters gather: The 7th annual meeting of the National Spanish Language Broadcasters Assn., a group of Spanish language stations serving 22 markets in the United States, takes place in Los Angeles 12-14 January. Richard E. Ryan, general manager of KLOK San Jose-San Francisco, and KGST Fresno, who is chairman of the NSLBA, said that the three days of meetings will include two days of closed sessions and an open confab on the third day with agency and advertising representatives participating. On the agenda are programing, local and national sales, media promotion, and marketing research. Members of the group, include Spanish language stations in Florida, Philadelphia, Chicago, Texas, Arizona, Colorado, New Mexico, and California. Headquarters for the meeting will be established at the Hollywood Roosevelt Hotel.

NEWSMAKERS

Robert M. Dooley died this 20 December. He was general manager of WNHC, New Haven.

Howard L. Mcfadden to manager of sales for WRCV, Philadelphia. He was formerly with NBC Spot Sales in New York.

Pat Gmiter to the local sales staff of WIIC. He was with KQV in Pittsburgh.

Bill Roberts to am radio program director of WTHI, Shelbyville, Indiana. Carl Kakasuleff to WTHI am radio news staff.

WSID

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Pattern set in syndication

Toy manufacturers turn to packaging own programs to build 'image' and provide new availabilities in local markets; FCC ban on option time may mean additional sales

ASIDE FROM an increase in toy-firm-program-production, advertisers can expect to see little change in syndication patterns in 1964. A SPONSOR survey found that syndicators will continue to distribute motion pictures and off-network shows in the main, and the prospects for new first-run product, at least during this year, are bleak.

The only major change in syndication patterns in 1964 centers on the advertiser. Toy manufacturers, in an attempt to clothe themselves in 'image' and provide availabilities —fiercely scarce during the Christmas buying season — more and more are packaging their own shows and scheduling them in local markets all through the year.

Mattel led the way with its *Funny Company* last year. An advertising agency specializing in toy accounts followed with *The Cowboy and the Tiger*, produced for its clients. The latest entry is Ideal, which underwrote the production of Hanna-Barbera's *Magilla Gorilla*. That program goes on the air this month with 52-week schedule in various cities around the country.

Cartoons sold by syndicators are reported to be in great supply this year, and it appears there will be a battle for kids-show time periods between syndicators and the producing toy firms. Toymakers with their own shows will be hardy competitors for the distributors of cartoons: a program series already one-half to two-thirds sold is, for many stations, hard to refuse.

The year forecasts little change in the first-run situation — aside





Stills from Ideal Toy Co.'s new "Magilla Gorilla" program, a possible threat to distributors of children's shows in '64

from the toymakers' program production. For the most part, syndicators have not yet figured a way to produce fine, network-quality series with their limited budgets. They will probably increase production of what one station group program buyer calls "glue-pot first-run"—entertainment or documentary series culled from newsreel clips.

A return to regional sponsorship is predicted for the future probably long after 1964 is written into history—but if this type of advertising support materializes on any scale, the prospects for first-run will improve considerably. Many advertisers have become disenchanted with spot buying on syndicated shows, and appear to be ready to return to the more 'promotionable' regionable underwriting of tailor-made series. Syndicators, of course, would be happy to produce first-run with this kind of guaranteed advertiser support.

The FCC's option time ban will probably spell additional sales for syndicators in 1964, especially in the smaller markets, where stations are expected to increasingly preempt weak network shows and replace them with syndicated fare.

Station Production Down

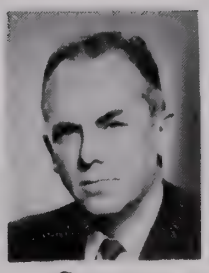
A decrease in station group production is forecast for 1964. Many groups, heavy in production and packaging last year, have found costs far too high, and plan to at least cut back this year.

Late-night programing will continue to be heavily scheduled with motion pictures, although more and more stations will program off-network series for their sleepless viewers. A group program buyer predicted that the 90-minute series currently on the networks, would, in their eventual syndication, serve as late-night programing, rather than late afternoon.

There may be an increase in the demand for syndicated features and series in color this year. At the time color television is reaching its maturity, distributors are releasing features from the special era of color motion pictures. About half the pictures in most of the post-1948 packages were produced in color. Evidence points to increasing use of color prints by stations. ■



Rogin



Gregory

Rogin and Gregory get executive posts at MPO

Milton Rogin and Sherman Gregory have been appointed to executive posts at MPO Sales Meetings, Inc., a subsidiary of MPO Videotronics. Rogin will be executive vice president and Gregory will be director of sales. Rogin, one of the founders and formerly president of Cellomatic Corp., is the inventor of the dual overhead method of animation projection which was named for that company. He has produced films, strip films and live presentations for a broad cross-section of industry and associations. Gregory joined Cellomatic in 1961 after serving as president of Pictafilm, Inc., producers of optical animation tv commercials. Previously, he was New York sales manager for ABC Films. He has also worked for Radio Free Europe, WFIL-TV, Philadelphia and *TV Guide*. Frank Elkin has been appointed art director for MPO Sales Meetings and Kenneth Semcken production supervisor.

NEWS NOTES

More MGM movies: MGM-TV has released 40 more post-'50 motion pictures for tv sale, including such titles as *All at Sea, Doctor's Dilemma, On the Town, Red Badge of Courage,* and *Tea and Sympathy.* MGM has previously made available 725 pre-'48s, and 90 post-'50s.

Reorganization: Herb Klynn, president of Format Films, has announced the dissolution of that firm and the formation of Herb Klynn & Assoc., with headquarters in North Hollywood, Calif. Henrietta Jordan has been named vice president and administrative assistant. Ray Thursby is production coordinator; Rudy Larriva is director, and Joe Siracusa is editorial supervisor. The firm will continue with the assignment of integrating *The Alvin Show* for CBS TV.

Seven Arts For CBS Sports: Seven Arts Assoc. will produce a group of half-hour sports specials for CBS TV Sports. One of the programs will be a study of a quarterback through the eyes of the Baltimore Colts' Johnny Unitas. Subjects of the other programs, which will also center on individual athletes, have not yet been selected. The Seven Arts productions will be seen on the CBS Sports Spectacular.

First-run sales: Official Films' first-run series, *Biography* and *Battle Line,* have added new markets to their lists: *Biography,* now in 184 markets, was sold to KHOL-TV Holdredge-Hastings-Kearney, Neb.; KOLN-TV Lincoln, Neb.; WKRG-TV Mobile; and WESH-TV Daytona Beach-Orlando. *Battle Line,* now in 126 markets, was sold to WAVE-TV Louisville; WAFG-TV Huntsville, Ala.; WDAY-TV Fargo, N. D.; WNCT Greenville, N. C.; KOMU-TV Columbia, Mo.; and WYTV Youngstown.

Off-network adds markets: Four Star Distribution has added seven markets to those carrying its properties: KRDO-TV Colorado Springs and WKEW-TV Buffalo, have bought *Dick Powell Theatre;* KTVK Phoenix bought *Stagecoach West;* WAII-TV Atlanta, *Rifleman;* KREX-TV Grand Junction, *Rifleman* and *Dick Powell Theatre;* KID-TV Idaho Falls, *Zane Grey Theatre* and *Detectives;* KING-TV Seattle, *The Law and Mr. Jones;* and KTVI St. Louis, *Targets: The Corruptors.*

Expansion in Canada: Twentieth Century-Fox TV has signed an agreement for exclusive Canadian tv distribution rights to ten series produced by Glen Warren Productions, the independent production arm of CTV Network's flagship station, CFTO-TV Toronto.

NEWSMAKERS

Mickey R. Dubin resigned as vice president in charge of sales and administration of Sarra, Inc.

TvAR's romance with a tape

Rep firm has gained prestige, and a unique view of tv problems of ad agencies, with special Ampex installation

WANT to screen a new tape commercial series in a hurry for an important client? Want to audition, quietly, a hot new pilot taped by an independent producer? Want to see for yourself what is happening in local tv news and entertainment programing at major stations outside New York?

No problem. Just call TvAR in New York.

Ever since the rep firm installed its Ampex videotape recorder back in mid-1959, TvAR has found itself in something of the same position as The-First-Family-On-The-Block-To-Have-A-Tv-Set.

Almost all reps have some kind of screening facilities for 16mm film. A few reps, such as PGW, have had deals in which a closed-circuit tv receiver was hooked up, via coaxial cable, to tape playback facilities at a tv station. But no rep has seen fit to make the kind of splash outlay required to compete with TvAR's tape setup in New York—a system which has cost the rep firm over $60,000 for installation and improvement, plus about $15,000 a year in operating expenses.

TvAR makes good use of its tape facility within its own shop. (It is, after all, in business to make a profit and not to function as a sort of Electronic Good Samaritan.) Reel after reel has unwound on the

Norman A. Varney (l), broadcast supervisor of local tv at JWT agency, is shown TvAR tape setup by rep firm's Harold J. Fredericks



ecorder

TvAR Ampex to familarize the sales staff with new programs, extended news shows, local commercial production, and on-the-air personalities at the eight stations now repped by the firm. From time to time, special sales reports by TvAR stations, special messages to executives in New York, and samples of new station promotion material are screened.

TvAR also gets lots of sales mileage from its Ampex ("Frankly, we feel we've gotten our money back," says TvAR chief Robert M. McGredy) through direct-selling showcase screenings of local programming for groups of New York agencymen. TvAR feels—with considerable reason—that many local programs, such as those produced by TvAR-repped KPIX in San Francisco, might be passed over if admen did not have a chance to see what approximates a live telecast of the series.

Of major interest, however, is an element which TvAR hardly considered when technicians arrived to hook up the big tape recorder: agencies have made tv tape an integral part of their broadcast activities, and are very appreciative of a screening facility where even the coffee is free. (As with rep firms, agencies think twice before installing an item of equipment which costs well into even seven figures.)

Agency tape screenings at TvAR aren't staged "occasionally" or even "frequently." The right word is "constantly."

During 1963, TvAR staged:

- *Over 248 screenings, involving one or more taped commercials and/or programs, at the rate of about one screening per business day in the entire year, for—*
- *40 agencies, advertisers and other outside organizations (latter being primarily in the public service area, such as Arthritis Foundation or United Fund.*



With tape rolling, Varney views Pan Am commercial with TvAR mng. dir. McGredy

Do agencies really appreciate such a gesture?

Here's how Bill Kennedy, v.p. and executive director of the media-program department of Ted Bates —a regular "customer" for TvAR's tape facility—put it to TvAR recently in prose rich enough to quicken the pulse of any rep:

"You are absolutely of immense help in screening commercials and programs, and we are delighted you are so cooperative in making this available."

TvAR executives who drop in at the rep firm's viewing room stand a good change of having a preview of some of next season's new shows. During 1963, various large agencies (Bates, Benton & Bowles, Leo Burnett, Compton, D-F-S, FCB, Grey and SSCB, to name a few) beat a path to TvAR's door— occasionally on an "emergency" basis—to audition prospective new program vehicles.

These included: *Phyllis Diller Show* (in which ABC was involved), *You Don't Say, Pat Butram Show, Jo Stafford Show* (taped overseas by ATV-ITC), *Cathy's Swap Show* (a William Morris package in which NBC was interested), *Little People, Sleepytime Gal* (an intimate musical series starring Julie London), *Dean Oliver Rodeo, Keep America Singing* (a sort of Mitch Miller-type show built around barbershop singing), *Deb Star Ball* (which Clairol later bought via FCB), *Hello World, Pied Piper of Hamlin* (an hour-long musical screened for a west coast coffee account), *House of Hope* (later bought by NBC as *The Doctors*), and *Let's Make Music.*

TvAR enjoys playing host to agency visitors, and even goes so far as to provide closed-circuit tape playback feeds within its office building in New York (666 Fifth Avenue) to the Ted Bates and Benton & Bowles agencies. But TvAR feels the Ampex is really pulling its weight when it results in a better use of the spot tv medium by an advertiser. Points out TvAR's McGredy:

"Pan American Airways traditionally bought local tv weather shows when we first talked to them about a revised format on our KPIX 6:00 p.m. news. We screened a tape of the new, longer-length newscast for key agency and client people. They bought it, and have been on the air with it for the past three seasons, and are quite happy with it. If it hadn't been for the tape screening, I don't think they would have considered it." ■



Frank M. Headley



Frank E. Pellegrin

HR employee stock plan

STOCK OPTIONS have been granted to key employees of HR Television and HR Representatives under a Stock Participation Plan announced today by the firms' owners, Frank M. Headley, Frank E. Pellegrin, and Dwight S. Reed.

Twenty-five employees have been issued options to the 15-year-old representative firms, it was reported. The plan, which was approved at the annual board meeting 20 December, will be reviewed periodically and additional options may be granted from time to time to new participants, or to existing stockholders.

Included on the initial list of employees receiving options were: James Alspaugh, vice president, HR Representatives; Robert Billingsley, Los Angeles salesman; John Bradley, v.p., eastern tv sales manager; Alfred Brintrup, head accountant; Cal Cass, Atlanta office manager; Marie Chernet, executive secretary; Geno Cioe, Detroit office manager; Jim Cravagan, San Francisco salesman; Robert Dalchau, Dallas office manager; Joseph Friedman, v.p., San Francisco office manager; Max Friedman, v.p., eastern radio sales manager; Avery Gibson, v.p., sales development; Martin Goldberg, v.p., research director; Mel Grossman; promotion director; Vernon Heeren, Chicago salesman; Loretta Kealy, director, sales service and contract department; Art Kelley, St. Louis office manager; Richard Leader, Los Angeles salesman; William McRae, midwestern radio sales manager; George Merchant, a director of HR; Al Ritter, New York salesman; Edward P. Shurick, v.p., HR Television; Grant Smith, v.p., midwestern tv sales manager; Jack White, v.p., national tv sales, and Thomas E. Wood, Philadelphia office manager.

With the announcement, HR becomes the second major station representative firm to broaden its ownership in the last four months. In September, Edward Petry & Co. sales to employees was announced. However, in the case of Petry, partners Edward Petry and Edward E. Voynow sold their entire stock to employees. From the original 26 stockholders, Petry now has 52.

Headley, who is HR Television chairman and HR Representatives president; Pellegrin, HR Television president; and Reed, executive vice president of HR Television, continue as major stockholders. In this respect, the HR plan is more comparable to the plan of the John Blair station representative firms, and that of Robert Eastman & Co., than to the Petry sale. In addition to the principals, the Blair plan includes nearly 100 employees, while the Eastman stock is spread among some 15 employees. ■

Katz releases new spot radio estimator

Spot radio costs appear to have risen only slightly in 1963 over 1962. An updated edition of The Katz Agency's Spot Radio Budget Estimator, released last week, estimates the cost of a one-minute announcement in traffic time in all the top 100 markets at $3,203.29 (based on 12 spots each week at the 13-week rate). The 1963 figure compares to $3,037.33 in 1962.

The new seventh edition of the Katz estimator tabulates the cost of 12 one-minute announcements per week for 13 weeks in 150 markets, in traffic, daytime and evening time classifications. A formula is provided for estimating costs of 12 or 24 announcements per week for schedules of 1, 6, 13, 26, 39, and 52 weeks. Rates used in the Estimator are those published in the November 1963 SRDS Spot Radio Rates and Data.

SRA names Shurick

Edward Shurick, vice president and senior executive of H-R Television, takes over as head of the important Television Trade Practices Committee of Station Representatives Assn. He replaces Steve Machcinski.

Serving with Shurick on the Committee are Walter Nilson, Katz Agency; Jack Fritz, Blair TV; Lon King, Peters, Griffin, Woodward; Charles Standard, Meeker; and Robert Kizer, Avery-Knodel.

NEWSMAKERS

CHARLES SPENCER to the sales staff of Mort Bassett & Co. in New York. He was a time buyer for J. Walter Thompson.

ROBERT L. LEVENSTEIN to the New York television sales staff of The Katz Agency. He was with the Television Bureau of Advertising for the past six years.

CLAIRE R. HORN to director of special research projects for AM Radio Sales. Previously, she was director of research for McGavren-Guild.

ARTHUR J. DECOSTER to sales manager of the Chicago office of ABC Television Spot Sales.

★★ FCC's December kill of petitions for reconsideration of vhf drop-ins in seven markets may not be the last word after all.

Cmnr. Kenneth Cox's second scathing dissent to the denial throws doubt on whether a decision so "fundamentally unsound and self-defeating" can hold up. If history sides with the Cox prophecy of delayed momentum for profitability on UHF, another "last" word may be spoken.

Almost overlooked in the year-end bustle were some new angles and arguments in the drop-in denial. Cox angrily marvels at the new majority decision to put a standard VHF channel in Baton Rouge, one of the seven two-vhf markets denied drop-ins.

Also germane: the yes, no, maybe statement of swing voter Lee Loevinger in joining the majority. His go-along philosophy for newcomers to the FCC admittedly does not match some court dicta on need for new approaches by new members, to meet changing public needs.

★★ Cox was particularly impatient with FCC majority's citing fm-am radio situation as a sad parallel to his proposal for dual vhf-uhf operation.

Cox says there is no comparison. Drop-in duality would end in seven years, in his plan, with uhf takeover. Meanwhile, there would be interim service to the public, and better competitive position for the third network. In radio, duality has no time limit, and there is no comparative law to make all radios both am and fm receivers, as there is for uhf.

★★ Cox asks what steps have been taken, as promised in the May 1963 drop-in denial, to aid the short-range goal of aiding the third net?

He has seen no move to better network competition. The majority's "expectation" of success in the long-range goal of an 82-channel full competitive situation is really just a "hope" for the next seven years at least.

Cox sees irony in the claimed psychological boost for long-range uhf by denying vhf drop-ins in seven markets. He asks why a new standard vhf channel for Baton Rouge will be any less damaging to uhf image than the proposed vhf drop-in would have been?

Cox rebuts majority fears that absentee multiple owners would grab vhf drop-ins. Cox says locals have already applied, but they could not face a gamble of uhf against 2 vhf's--only multiple-owners could afford this.

★★ Cmnr. Loevinger says he would have voted for drop-ins last May.

Why the change? Partly, he doesn't think ABC or the public will suffer "hardship" if ABC has no third primary outlet in these markets until uhf gets going. Besides, vhf drop-ins might snag for years on court contests, and by then uhf might be just as good--maybe better! Ultimately, he voted with the majority to "maintain stability and consistency in Commission action." Historians of over a decade of FCC back and forth on the uhf issue may wonder a bit about that ""consistency."

WASHINGTON WEEK

6 January 1964

★★ Where they stand in the first week of 1964:

LeRoy Collins stands pat on his campaign to end youth lure in cigarette commercials, he told interviewer Mark Evans in a Sunday night WTTG (Metromedia) tv program here last week. When parents are angered by children starting smoking too early, broadcasters have to shoulder their responsibility, and avoid influencing the youngsters to start the habit. (Rumors are strong that Surgeon General's summary on smoking and health will be out by the 2nd week in January: NAB board will then have to decide in January meetings if it will back Collins' stand.)

Collins also stands pat on his South Carolina speech trouncing southern broadcasters for "letting the wrong people speak for them" in civil rights matters. He admitted this cost NAB a few members--but also won a few.

About the senatorial race: NAB president implied it was not in his current plans, but he would not "paint himself into a corner" with an unconditional "not under any circumstances."

★★ FCC's chairman E. William Henry produced a modest and wholly non-controversial year-end report of FCC's 1963 accomplishments.

Topping his list were satellite communication developments, gains in educational tv and uhf prospects. With classic understatement, he summarized other broadcast matters:

"During the year, the Commission has also examined the question of the amount of time devoted to commercials; has moved to clarify broadcasters' responsibilities to their local communities in the fair treatment of controversial topics of public importance . . .*

★★ Promised for the near future:

A staff report on the FCC's inquiry into tv network program practices, with side note that the FCC has proposed to open network affiliation contracts to public inspection, and has ended option time.

Coming soon: report and findings on commercial time standards, to be out in January; action on FCC's final revision of tv application forms to give commission a closer look at programing in local live category, and licensee efforts to know his community. (Oral argument on this has been put off from 13 Feb. to 12 March.)

★★ The problem of applying fairness doctrine to dramatic programs went nowhere in FCC's decision on the CBS ""Smash-Up" show, last week.

FCC decided the case strictly as an individual instance, and said as much to both the network and the complainant, National Association of Claimants and Compensation Attorneys Bar Association. NACCA counsel had accused CBS of putting on the program at the behest of insurance companies. FCC said it found no evidence of such collusion, and in any case was barred from program interference. CBS was told the decision is not precedental for all dramatic shows.



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BLAIR TELEVISION, BTA Division, as its exclusive representative and adds its selling power to the list of dynamic stations represented by Blair Television.

YOU WANT

ACTION
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Here's the last word in first run features for TV. 72 great motion pictures in all (Al Capone, Angel Baby, Friendly Persuasion, Pay or Die, Dondi, Big Circus, Hell to Eternity, Love In The Afternoon, Armored Command, King Of The Roaring 20's, The Bridge, and many more) – all jam-packed with big name stars (Gary Cooper, David Wayne, Audrey Hepburn, Vincent Edwards, Rod Steiger, Chuck Connors, David Janssen, Sal Mineo, Rita Moreno, Ernest Borgnine, Gina Lollobrigida, Tony Perkins, Maurice Chevalier, Vic Damone, Mickey Rooney and many more)

We call it CAVALCADE OF THE SIXTIES—GROUPS 1 & 2. You'll call it the most exciting package in years.

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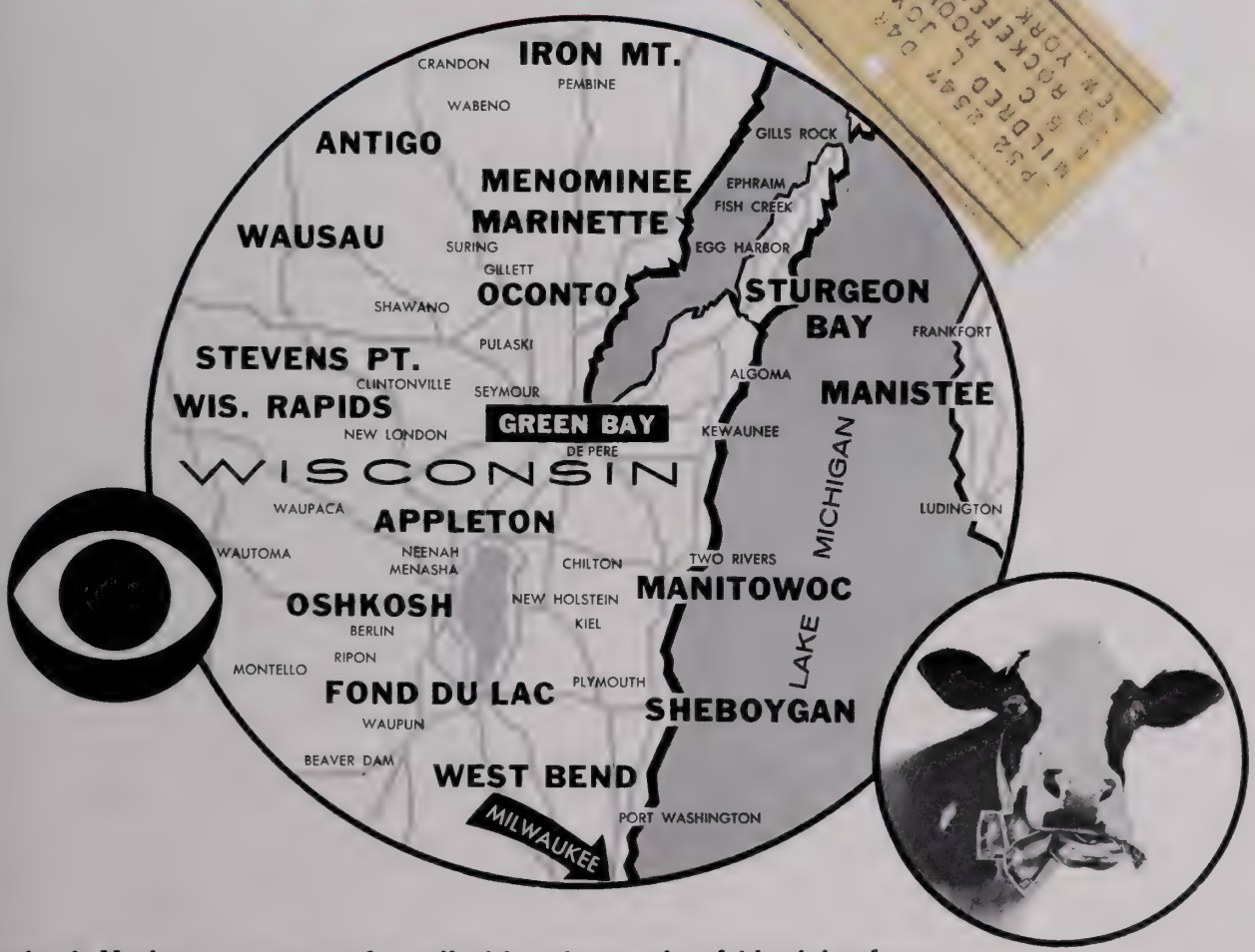
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Should players plug products? Stars answer yes, no—p. 30

CONTENTS—see p. 11

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Storybook Market . . . scores of small cities-thousands of big dairy-farms

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GREEN BAY, WISCONSIN
HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.

the difference in Kansas TV is local news coverage!



To Sell To Kansans / Buy KTVH

KTVH, the Tall Tower Power Station, that covers 53 of the most prosperous counties in rich Central Kansas, is FIRST with local news coverage. Mobile units cover the area like the proverbial blanket . . . presenting on-the-spot coverage of fast-breaking events. Expertly gathered, edited, and dynamically presented scheduled newscasts offer comprehensive, in-depth reports, over 50 times weekly. Wichita, the nation's fourth fastest-growing city during the past decade, watches KTVH for local news, sports, and weather coverage.

KTVH
WICHITA / HUTCHINSON
BLAIR TELEVISION
A Division of John Blair & Company

It's official: HEW's Smoking and Health report has put the writing on the wall for reform in cigarette manufacture and advertising. And in a mighty blast, Sen. Maurine Neuberger has told the FTC just how she feels it should regulate the advertising, and warned it to act promptly: "The Surgeon General's Committee has carried out its mandate. The burden of responsibility now shifts to those agencies of the government which have the authority and the obligation to respond to the findings of the committee." The Neuberger statement, available Friday prior to the Jan. 11 date for unveiling of the report, tacitly confirmed that the link between tobacco and lung cancer, heart and other ailments is now official with the U.S. Public Health Service. The Neuberger long-planned blueprint for government action —however slow in coming—may get more study from agencies, cigarette advertisers and broadcasters than the scientific compilation of the report itself.

Bar youth appeal: In her proposed federally authorized crusade to educate and warn Americans of health hazards in cigarette smoking, Sen. Neuberger proposes that the FTC would bar youth appeal in cigarette advertising. Implication that smoking promotes romance, athletic ability, maturity or social success would constitute deceptive advertising, says Sen. Neuberger. Regulatory sword hanging over advertisers and broadcasters will give added strength to warnings along these lines voiced frequently in the past by NAB president LeRoy Collins.

Basic terms: Sen. Neuberger's anti-smoking campaign, backed by a spear-head of Hill crusaders includes: fair comparative advertising to permit "intelligent" choice of brand by adults on basis of relative safety; eliminating any promotion or advertising to "habituate" adolescents; FTC to ease moratorium on filter-tip preferential health claims, provided they disclose amount of tar and nicotine and admit overall hazard of smoking. Also, FDA to require warning on tar and nicotine content on cigarette labels; FTC to bolster with standards, monitoring and periodic check; labels and advertising must both carry general "hazard" warning on smoking. Two new Neuberger bills set it all up, to forestall any lack of authority claims. Says the Oregon senator of the program: Congress must mandate to jar the public; HEW must educate; scientists and industry must improve product; Agriculture, guardian of tobacco economy, must learn to live with it. And so, presumably—in spite of precautionary Saturday noon release of the long-awaited and much delayed document—must the stock market.

The backdrop: Leading up to the tobacco report, a number of interested parties issued statements prior to release of the official document itself. American Tobacco's announcement that new Carlton cigarette would carry tar and nicotine content on label anticipated one of the proposals of Sen. Neuberger. NBC's statement that it would re-examine its code of broadcast standards as well as participate in the NAB's review of the overall broadcast industry code gave indications of how the smoke rings were curling. At the same time, CBS said it would re-examine its tobacco advertising in the light of the findings of the report, and would work with the Code Review Board on the subject. ABC, at the weekend, had no comment. And almost as if to say the public continues to smoke more than ever, Philip Morris reported record sales and profits in 1963, the tenth increase in a row which has been reported by this organization. Philip Morris also noted its acquisition of Clark Gum and Burma-Vita, new steps in diversification.

The competitors: Not every segment of the tobacco industry is worried about the HEW report. Edgar M. Cullman, president of General Cigar Co., told SPONSOR late last week that the report was "very definitely" going to spur cigar smoking, as cigarette smokers started switching. He pointed out, however, that "the trend had started even before the report." General Cigar will spend a stepped-up ad budget in '64, with some $3.5 million (representing some 60% of total budget) going for tv and radio. Chief tv item is sports (NCAA games, *Fight of the Week*) at network level, plus scatter spots in network shows (a $300,000 campaign) and several spot radio sports properties. Much of the stress in air copy is on "mildness" in an effort to woo new cigar smokers.

FTC advises on ad pricing: National manufacturers will be given benefit of doubt on fairness of special-price advertising, in FTC's revised guides on deceptive pricing. Commission says national and regionals can't be expected to know all price levels on their products in various areas they serve. List and sales price estimates are supposed to be made "honestly" and in "good faith"—but dissenting Cmnr. Everette MacIntyre thinks manufacturer is being given too much leeway and too little criteria on responsibility in advertising prices. Local retailer will be held strictly responsible for knowing price levels in his area when he advertises bargains on basis of manufacturers' list or his own previous prices. He's in trouble if he claims bargain pricing on basis of manufacturers' list or his own "former" price, if sale price advertised is not actually below general level in his own area. Guides also warn against temporarily inflated price later dropped to area level and claimed as special. Matter of "free" offers remains substantially unchanged. FTC held oral hearings on this last winter, with some idea of tightening "free" offers requiring other buys. Apparently, commission has decided to leave well enough alone in free-offer advertising. Deceptive Pricing Guides are not law or rule, in strictest sense, FTC points out—but to overstep them invites complaint from the commission.

Healthy October for tv webs: A 3.8% hike in billings brought the three-network October total to $76,925,000, compared with $74,092,800 in the same month of '62. TvB-released billings for the January-October period were $688,870,900, against $654,230,500 in 1962. Each of the networks showed increases, with ABC TV 10-month billings up 6% to $178,442,800; CBS TV up 5.6% to $269,102,700; and NBC TV up 4.4% to $241,325,400. Daytime continues to make significant forward strides, gaining 9.8% in 1963's first ten months to total $226,388,300.

FRC&H joins Interpublic: The long talked-about merger, which had been snagged by National Distillers, became a matter of fact last week, as Fletcher Richards, Calkins & Holden became an "autonomous" affiliate of McCann-Erickson. However, it cost the agency, now known as Fletcher Richards Co., nearly $5 million in billings as National stuck to its guns and rejected product conflicts with other Interpublic clients Schenley (McCann-Erickson) and Brown-Forman (Erwin Wasey). The account, which had been with FRC&H since 1951, is screening other agencies including Kudner, Lennen & Newell, and Young & Rubicam, all of which currently handle some of its brands. On the loose are Gilbey's Gin, Gilbey's Vodka, Vat 69, King George IV, Hill and Hill, Bourbon de Luxe, Cinzano Vermouths, Kentucky Colonel, and Florio Marsala Wines. This billings loss, along with others such as Eastern Air Lines and U.S. Rubber, have plunged FRC&H's billings from some $31 million in 1962 to the $10 million it brings to the Interpublic fold.

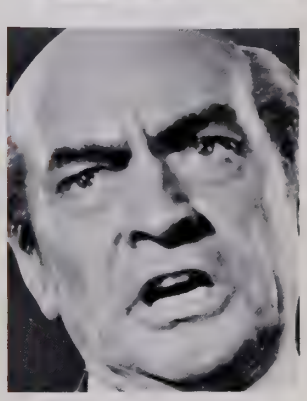
 Second class postage paid at N.Y.C.

Big NAMES MAKE Good NEWS
at rating time

Spencer TRACY



Fredric MARCH



Gene KELLY



on TV

"INHERIT THE WIND"

Big Good

NAMES MAKE NEWS

at rating time

John **WAYNE**

William **HOLDEN**





on TV

THE HORSE SOLDIERS

UNITED ARTISTS | SHOWCASE 2

. . . presenting: a new, impressive list of 40 outstanding features of recent vintage . . . with special emphasis on 'big-name' stars — popular, award-winning stars famous for their power to attract entertainment fans, time and time again. For the most promotable names, the most illustrious talents in the newest features on TV — call

U.A.A.

UNITED ARTISTS ASSOCIATED

a Division of

UNITED ARTISTS TELEVISION, INC.

GREATEST

STARS

STORIES

PRODUCERS

DIRECTORS

on TV

Happy Anniversary on TV

David

NIVEN



Mitzi

GAYNOR



Big NAMES MAKE Good NEWS

at rating time

SPONSOR

JANUARY 13, 1964

Vol. 18 No. 2

GENERAL

25 Social scientists now vital force in the field of research
Findings to have definite, practical values to tomorrow's media men in possible "communications explosion" of another generation

ADVERTISERS

30 Hollywood-star "pitchmen" for advertisers on increase
They're now delivering commercials for a wide variety of products. Survey of top players reveals diverse views on growing practice

AGENCIES

40 Computers eventually to rate designation "timebuyer"
With few years, robots will be purchasing spots, selecting network opportunities and doing it better than the human counterpart today

TV MEDIA

46 Daytime tv viewing pattern differs from home to home
Survey shows that composition of the family governs viewing habits. Age of children revealed as having vital effect on tv watching

RADIO MEDIA

50 Merle Norman Cosmetics signs with "Breakfast Club"
Contract with the veteran ABC Radio program is set for full year. National drive in highly competitive field showing excellent results

SYNDICATION

56 Food firms set pace in national-spot rerun sponsorship
Checkup by Four Star Distribution Co. in major markets reveals packaged foods are front-runners in afternoons, evenings

STATION REPRESENTATIVES

60 Katz applies scientific classification method to radio
Chart, "The Radio Spectrum," defines place of stations in the market habitat; the medium is thus reduced to six outstanding categories

DEPARTMENTS

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Publisher's Report	12	Washington Week	63

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WTRF-TV STORY BOARD

7 Rep?*

TEEVEES! After Swifties and Pressies, it was only natural that Story Board introduced TeeVees. Response proved there were acts to grind. Here are some TeeVees offered to 'put-on a show.'

wtrf-tv Wheeling

Puttin' On A Show With More TEEVEES!

Sabbath eve at the cinema! (Saturday Night at the Movies)
Ding-dong ring-up time! (Bell Telephone Hour)
Where YOU worka, John! (What's My Line)
Bare burg or stripped town! (Naked City)
Driver's soft shoulders! (Outer Limits)
NBC's colorful sheen! (Bishop Show)
Now! (Today) Now or later (Tonight)
Last week! (That Was The Week That Was)
Ninety day wonder! (The Lieutenant)
Chet Chat! (Huntley Report)
Gat fumes! (Gunsmoke)
Reporters repeater! (NBC's Encore)
Search the sheltered side to give an edge to the open ground in the woods (Hunt lee Brink lea) *Wayout*
All around the town! (East Side, West Side)
Teacher doesn't advocate physical discipline (No wack)
Harpo's was 'swordfish'! (Password)
One, two, three Redigo goes and it's all in the game; no comment! (You Don't Say)
100 Grand discounted to Ha, Ha Auction! (Laughs For Sale)

Help us 'put-on' a bigger show . . . send your goodies to WTRF-TeeVees Editor, Wheeling 7, West Virginia.

wtrf-tv Wheeling

*EDWARD PETRY & COMPANY is our national representative. Ask any Petry man to give you the WTRF-TV Wheeling story. See why your next advertising schedule should be beamed to the big and buying Wheeling/Steubenville audience from WTRF-TV Wheeling!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

WILL YOU GET A LIMOUSINE FOR A PRESENT?

Give something that's different, remembered and chic...

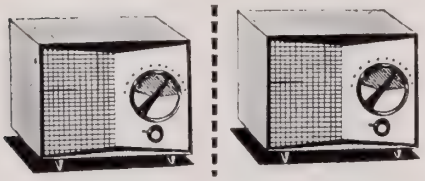
A CHAUFFEUR DRIVEN ROLLS ROYCE OR CADILLAC LIMOUSINE.

Gift Certificates for Rolls Royce rentals start at $10. for one hour, Cadillacs at $7.50, including liveried chauffeur. Perfect for that night at the theatre, trip to the airport, day or evening at the race track or special business remembrance.

Buckingham Livery
349 E. 76th St., New York City
YUkon 8-2200

WPTR
ALBANY-TROY
SCHENECTADY
N. Y.

WRUL
NEW YORK,
N. Y.



DIFFERENT?

COVERAGE—Naturally WPTR is different. (We don't beam our signal out of the U.S.) But 50,000 watt power can do wonders, and like WRUL, we too have received correspondence from Italy, Greece, and the Azore Islands. Day to day listener reaction comes from all over New York, Massachusetts, Vermont, New Hampshire, Connecticut, Maryland and Canada.

EFFECT—The people who know the market—brokers, distributors, et al.—tell us the Capitol District is an 18-county large market. You can buy 18 separate daily newspapers to effect **unduplicated** circulation in the Capitol District . . . or . . . 50,000 watts of the most penetrating Radio to be had—WPTR.

RATINGS—Check the costs, then examine Nielsen Coverage Service #3 for credited county coverage:

WPTR	STATION X	STATION Y	STATION Z
30%	26%	13%	12%

Your East/man will lay it out for you including a comparison of surrounding city Pulse reports.

YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels

robert e. eastman & co., Inc.
representing major radio stations

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Children's Surveys and Arthur Godfrey

ASIDE FROM THE FACT that Robin, my 16 year old daughter, tells me that she's decided to go to Northwestern University, I've always been impressed with that school's enlightened work in television and radio.

Now comes a study by Dr. Paul Witty, professor of Education at Northwestern, among elementary school children in the Chicago area showing that more than 50% receive help in their school work from television. What's more, about 60% of the teachers suggest classroom activities connected with TV.

Discovery '63 was the favorite with children in all elementary grades. In grades 2 and 3 *Password* was second most helpful and *Exploring* third. In grades 4, 5, and 6 *news programs* were second and *Science in Our World* third.

There's nothing new about this project. It's been updated every year since 1949. What will come as a surprise to many is the constructive role that TV plays in educating your child during many of the hours of the day when you don't happen to be around. What's equally surprising is that young children are aware of the fact that TV helps in their formal education.

* * *

Arthur Hull Hayes, president of CBS Radio, is a fine host and serves an appetizing luncheon.

But he served up something special the other day when he allowed SPONSOR to tape-record a frank and revealing luncheon discussion in which he and Arthur Godfrey participated.

It was a rare treat for SPONSOR's publisher and editors, and I can promise a most unusual behind-the-scenes article in about two weeks (probably January 27.)

Arthur Godfrey was in fine form as he talked about his clients, his commercials, and even his failures. His tremendous enthusiasm for the job radio does for advertisers shone through everything he said. And sometimes both Arts answered the same question, not always agreeing.

It was only fitting that they participate jointly. For this month both Arthur Hull Hayes and Arthur Godfrey celebrate their 30th anniversaries with CBS Radio. On January 25 CBS Radio Network will mark Godfrey's 30th with a historic all-night program featuring Godfrey and friends *live*. I have more than a suspicion that this radio feast in which scores of entertainment greats will participate will give quite a few agency and advertiser listeners an up-to-date appreciation of an advertising medium which is moving back into major contention.

Norm Glenn

If you lived in San Francisco...



...you'd be sold on KRON-TV

Land of milk, honey AND MACHINERY!



Drive an automobile 75 miles out of Des Moines in any direction, and you boys from East of the Hudson (or the Loop) will get some very new ideas about the best of Mid-America!

First, you'll SEE why Iowa's gross farm income divided by farm population comes to $4,214 *per person* (as against $2,869 for Indiana, or $2,402 for Ohio — both "good farm states").

Second, you'll see the "main plants" of some big-time manufacturing names you never suspected — and branch plants for hundreds of others. Milk, honey, machinery, publishing, insurance, and lots more.

In many time segments, WHO-TV can give you more bosses, more employees and more farmers in this unbelievably rich Central Iowa, at less cost-per-thousand, than any other outlet around. Ask PGW!

WHO-TV
WHO-TV
WHO-TV

555 FIFTH

Letters to the editor

FM STEREO'S TWO CHANNELS

On Dec. 16 you reported on the sale of Muzak's fm station to the *News* and commented that the contract for Muzak to use a sub-carrier on same station might interfere with station moving into fm stereo.

If Muzak is using a single sub-carrier this is no problem. You say "the station's sub-channel" which is singular. There are two sub-carriers available. On WSOY-FM we feed Muzak service on one and multiplex the other with our main channel for the regular fm stereo.

The one thing we can't do under this procedure is handle fm stereo and two varieties of Muzak service, such as industrial and commercial.

Merrill Lindsay
WSOY-FM, Decatur

EDITOR'S NOTE; *Fm stations have indeed two sub-carriers available. Some stations are eating their stereo cake and having it, too, by using their* third *channel for subscription music service and their* main *and* second (*first sub-carrier*) *channels for stereo. If, however, a station has tuned all its subscription receivers to its* second *channel, it cannot use the main and third channels for fm stereo, but must—at considerable expense—re-tune all its receivers in the field to the third channel. Then, it can use the other two for fm stereo broadcasting to the public. If a station is carrying* two *subscription music services, such as two varieties of Muzak, on its sub-carriers, it cannot go into fm stereo without dropping one of them.*

POSES UNANSWERABLE QUESTION

Your editorial on Governor LeRoy Collins in the current edition reflects an intelligent approach, a sensible evaluation, and a reasonable conclusion. No one can contest your summation that during the Collins' years our system of free broadcasting has been advanced. We have enjoyed prestige and prosperity.

But here's a question that all the erudite editors and publishers, working in unison, can never answer. Would our great industry have advanced further — enjoyed more prestige and prosperity—if a more capable hand had been on the rudder?

What would the balance sheet show if a Harold Fellows or an Ed Kobak had lived to guide our destinies—if the responsibilities had been given to a Bob Swezey or a John Hays? My opinion is expressed when I say I have no sympathy for the South Carolina broadcasters who resigned their NAB memberships after Governor Collins' civil rights speech to Columbia. As a matter of fact, I resigned all five of my stations as a salute to the Governors many years ago.

Allan M. Woodall
president
WDAK Radio
Columbus, Ga.

THE CASE FOR RADIO

You're 100% right . . . and we thank you for a great "Publisher's Report" this December 16.

It amazes us too that radio has not kept pace with other media, despite far larger growth and value.

How long will the medium stand still for the excuses we hear on why radio isn't being used? Especially in the face of the outstanding results this same medium is producing for local advertisers!

The truth is, radio deserves two-fisted salesmanship by **everyone** who is concerned with moving a maximum of product at a minimum of cost!

If agencies are unable to sell their accounts on the use of radio, why don't they invite us to help them? Agencies would be amazed at the amount of work we in radio are willing to invest in this project . . . we know this will produce better results.

Onward!

Carl L. Schuele
president
Broadcast Time Sales
New York

President and Publisher
Norman R. Glenn

Executive Vice President
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Michael Crocco
Patricia Halliwell

JANUARY

National Academy of Television Arts and Sciences, dinner and show for the New York chapter, Americana Hotel, New York (17)

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16); 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)

Sales & Marketing Executives of Greater Boston, Silver Jubilee conference, Hotel Statler, Boston (24-25)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

Advertising Federation of America, mid-winter conference, Statler-Hilton Hotel, Washington, D. C. (4-5)

Television Bureau of Advertising, breakfast meeting with presentation on the importance of trade associations' promotion of their own industries through advertising, Sheraton-Park Hotel, Washington, D. C. (5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Directors Guild of America, annual awards dinner, Beverly Hilton Hotel, Hollywood; Waldorf Astoria Hotel, New York (22)

International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

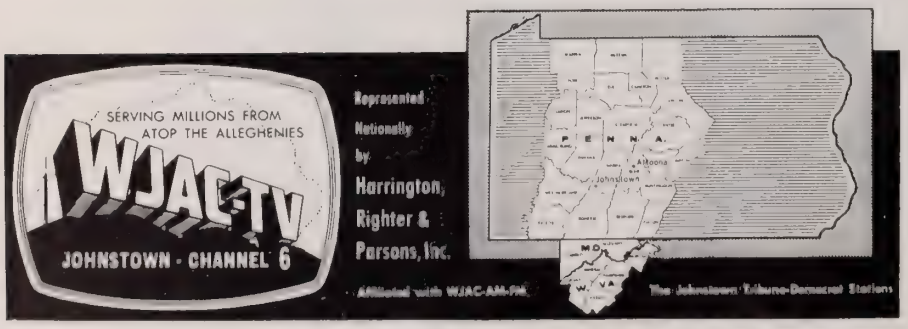
Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)

WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE



..and, IN PENNSYLVANIA, IT'S
WJAC-TV

Don't slip up on the big Pennsylvania market! You need a firm grip on the middle -- the million dollar market in the middle. It's within easy reach when you buy WJAC-TV. The station that climbs high atop the Alleghenies to bring you America's 27th largest market.





Why KTVH bought Volumes 2,3,4 and 5 of Seven Arts' "Films of the 50's"

Says M. Dale Larsen:

Vice-President & General Manager of KTVH, Wichita-Hutchinson, Kansas

"Despite depth status of our existing feature film library . . . between 800 and 1,000 titles, we recognized a crying need for additional quality.

Applying our carefully developed, and we think excellent, system of rating feature pictures, our program director

INSISTED ON SEVEN ARTS' QUALITY

as *the* films needed to bring our *quality* level up to a par with our *quantity* level.

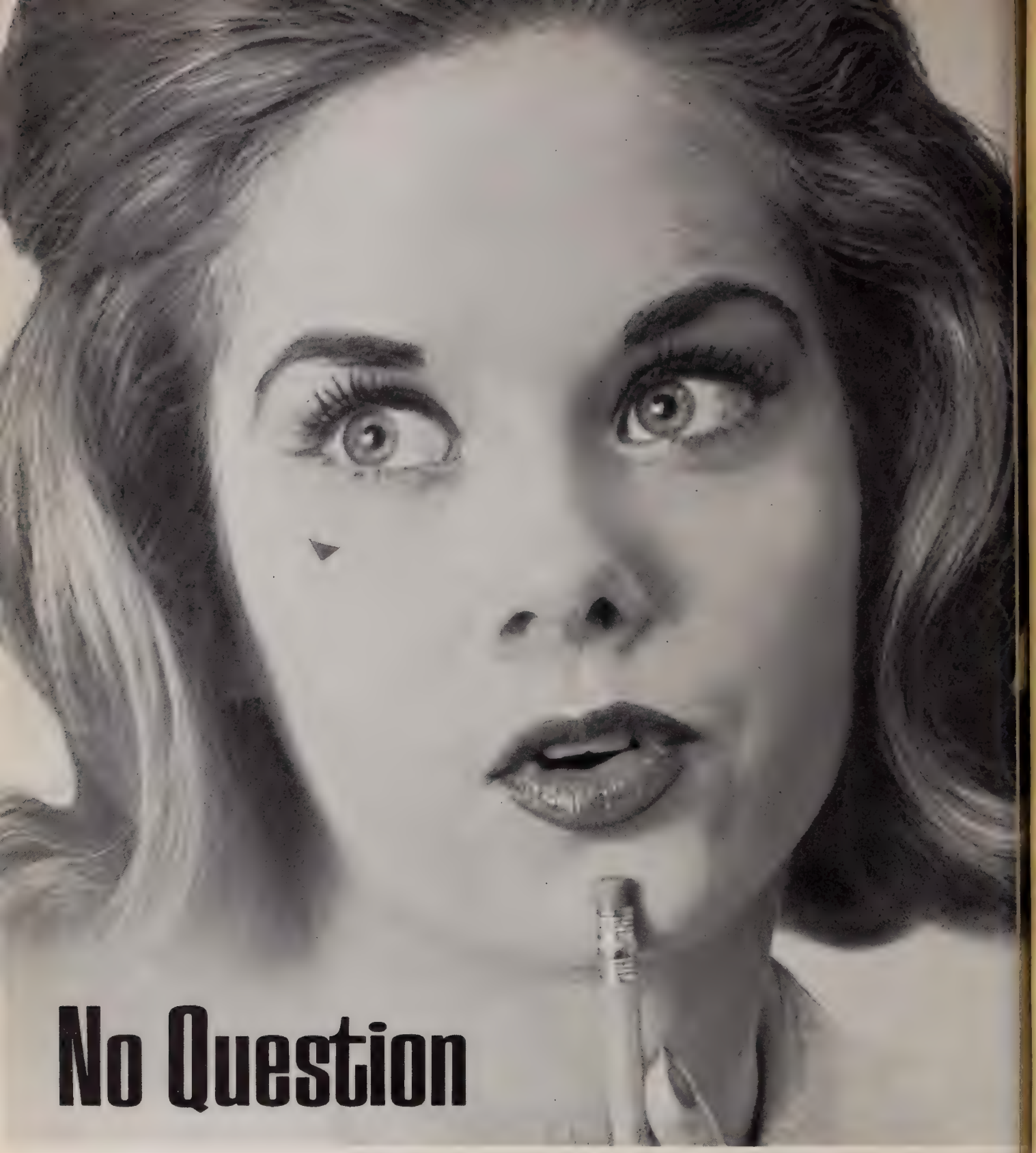
Feature films are programmed by two of the three stations in the Central Kansas area, so it was a 'must' that we add the then available quality of Volumes 2, 3, 4 and 5 to our feature film shelves in order to maintain our strong feature-film lineup.

We're most pleased with the acceptance of these *finer* quality films by Television 12 viewers."

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193
LONDON W1 ENGLAND: 24 Berkeley Sq. Hyde Park 0671
Distributed outside of the United States and Canada
Cable: NORFILM London

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



No Question

When it comes to influencing buying decisions WSJS Television aims your message at more buying prospects in North Carolina. Why? Because its big Golden Triangle Market is North Carolina's No. 1 in population.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

Madison Avenue was busy examining alternatives to present tobacco advertising last week. As the weekend neared, it was apparent that the Surgeon General's Advisory Committee Report on Smoking & Health was the New Year's Worst-Kept-Secret (see SPONSOR-Week and Washington Week). Agencies with large tobacco billings — like Bates, JWT, Esty, BBDO, and Lennen & Newell — thus had more than enough advance knowledge of the report to select between various standby proposals long since prepared for tobacco clients.

External pressures, such as those created by Sen. Maurine Neuberger, may well result in new curbs on network and station time periods available for tobacco advertising, on copy slants, testimonials and other techniques developed by the tobacco companies.

Agencies, which have learned to live with strict curbs on liquor advertising, could almost certainly make whatever adjustments were required (after all, an agency is supposed to be creative). Because of its long history of being pressure-sensitive, the broadcast industry was likely to be the most affected by tighter restrictions on tobacco ads, which now amount to over $135 million annually for gross network and spot tv time with another $25 million expenditures each year in the radio medium.

The serious-music show which couldn't find a network radio berth continues to prosper. Live broadcasts of concerts by the New York Philharmonic, now carried on a custom network of more than 100 stations much as the Texaco-sponsored operacasts are handled, have picked up a major sponsor for the New York area.

Signing the series is the magazine *Time*. Sponsorship began yesterday (12) and will run to May 10. Airdates are Saturdays, 3-5 p.m.

New York outlet for the radio series is WOR, which is already carrying the Metropolitan Opera series. Although not a "music-and-news" station by any means, WOR now carries some 21 hours daily of "live" programing, a fact which harmonizes nicely with both the opera and Philharmonic series as well as the growing demand for good music.

The symphony broadcasts were dropped by CBS Radio, which felt that it couldn't compete with classical-music stations which played Philharmonic selections from long-play records.

TV stations have a gripe: the film numbers agencies assign to tv commercials are too long. This may sound like a minor problem, but can you imagine calling up an agency to ask a quick question about "VO5PCS128N6VO5171"? That one's for real; it's a back-to-back minute film spot for Alberto-Culver.

Many others are nearly as confusing. Here are a few more, from actual reels: CDM762060 (it's a Canada Dry 20-second spot); JL206327R2 (it's a 20-second commercial for Jergens); FRO86324 (a 10-second ID for Folger's); 24RGL/W60 (a minute spot for Union Carbide) and PCS128N6VO5171 (another 60-second spot from Alberto-Culver).

As with the Bell System's digit dialing, it's all very numerically efficient. But, as with digit dialing, it's easy to make a mistake. Obvious answer: an industry move to simplify the situation.

The show which replaced the Jerry Lewis debacle on ABC TV is off to a good start.
Essentially a vaudeville show with a rotating host policy (Bing Crosby, George Burns, Jerry Lewis' onetime partner Dean Martin, et al.), *The Hollywood Palace* ran up a strong Trendex on its January 4 initial outing as an hour-long entry against the *Phil Silvers-Gunsmoke* combination on CBS and *Saturday Night at the Movies* ("Daddy Long-legs") on NBC.

This was the 26-city Trendex score:

Saturday	ABC TV		CBS TV		NBC-TV	
January 4, 1964	Rating	Share	Rating	Share	Rating	Share
9:30-10:00 p.m.	20.8	38.1	10.0	18.2	18.8	34.3
10:00-10:30 p.m.	21.6	39.1	14.1	25.5	15.4	27.8
Average	**21.2**	**38.6**	**12.1**	**21.9**	**17.1**	**31.1**

Time-is-passing note: another large group of NBC employees have joined the 25-year club.
Seven NBC staffers in New York were honored with a January 7 lunch. During 1963, an additional eleven were honored in Los Angeles, San Francisco and Chicago.

Top-ranker in the New York contingent: Walter D. Scott, whose title — Executive Vice President in charge of the NBC Television Network — is almost as long as his tenure.

Included in the group were two sound effects men. One, Agnew T. Horine, created the original squeak to the door of Jack Benny's vault on his radio show. The other, Carol (Monty) Fraser, invented the wonderful crashing sound created whenever Fibber McGee opened his closet.

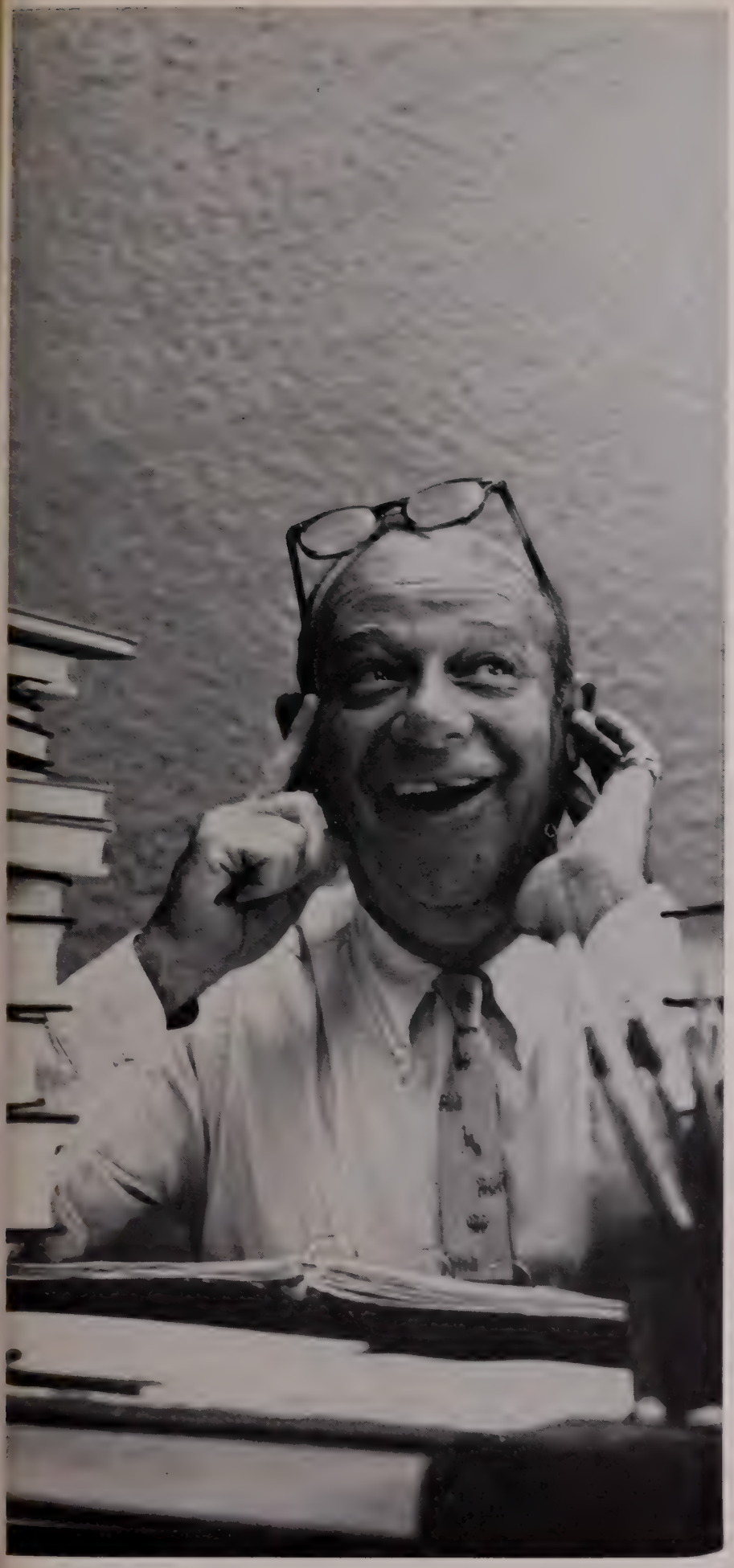
ABC may have lost interest in boxing on tv, but still thinks it's a good idea for radio.
Exclusive U.S. radio rights to the February 25 heavyweight bout between Sonny Liston and Cassius Clay have been signed by ABC Radio.

It's the sixth consecutive big-time heavyweight title fight to be scheduled on ABC Radio.

ABC's deal with Intercontinental Promotions Inc. includes Canadian radio broadcasts, but does not include Latin America and other areas known to be interested in the bout.

Coca-Cola's diversification program is paying off; tv-promoted Sprite is a hit.
A lemon-lime drink developed as a competitor to 7-Up in the "green bottle" field, Sprite now is second only to 7-Up and leads all other beverages of its type. So reports Thomas C. Law, president of Fanta Beverage, the Coca-Cola offshoot which markets Sprite.

Marketing success was achieved rapidly. Less than three years ago, Sprite was tested in Houston. Over half of Coca-Cola's bottlers sell Sprite today. Broadcast advertising (primarily tv, some radio) has been used in virtually every Sprite market launching.



Qualified Success

Subject to sampling errors and within the limitations of human beings as computers and computers as human beings, to say nothing of the ability of a respondent accurately to describe his viewing habits, we have it on pretty good but not infallible authority that, give or take a few percentage points our over-all audience, by and large, starting around 9 o'clock in the morning, Central Standard Time, more or less, and extending on the average to approximately midnight, all the days of the week, to wit, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday, exceeds fifty percent (50%) of the total homes in our viewing area. Advertisers, prospects, and their agencies are referred to the complete ARB Market-by-Market Survey of February/March, 1963, for details.

WMT-TV

CBS Television for Eastern Iowa

Cedar Rapids—Waterloo

Represented by the Katz Agency

Affiliated with WMT-AM; WMT-FM; K-WMT, Fort Dodge; WEBC, Duluth

Happy New Year, Kids

SANDY ALAN HAVER
creative dir. and v.p. of Mogul Williams & Saylor.

THIS BUSINESS kills me. It really does. It employs some of the greatest creative talents of our time. Men and women who have proved themselves outside of advertising as successful authors, artists, and musicians. It woos these creative people with comfort opiates. It bathes them in all the marvelous sin that money can buy. It builds them ball-point palaces (ballpoint: something that looks sleek, trim, and modern, is functional in theory . . . and just doesn't work . . . like 666 Fifth Ave.) It lets them bask in the sun of a maitre d's eye.

Why do they do this. . . why do the big big agencies send poppies and aphrodisiac-filled bon bons to creative people . . . simple . . . so they can kick the hell out of them. So they can say, "create a television commercial," and then . . . before it is finished, they can maul it. Having thus proven they are as creative as the professionals they have hired. And then the big big big agency client. (Treat him nice.) Does he want the professional agency he's hired to let the creative person do creative advertising? Of course he does, stupid! Didn't you know the reason a client goes to a studio is because he wants to bring the writer and the director and the producer coffee and sandwiches; he wants them to be as comfortable and relaxed as possible . . . he wants them to do their best work. It's the very same reason he goes to casting sessions!

And how does it turn out . . . well, turn on . . . turn on your television set.

In this article I'm not going to delve into specific commercials and what, in my opinion, is right or wrong with them. . . . What I'm concerned with here and now is the future of creative people and big agencies.

Let me make two New Year's predictions:

1. The big agencies will disintegrate and decay — like M-G-M, Paramount, and 20th Century-Fox — unless creative expression is unhampered and untampered with. Like the Hollywood giants began with individuals . . . prospered . . . and then became part of a business machine — advertising started with individuals, is prospering, and is now becoming a part of a business machine. (Right, Marion?) But, Marion, the independents are rebuilding the motion picture industry because they can express themselves individually . . . and that's the one big error in your I.B.M. complex.



A reporter for the Newark Evening News, Haver later wrote, produced and directed for network radio, tv and movies. He wrote and co-produced a feature film, "The Mask," and is co-author of "Tea Pot Island," a Broadway show now in the works. He entered advertising in Grey's creative department and later became senior creative writer at Ted Bates. He then joined Young & Rubicam, where he served as copy group supervisor.

2. Smaller agencies will take a good look at the Hollywood simile and allow much more creative freedom — it's the only way they can survive . . . it's the only way they can grow . . . it's the Achilles Heel in the $100 million-plus agencies.

I've worked with some of the big big agencies and their committees and committees and committees . . . I know creative people at other big big agencies — in fact I know writers who spent more than one year without getting a word in print or on the air. . . . It amazes me . . . but I guess it's tax free money — so what the hell!

The answer: let my people go! Be brave enough to lose the client that smothers you . . . you will anyhow! Be smart enough to know that the independent agency will grow stronger and more prosperous.

And to all creative people . . . there's only a minute to life and no more . . . if they stifle you, it's even less . . . There is no place where you will have complete freedom . . . but there are places where you . . . yes *you* . . . will have some right to light . . . say "goodbye" to the big warm breast of old age security . . . it's a myth created by some very imaginative, very free, soul. ■

SORRY,

SPONSOR is only #2 *(says who?)*

among the broadcast books

when it comes to tv station readers

BUT

SPONSOR is #1 *(says who?)*

among agency and advertiser

readers — and they're where it counts most

(says who?)

Attested to by 5
up-to-date surveys.
Ask Norm Glenn or any
Sponsor salesman.

Television is the only efficient way to reach the 49-county North Florida/ South Georgia regional market, and WJXT, Jacksonville is the only television station to blanket the total area

WJXT
JACKSONVILLE
FLORIDA
Represented by TvAR
POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

Answers sought on how media work

Communications 'explosion' could take place in few years through study of advertising, programing effects on people; NAB, three networks back research on children and tv

ROBERT M. GREBE, *Editor*

BETTER RESEARCH GUIDELINES for tomorrow's communicator are the aim of a growing group of social scientists. To this group, what might be considered "far out" research today, will have definite, practical values to the media man of the next generation, perhaps sooner. Research, in other words, is at work trying to solve the unknowns of mass communications.

"We need a much deeper knowledge of cerebral dynamics . . . what happens inside the audience member's head to produce those affects which we can observe"



DR. JOSEPH T. KLAPPPER, *director, CBS office of social research*

In much the same manner that the hard science theories of the early 1900's paved the way for engineers to harness atomic energy in the 1940's, the efforts of today's social scientists may well create a communications "explosion" in another generation.

Though it's been said that there is no scientific enterprise (unless it be education) so inadequately supported by research on fundamental problems as communications, the past quarter century has seen a growing concentration by social scientists on the problems involved. And results can be expected in the years ahead which can be used to shape broadcasting and advertising decisions.

Answers being sought in mass communications go far beyond the simple numbers of people listening, reading, or viewing. The scope of the problem is unlimited. For whenever basic research of this sort has been conducted, more new questions have been raised than answered.

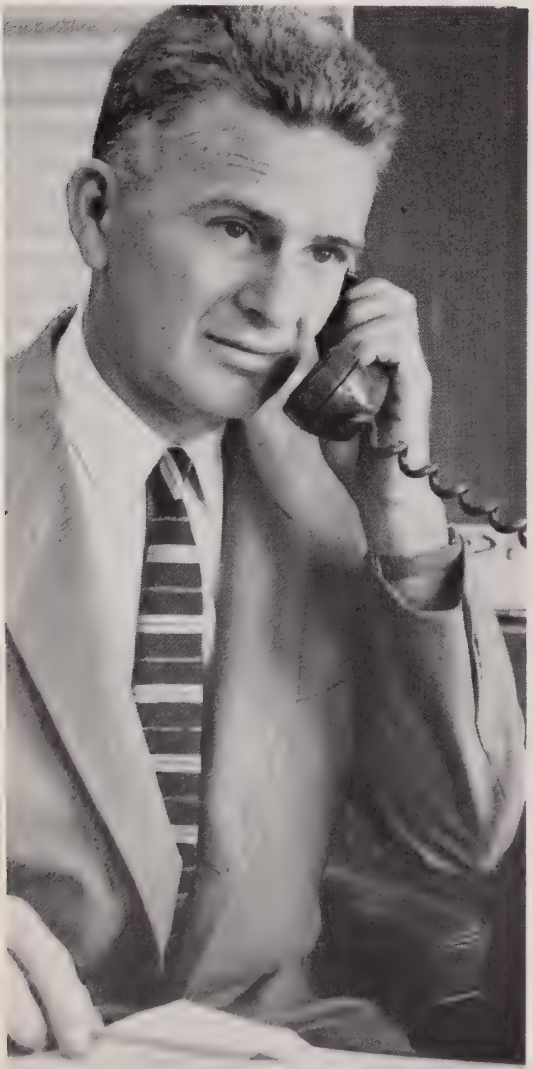
From many sources, serious questions have been raised as to whether advertisers and media know what the real impact of their efforts may be on people. While it's sometimes known what causes certain effects on people (communication), more often it is not known precisely what aspect of communication (tone of voice, musical background, actor's expression, overall context, or what) is causing the effect. Toward these answers, the social scientists are working.

A number of pre-broadcast and post-broadcast testing techniques

have been used to determine certain effects of programs or commercials. But the means of testing is rarely sensitive enough to discern the deeper meanings of the mass communication effects. There is for example, the possibility that radio and television programs, as well as other media, may provoke violence, or generate civic responsibility; incite riots, or instill love. No one can be sure.

A recent study made by the American Marketing Association reported 986 companies spent a total of $132 million for marketing research in 1962. A check by SPONSOR of leading advertisers, however, uncovered next to no one engaged in studying the cerebral dynamics of mass communications itself.

"We hope to develop a body of knowledge which can be applied to the advertising situation . . . people doing research haven't gone far enough to provide broad principles"



Curiously, it is in this environment of relative ignorance that broadcasters program (and communicate) and advertisers use the media to sell their wares.

The charge that mass communications causes unpredictable situations is often made. Without providing an answer, Professor S. I. Hayakawa of San Francisco College recently asked this question in commenting on mass communications and the integration issue: "I wonder if advertisers and television officials themselves know what they are doing to the public. . . . The great and revolutionary communications instrument of the present in the U. S. is television. What it has done to the nation is yet to be measured, and what it will eventually do cannot be predicted. But there can be no doubt that it is already contributing much to social change and that even greater changes, now unforseeable, will result from television."

Dr. Joseph T. Klapper, director of the office of social research at CBS, Inc., notes that although hundreds of studies have been performed on various aspects of mass communications and its effects, a great deal remains unknown. "For example," he says, "a large number of studies have been focussed upon the effects of depictions of violence. Generally, these seem to indicate that such depictions have little if any lasting effect of any social importance on normal children, but that they may exacerbate neurotic tendencies. However, this isn't a very satisfactory answer.

"Neuroses have a habit of getting themselves exacerbated, whether through media fare or other sources. Furthermore, they can be exacerbated in any number of directions. In any case, regardless of what population one is talking about, the fact is that most children and most adults, neurotic or non-neurotic, are exposed to descriptions or depictions of crime and violence in movies, television, radio, books, newspapers, and real life, and the overwhelming majority do not commit crimes of violence.

"This leads one to wonder what psychological needs are being served and what gratifications are provided by material of this sort. Very little can as yet be said in answer to this question, and the same is true in reference to functions served by various other kinds of material. But until we learn more about the gratifications provided by different types of material, our knowledge is going to be limited," Dr. Klapper states.

Answers to the psychological and sociological questions do not come easily. If one seeks to find material on what is being done, there is seemingly a wealth of it. In the past few years alone, serious minded social scientists have tackled many studies and reached findings.

Wilbur Schramm, of the Institute for Communications Research at Stanford, describes the situation this way: "Research in this field is extensive and scattered. Because communication is basic, perhaps THE basic, social process, it shares the interest and attention of all the psychological and social sciences." Schramm also makes the observation that "it is possible to study human communication without considering mass communication, but hardly possible to study mass communication without taking account of many areas of communication research which are not themselves 'mass' communication."

In the late 1950's one industry organization, the Television Bureau of Advertising launched a project at Pennsylvania State University to uncover what had been done in the study of mass communications. The result was a bibliography of some 4,000 research titles, which under the auspices of the Department of Health, Education and Welfare is now being studied further at Western Reserve University.

TvB went a step further in its quest. It launched a competition to find new projects which might be undertaken in the field. Winners were announced, and a book consisting of 18 research proposals, *Television and Human Behavior*, was published. Though noble, the work was infinitesimal in terms of the total problem.

While many other efforts have been made in universities, colleges, research centers, and other places, comparatively little has yet been translated into practical material which can be applied to the day-to-day problems faced by media users and planners. Ironically, one trouble is communications, since few of the

DR. LEON ARONS, *TvB vice president, research*

"We're selling communications, not just talking numbers. Responsibility for uncovering unknowns has to be with broadcasters... it would make sense for advertisers to conduct research also"



MELVIN GOLDBERG, *NAB vice president, research*

available reports have been put into words which can be understood by those who would make use of them.

John W. Riley, Jr., former CBS consultant, now second vice president for social research at Equitable Life Assurance Society, notes that the hard sciences — physics, chemistry, mathematics — have been able to put the theories developed into practical applications. But the social sciences — psychology, sociology, political science — have yet to reach this point of the practical, though a number of persons are attempting to do it, he says.

Riley also notes a hopeful trend: "There's increasing sophistication on Madison Avenue in this area. Professionally trained people are at work. One only has to look at the number of PhD's now engaged in research."

From Dr. Leon Arons, TvB's head of research, comes a near-identical observation: "It was many years before the work of the hard scientists developed enough theory to put the engineers to work on the atomic bomb. Unfortunately, there isn't enough theory yet in mass communications to put the media specialists to work."

Dr. Arons stresses, however, the practicality of impractical research. "We have to develop a body of knowledge which can be applied to the advertising situation. It has not been possible to apply theory so far because practical people are not aware of it, and people doing research haven't gone far enough to provide the broad principles which can be used."

What may well be a milestone in the development of "impractical" research with practical application, is the effort launched by CBS, Inc., through the comparatively recently established office of social research, under the direction of Dr. Klapper. Dr. Klapper, whose work and writings are among the notable ones in the development of mass communications research, believes that mounting an attack on many of the problems of basic research in mass communication would be a lot easier if there were some center which was devoted to a continual survey and integration of all pertinent literature. "In 1948," Dr. Klapper says, "I was doing that kind of thing myself, with two part-time assistants. Now the literature, especially in allied fields such as attitude change, pours out at such a rate that it would probably require a full-time staff of about ten people working with a computer set-up just to read it all, abstract it, and store it in an efficient information retrieval set-up."

Dr. Klapper also observes: "We need a much deeper knowledge of cerebral dynamics . . . what happens inside the audience member's head to produce those effects which we can observe." Not only is he mapping out possible research projects which can be conducted to study some of the problems, but Dr. Klapper is one of those persons working with the Joint Committee for Research on Television and Children. This group, which has backing from the National Association of Broadcasters, the Department of Health, Education and Welfare, the Foundation for Character Education, and the three television networks, grew out of the Senate hearings conducted by Sen. Thomas Dodd several years ago on juvenile delinquency.

The committee's aim was to get research done on the effects of television on children, as opposed to programing. At a two-day brainstorming session with some 20 researchers present, (Dr. Gerhart D. Wiebe, dean of the school of public relations and communications at Boston University presided), it was decided to survey psychological, sociological and other learned groups, asking for research proposals.

Abstracts of proposed research were screened, and several weeks ago, the Joint Committee announced planning grants of $250 each to 25 social scientists for research on the influence of television on children. Grant recipients were requested to submit detailed research designs.

Making possible the grants are contributions from ABC, CBS, NBC, and the National Association of Broadcasters. The Foundation for Character Education and the Ford Foundation, which are also working with the industry, contributed some $20,000 in expense money to get the Joint Committee started, though they have not provided funds for the grants. HEW's Bernard Russell had served as chairman, with Dr. Wiebe recently elected as permanent chairman.

The Foundation for Character Education, incidentally, several years ago published two reports, Television for Children, which included edited transcripts of meetings at which scholars and industry personnel spoke, and was edited by Ralph Garry. Though widely distributed, one report was the subject

of at least one scathing review since it failed to document the basis for its conclusions.

NAB's interest in basic research is not by accident. When Melvin Goldberg was named head of the association's research more than a year ago, the goal was to study the effects of media. Though the basic research work was delayed because of the rating problems (which is now nearing completion), progress is being made and Goldberg looks forward to expanded efforts.

One NAB project due shortly deals with "Mass Entertainment: its socio-psychological functions." Conducting this study is Prof. Harold Mendelsohn of Denver, Colorado.

Goldberg believes firmly that broadcasters must expend greater efforts in research and development, because it is in these areas that their future lies. He also believes the industry will limit its potential by not conducting such research.

To emphasize his point, Goldberg says: "We're selling communications, not just talking numbers. The responsibility for uncovering the unknowns has to be with the broadcasters, though for competitive reasons, it would make sense for advertisers to conduct research also."

Above and beyond the work being done by specific organizations, there are at least three roots feeding into the problem: sociology, psychology, and political science. While individuals at work on communications problems might be fitted into each of these areas by training, it is not totally correct to so identify them in this work, since there is a unity of all the social sciences in behavioral science. "Mass communications is personal communications; if you're communicating, you're covering all the social sciences," Dr. Arons notes.

Though the path to greater understanding of communications is beset with many problems, the rewards for those who find even a few new facts which can be translated into practical situations are great. Unfortunately, there is as yet no "angel" to provide unlimited resources to bring many of the ideas to completion, as in the case of the Manhattan Project 25 years ago when atomic theories were ready for engineers to make the bomb.

Yet given only a fraction of the funds expended to complete the A-bomb, communications research could produce results which in their own way, would exceed the impact of atomic energy, believe many working in the field.

Many years ago, John Wanamaker was quoted as saying half of advertising was waste. When asked why he didn't eliminate the wasted effort, he said unfortunately he didn't know which half. To be practical, solving some of the dynamics of communications could help to eliminate that other half.

Dr. Frank Stanton, CBS president, in discussing some of the things which the industry does not know, has observed: "There is the problem of understanding better the variety, the intensity, the steadfastness of the motives of the audience in looking at television. How much are they really creatures of habit? How firmly are they really attached to their surface interests? How venturesome are they, how often ready for something new, under what circumstances, and at what times?"

Dr. Stanton continued: "We do not have a sufficiently clear understanding of all this. Nor, for that matter, do we have a sufficiently clear understanding of the origins of tastes and the mechanisms by which they may be developed. Some researchers have claimed that the intellectual and cultural tastes of the majority are relatively limited, and that this majority is not likely to expose itself to material on the higher aesthetic and intellectual levels, or, if it is so exposed, that it is unlikely to develop tastes for such material merely as a result of exposure. To whatever degree this is true, mass media must look for assistance to other institutions where tastes are born — to the family, to the school, and to other primary groups. This whole question of how tastes are created and developed is one of the topics to which we at CBS plan to devote much research."

While no one in the field will say so explicitly, it is probable that such research could provide the means to control the thinking of man more effectively. In this, of course, there is a danger.

But whatever the dangers, whatever the rewards, the behavioral sciences are moving ahead, with gathering speed. ■

Leading advertisers not actively engaged

The nation's leading advertisers have as yet to become actively engaged in studying the effects of mass communication on people. Many also reported that they knew of no such efforts being conducted by their agencies either. Included in the survey were advertisers accounting for nearly half of all national billings. One of the leaders in replying noted:

"So far our company has conducted no research in this area . . . But even though we lack research on this matter, we are keenly aware that our broadcast programing and commercials may affect the viewing audiences. For this reason, we have for years followed an editorial policy in developing our programs and commercials. The objective of this editorial policy is to keep our broadcast material in good taste and within generally-accepted standards of behavior."

Similarly, another leader said: "Our policy is to sponsor entertaining television programs which incorporate the highest standards of quality and good taste. The same is true of our television commercials. In this manner, we feel we can best fulfill our obligations to the public and the industry."

One advertiser, Campbell Soup Company, reported it had conducted some limited studies in this direction, though there was nothing which was organized or on a continuing basis.

Rating reform soon to start rolling

Broadcast Rating Council incorporated as non-profit, inter-industry body to set up criteria, then launch audit by spring, study methodology, other questions

RATING REFORM is organized and pects to have concrete results before spring.

The Broadcast Rating Council, Inc., completed early formalities last week in an all-day meeting, after which Donald H. McGannon, chairman, outlined the structures of the new, non-profit corporation, its program, and board of directors. McGannon, president of Westinghouse Broadcasting Co., chairman of the National Assn. of Broadcasters research committee and the Rating Council, *ad hoc* predecessor body to the new council, continues as head of the BRC.

Seeking an effective answer to congressional criticisms of ratings, plus new technical movement, the BRC has hired Kenneth H. Baker, a market researcher and NAB research chief in the late 1940s, as executive director, secretary, and treasurer. Baker comes to the council from vice presidency of the Market Research Corp. of America, where he has been gathering national magazine-tv exposure data and doing related work on purchase records, new product and distribution studies.

Two NAB staff men function on the BRC staff respectively as assistant treasurer and assistant secretary: Melvin A. Goldberg, research vice president of NAB, and Douglas A. Anello, the broadcasters' general counsel. Vincent T. Wasilewski, executive vice president of the NAB, has been active in co-ordination.

The Broadcast Rating Council board is made up of 15 representatives, four besides McGannon from the NAB membership, one apiece from four networks, the Television Bureau of Advertising, Radio Advertising Bureau, Station Representatives Assn., National Assn. of FM Broadcasters, and two from the American Assn. of Advertising Agencies.

Members are Julius Barnathan, vice president of ABC; Thomas K. Fisher, vice president, CBS (with Richard A. Forsling, assistant secretary of CBS, as deputy); Hugh M. Beville, Jr., vice president, NBC; Raymond T. Anderson, research director of MBS; Simon Goldman, president of WJTN Jamestown, N. Y.; Willard Schroeder, vice president of WOOD Grand Rapids, Mich.; Bennet H. Korn, president of Metropolitan Broadcasting Div. of Metromedia; Frederick S. Houwink, vice president, WMAL-AM-FM-TV Washington; Norman E. Cash, president of TvB; Edmund C. Bunker, president of RAB; Edward Codel, president of SRA; James Schulke of the FM group; William Weilbacher, senior vice president-research of C. J. LaRoche and vice chairman of the 4A's research committee; Philip H. Cohen, vice president, Sullivan, Stauffer, Colwell & Bayles, and member of the 4A's special committee on broadcast policy; and McGannon.

The BRC ratified early action by the *ad hoc* rating body and also decided to finance its program by billing member organizations $5,000 per representative. The proposed audit will be underwritten by rating services, it is contemplated, with costs eventually passed along to rating customers. This was considered more workable than trying to bill the diffuse group of rating users.

After BRC's organization, McGannon described the three-part program of establishing rating criteria, an audit, and a methodology study. He said eventually the council would like to go beyond these goals into such areas as television impact and use. Progress so far on the first three aims:

1. *Rating criteria.* Baker, Goldberg, and Leon Arons, research vice president, are evaluating replies to a voluminous questionnaire sent to the five raters that syndicate national reports on a regular basis: ARB, Hooper, Nielsen, Pulse, and Sindlinger, (Project-basis services like Trendex and Videodex will be covered later.)

Reaction by the research companies has been varied. One was enthusiastic, some have raised questions, and some have not been heard from.

Replies are in various stages of completion in an undertaking that requires crate-load answers to the council's questions.

2. *Audit.* The council hopes to have all proposals from accounting and management firms in hand this week. Of 11 firms approached by the BRC on the question, six have filed proposals so far. The door is open, in addition, to the Audit Bureau of Circulations, which is interested in the rating audit, but ABC is not in the field of bidders at present.

By the end of this quarter, the BRC would like to have the audit in early stages of operation with a training program under way, and policy formed on questions like frequency of audit (the period will not be predictable, McGannon said).

(For details of standards and audit plans, see SPONSOR-WEEK, December 30, 1963.)

3. *Methodology.* This is Number Three on the priority list, with work under way by the NAB and others at the moment. Other work is being done jointly by RAB and NAB, with separate projects underway by networks, the Advertising Research Federation, and other organizations. The Broadcast Rating Council is out to discourage government regulation by satisfying official probers and resolve questions that have disturbed the broadcast industry as well for some time. The program, McGannon said, is an "expansive and ambitious" attempt to establish confidence in research after erosions of the past few years.

The new organization will hold executive meetings this week and a board meeting in early February. Baker is looking for offices in New York City, headquartering temporarily with Goldberg in the NAB offices there. ■

ADVERTISERS

Should stars plug products?

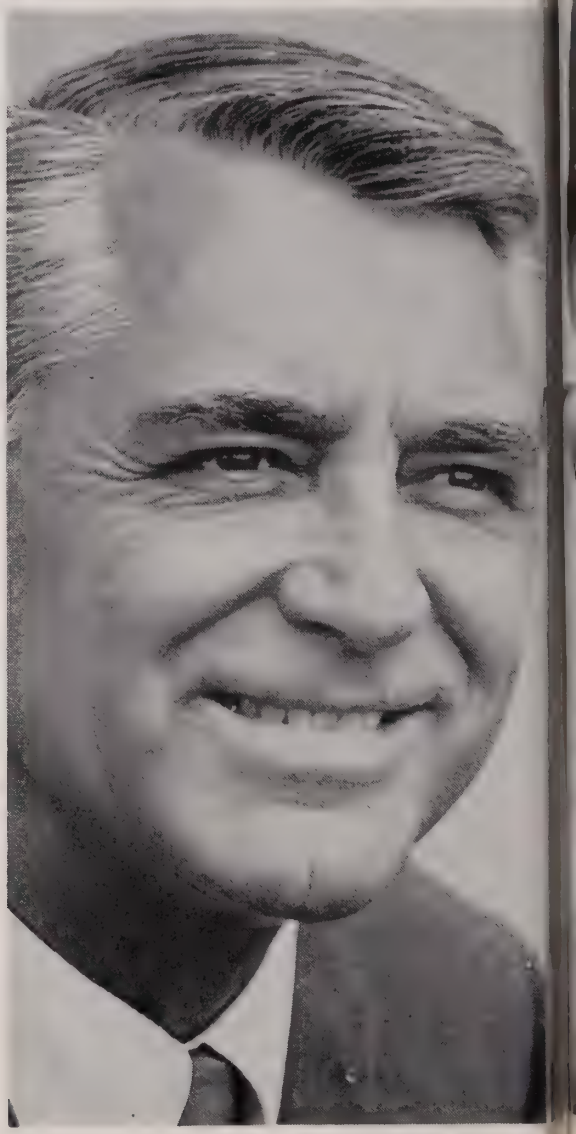
NO *So says Vince Edwards, tv's "Ben Casey." In manner not unlike his fictional alter ego, Edwards snaps: "My job is acting, not selling. I have nothing against Madison Avenue. I don't think it helps actors when they are in a show with many sponsors"*



MORE AND MORE, Hollywood stars are turning pitchmen for major tv advertisers, delivering commercials for a variety of products. But within the ranks of the stars there is a great difference of opinion as to whether an actor should do commercials.

It's true these days that you can see such screen celebrities as Bing Crosby, Bob Hope, John Wayne, Claudette Colbert, James Stewart, Edward G. Robinson – to mention a few – selling various products on tv. However, a good many stars

NO COMMENT *Neutral stand is taken by top male star of them all, Cary Grant. He told* SPONSOR: *"I fe it's up to the individual actor." Would he do a tv commercial? Grunted Grant: "I haven't given it any consideration." His price: very, very high*



think they should not have to turn salesmen, and more will add quite a few cautious "if's" and "maybe's," depending on the product, the show involved and other elements.

SPONSOR polled some of Hollywood's top stars and found few agree on the relatively new role for the actor—tv salesmen, although many have chosen to go this route. Obviously, the great inducement is the sheer loot involved. A name of marquee value can draw anywhere from $50,000-75,000 for a series of "vidblurbs" (depending on the importance of the name, and the extent to which the commercial involved is used).

Although you'll still find many a recalcitrant among Hollywood stars when it comes to doing a tv pitch, much progress has been made by tv since the earlier days when most actors considered it degrading, debasing and a prostitution of their art to get on that small screen and merchandise goods. Much of that attitude has changed, although you can't get a Spencer Tracy or Elizabeth Taylor for your tv spiel.

Among those who haven't become ad pitchmen on tv, and aren't likely to change, is one of the screen's top stars, Cary Grant.

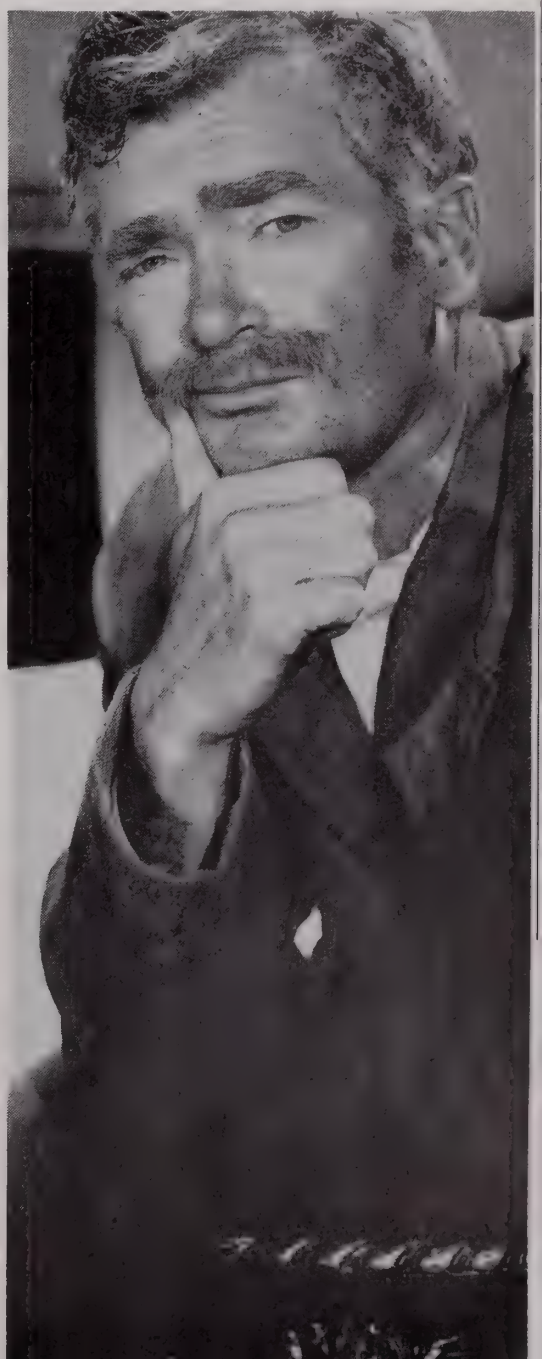
Grant diplomatically declined to take sides in the controversy on this issue, telling SPONSOR "I feel it's up to the individual actor." As for himself, he comments, "I haven't given it any consideration."

Grant is virtually alone in his couldn't-care-less view. Most of the stars we contacted have very pronounced opinions on the subject. Take Vincent Edwards, who por-



MAYBE *Jack Palance, star of "Greatest Show On Earth" series, is willing to do commercials—but has reservations. Says Palance: "I see no reason not to do a commercial for a show in which an actor appears, if he doesn't have to step out of character and create a jolting impression"*

YES *Available star is typified by Buddy Ebsen of "Beverly Hillbillies." Ebsen admits he had a "twinge" when he started but found it eased considerably "as the money started coming in." He takes realistic, "businessman" view*



Opinion divides on star-salesman role in video

trays *Ben Casey*, on ABC TV.

Edwards flatly declares: "I won't do commercials — I have made it a rule not to do them."

As tv's scowling medico sees it, "my job is acting, not selling. I sell through my acting." He emphatically asserts the possibility of his making a pitch for a product "just because the sponsor is financing the show, is out."

Edwards further explains, "I have nothing against Madison Avenue. But I don't think the fans like 'Joe Star' selling 'Brand X' of soap. It disenchants them. I've been asked to sell, but my job is giving them a good show, not selling.

"On our show, with several sponsors, they usually change sponsors every six months, and I would be the pitchman for various products. If I were associated with one product, as Jack Benny has been with Jello, that might be different. The same was true when Pepsodent sponsored Bob Hope for years. There was good sponsor identification with the star. But I don't think it helps actors, when they are in a show with many sponsors."

Warns of identification

The *Casey* star also brought up a phase of the situation which troubles more than a few top performers — too strong an identification with one product may well cost a performer jobs in the future, because a potential sponsor may be wary of a name too closely identified with another product.

"Dinah Shore was great with Chevrolet, but now other sponsors aren't interested in her. What happens to the actor involved when his show is cancelled? I don't think Ford would be interested in Dinah Shore today. That's the real danger of it; you're so identified with a product other sponsors are reluctant to back your show. An actor is hurting himself. Most actors do it for a quick buck — not a do-or-die for the sponsor. Some actors trying to make a lot of money would read the telephone book in Arabic and believe every word of it. Others have integrity about their work, and that's what the people buy," Edwards concludes.

Lucille Ball, tv's top comedienne whose *Lucy Show* on CBS TV is among the top-rated tv series, has a wary viewpoint of the situation. The titian-haired Miss Ball warns that actors "shouldn't overdo" commercials. "Sometimes over-exposure doesn't do a performer good in terms of the future," she told SPONSOR, thus sharing Edwards' opinion of the inherent dangers involved for an actor. At the same time Miss Ball frankly admits she enjoys seeing well-known people in commercials, adding that she feels an element of self-identification when stars pitch the product, particularly if a star has especially close ties with a sponsor.

Stars have been known to be troubled about their sponsors even when they don't pitch a product.

Take the case of Lee J. Cobb, star of *The Virginian*. When Cobb began working in the series last year, being a highly conscientious actor, he studied his character in great detail. Cobb decided it would add something to his character if he kept a stogie (cigar) in his mouth much of the time. When he suggested this to his producer, he was gingerly advised this couldn't be done, because one of the sponsors of the series was a cigarette company, and they would object.

Cobb's explosive remarks on receiving this news shook the normally sturdy rafters of Revue studios, but the cigar bit was out nonetheless. It was a long time before Cobb recovered from this commercial "intrusion."



YES *Agreeable to commercial work is Robert Stack, star of "Untouchables," now in reruns. Says Stack: "A star would have to be crazy to turn down some of the sums offered" in tv*

Ebsen's "twinge" relieved

Others are more amenable to the commercial angle, realizing tv is, after all, an advertising medium. One such is Buddy Ebsen, star of the top-rated *Beverly Hillbillies*, on CBS TV.

Ebsen admits that "there was a twinge when I started doing commercials. I had never done any before *Hillbillies*." However, he also admits that "as the money started coming in, the twinge eased."

Ebsen relates this anecdote about himself and his first *Hillbillies* commercial, one made for a tobacco sponsor:

"I don't inhale, and they didn't catch this until after the first rushes. Then the ad agency man was frantic, and said we would have to do retakes. I replied 'I get dizzy when I inhale.' The agencyman feared he would lose his job as a result of the commercial I did.

"Four weeks later, he strolled on the set, beaming. He said they liked the commercial I did — that it had opened up a whole new market — for people who don't inhale. He's now a hero."

An old pro, Ebsen views the situation realistically. "Although many people have pretensions about tv being an art form, it's still a medicine show — a means of marketing product. If you don't accept this, you'd better stay out of it, or you'll get your wings singed. If you believe in the pure art form, then go to the theater where they practice that, not tv," he advises fellow actors, adding, "I'm a businessman. I wouldn't make a business of doing commercials, but if they are part of the business I'm in, then I accept it," he asserts.



) *Cautious in her approach to question of stars in commercials is Lucille Ball. e sees value of identifying with a r but worries that "sometimes er-exposure doesn't do a performer good"*

One of Hollywood's luminaries who shares Ebsen's sentiments, to a degree is Robert Stack, who starred for years in *The Untouchables.*

Stack states flatly: "A star would have to be crazy to turn down some of the sums offered by advertisers." The actor cautions, however, that "the whole issue depends so much on taste and what the product is. So many factors enter into the advisability of doing them. Is there a guarantee of the number of times the commercial will be used? Will the commercial only be used in connection with the actor's show, or can it be played with other shows? There is some responsibility to the sponsor who is spending millions of dollars for your show." Basically, Stack is opposed to commercials being done by a movie star of major stature.

Barry Sullivan, who has starred in a trio of telefilm series – *The Man Called X, Harbormaster* and *The Tall Man,* and is set to star in a fourth, MGM-TV's *Grand Hotel,* takes this view:

"Major stars sell coffee, but what does it prove? It takes the job away from some poor actor who can use the loot. If the star needs the money, then it is a different situation."

In Sullivan's recently-consummated deal with Metro on his new project, he has an option on whether or not to do commercials on this new series. If the series sale hinged on his doing commercials, and if they were to be done in a dignified manner, he would okay them, he says. But actually he hopes there will be multiple sponsors on the 60-min. series, so he won't have to make this decision.

Sullivan sums it up this way: "it makes sense for an actor who is not too well known to do them, as it will give him a guaranteed income and make him better known to the public. Here again, it depends on the product involved."

Another star who would do commercials – with qualifications – is Jack Palance, of Desilu's *The Greatest Show on Eearth,* on ABC TV.

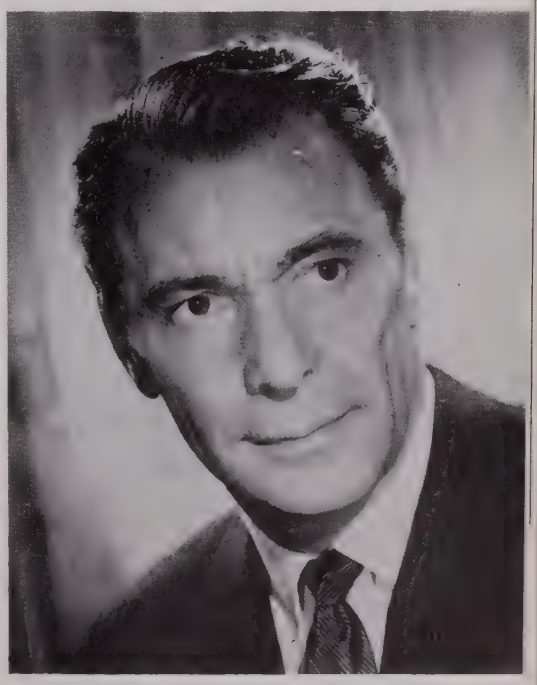
Wants appropriate product

Palance believes that "actually, it depends on the program and the product. I see no reason not to do a commercial for a show in which an actor appears if he doesn't have to step out of character and create a jolting impression. For example, the character I play in *The Greatest Show on Earth* series is an aggressive character in show business who takes the opportunity of exploiting the big top. Although to date I have not participated in commercials for this show, it would not be out of place for me to do so for a product which happens to be appropriate to the circus. At the same time I believe viewers would shudder if a character such as I play held up a box of cleaning tissues and extolled their uses."

Illustrating the diversity of opinions to be found among Hollywood stars on this subject is John Forsythe, for five years the star of *Bachelor Father,* and just signed by Revue to develop new tv series with his own production company.

Forsythe observes: "I have always tried to be cooperative with the advertising people to the extent of 'lead-outs,' but I think it is damaging for an actor to do full commercials. You become less an actor and more a pitchman. Later these commercials come back and haunt you. A number of performers, (like Julie London and her cigarette commercial) are so strongly identified with certain products, it hurts them in getting other work. I just did the 'lead-out' on commercials on *Bachelor Father.*"

Still another actor with reservations on the subject is Henry Jones, veteran of Broadway, and currently starring in Revue's *Channing* series for ABC TV.



MAYBE *Veteran screen and tv actor Barry Sullivan feels that a star who works in commercials "takes the job away from some poor actor" who needs it and that "it depends on the product"*

Lesser stars make good living in commercials

Jones comments that "doing a commercial on a show in which you play a continuing role is one thing — doing one on a show in which you don't appear is something else. In the first instance, the important thing is that the wording and presentation shouldn't conflict with the character you're playing. So far, since I haven't been asked, I haven't had to face the problem."

Jones adds: "I have turned down many offers to do the other kind because of the reluctance of agencies to okay 'commercial' actors for guest star spots. There are wonderful actors and actresses making good livings doing commercials, but it's a definite handicap to them when it comes to getting important acting roles. I don't know whether this is just Madison Avenue snobbery or whether the public does actually identify actors with the products they plug. But it's certainly an unhappy situation for a lot of first rate talent and a real limitation for the industry."

Blurbs a blessing to some

Many a Hollywood actor who doesn't rate highly in Hollywood's rigid star caste system has made a handsome income from commercials since the advent of tv, and for these the teleblurbs have been an unadulterated blessing, particularly coming at a time when Hollywood's annual output of movies has been steadily decreasing, thus in turn automatically diminishing job opportunities for actors.

Among actors who specialize in commercials, where possible, a multi-voiced talent such as Mel Blanc earns as much as $100,000 a year. In addition, he has his own production company for the blurbs, adding to that hefty income.

A young actress not a name by any Hollywood definition of that term, Susan Davis, is doing so well financially from commercials she can afford to skip emoting roles she doesn't like. The attractive Miss Davis toiled four hours on on Bayer blurb (it has run for two years) and thus far has earned $12,000 for that four-hour stint. She got $6,000 for a Hertz commercial. Miss Davis does from 10-12 commercials a year, with the work on each ranging from four hours to five days.

That actor you see playing Manners the butler in the Kleenex Table Napkins commercial is Dick Cutting, and he has earned $25,000 from that blurb.

Income considerable

Character actor Olan Soule earns over $30,000 annually. Another veteran character actor, Herb Vigran, earns the same amount of coin for teleblurbing. Janet Waldo takes in around $35,000 a year for her stints in commercials.

Jim Backus may have chalked up some kind of record when he earned $20,000 for one line, in "the little old winemaker" commercial for Italian-Swiss Colony Wine, on the basis of multiple reruns over a long period of time.

Shep Menken, the voice in the Western Airline commercial ("the only way to fly"), has earned $10,000 from that assignment.

Julie Bennett, an attractive actress but not a star by Hollywood standards, has been salting away $50,000 a year from her work in commercials.

Another fine character actor Everett Sloane, took in from $10-15,000 for doing commercials one year. Howard Morris appeared in one Folger's coffee bean blurb, got $5,000 for it.

The aforementioned non-star-name thespians are just some of the 200 clients represented by Jack Wormser, a one-time tv-radio commercials producer, who six years ago set up his own commercial consultant business, and whose clients have grossed about $6,000,000 since then.

Wormser, a knowledgeable agent (that's what he really is, an agent for commercials) has a virtual monopoly in this field on the West Coast, supplying hundreds of his clients for many, many commercials.

He can fill most agency demands, but occasionally gets some he regards as ludicrous. Like the time an ad agency called him and wanted Elizabeth Taylor to do a commercial for a client. They just couldn't understand why the highest-price talent in the movies wasn't available to sell their merchandise.



Wormser has even booked his yacht in a tv

Another time an agency contacted Wormser about Spencer Tracy doing a commercial. Such agencies just couldn't seem to comprehend that stars such as Tracy and Miss Taylor don't need the money, and aren't interested in this sort of tv exposure.

Of course, these top names aren't the norm, Wormser points out, adding, "actors are an insecure group. We give them a financial cushion, so that they can be selective in their jobs. Originally, actors did commercials for gravy, but now the gravy has become more important (than pix income) for many. The picture business hasn't been good, and long tv shows have cut employment." He estimates 5% of Hollywood's actors, or about 700, have found work in commercials.

Nor is such work confined to adults. Kids can make as much as $12-15,000 annually for blurbs, and Wormser has a children's division, headed by Pat Domigan, with Marilyn Granas as his associate.

According to Wormser, most actors no longer scoff or sneer at commercials. "At first when you talked to names about commercials, they





)P "VIDBLURB" AGENT

llywood agent Jack Wormser has some 200 and film clients in his stable, and has tually cornered the market in supplying me performers and semi-names to tv nmercials industry. Wormser-placed clients e grossed over $6 million in past six years. former commercials producer himself, ormser (left) can deliver practically anybody the price is right, but does best th featured players like Susan Davies (above, t) and Jim "Mr. Magoo" Backus (right) television commercials.

laughed," he relates. "Now John Wayne and James Stewart are doing them. That has changed the feeling. In the beginning, commercials were not done well, now they are an art form. My first requirement is that the person involved be a good actor. With tv costs so high for shows, if they can't do the job on commercials, the sponsor has lost his whole investment. The most important element in commercials is that the people be right."

The agent flatly refuses to send a horde of his clients out on "cattle calls" — that's when an ad agency sends out word it's casting a commercial, and 8-10 agencies send perhaps over 100 actors altogether to answer the call. Wormser in such instances sends one, maybe three, of his clients, depending on who he thinks is right for the part, but no more.

Wormser believes that commercials can actually help actors in their careers.

He remembers Brian Nash, 7, did a Fritos commercial and on the basis of his appearance in it, landed a role in the movie, "The Thrill of It All," playing the son of Doris Day and James Garner, stars of the film. Other actors have also landed tv and movie acting roles after being spotted in commercials, he points out.

The agent reports that the so-called "integrated" commercials, where members of the cast of a show take part in the commercials (such as on *The Beverly Hillbillies*) has cut into his business, for obvious reasons. But the integrated blurbs are confined as a rule to series with one or two sponsors, a show like *Bonanza* which has one sponsor, Chevrolet, and all the stars take part in the commercials. But, points out Wormser, with so many hour shows and even 90-minute series these days, there has been a trend to scatter buying, to multiple sponsors, and this development has helped his stable of clients.

Being an agent for actors appearing in commercials is not a simple task, certainly not as simple as obtaining work for a client. There is the matter of conflict in sponsors. A beer company, for example, may well rule out a client who has done aspirin commercials. And some breweries aim their pitches at entirely different classes of prospective customers.

However, Wormser asserts by now he knows what kind of an image is wanted by the sponsor, so in turn knows what type of actor to submit for their commercials.

Client list impressive

Other Wormser-spotted clients in addition to those named previously include Herschel Bernardi as "Charlie the Tuna" for Starkist Tuna; Jesse White for Chun King Chow Mein; Colin Male for Olympia Beer. Also, Russell Arms, Carleton Carpenter, Fritz Feld, Tom Frandsen, Sandra Gould, House Peters Jr., Benny Rubin and Hal Smith, are among the various clients appearing in commercials for such diverse products as Dash Dog Food, Maybelline Eye Make-Up, Dole Pineapple Juice, Red Heart Dog Food, Bohemian Beer, Heinz Pickles, Mother's Cookies, Mr. Clean, Mars Bars, 4-Way Cold Tablets, Lava Soap, Kool-Aid, Campbell's Pork and Beans, 7-Up and Pet Milk.

They perform in every type of delivery from soft manner to a "built-in" sell, they can take on any dialect from Latin to English, Russian, French, Jewish, Brooklynese, Japanese, Scotch, Irish, German, Chinese, Southern, Greek, East Indian, Filipino, Western, Continental, Cockney and Swedish. They are able to deliver their messages in virtually any quality sought — juvenile, mature, distinctive, ordinary, dynamic, bass, strident, friendly, breezy, melodic, sincere, or folksy.

Can fill any requirement

Wormser, with Erwin Wasey for five years before setting up his own business, has a roster of clients which includes every age, sex, physical description, and nuance of voice and personality which could possibly be required in a commercial.

His income comes via a flat 10% of his clients' earnings, with no charges to the producers of the commercials.

Even his own family has gotten into the commercial act.

His daughter, Sandy, 9, as the voice of talking dolls, recorded 42 separate tracks for the Mattel Co., and his son, Steve, 7, appeared in an Alberto-Culver commercial.

Even Wormser's boat, a 33-foot yawl, appeared in a Lucky Lager commercial!

Summing up the overall picture as regards commercials — from the Hollywood viewpoint — it's obvious there is considerable division of opinion on the top level of stars, but beneath that just about any actor is available. Those stars who oppose appearing in commercials usually do so on twofold grounds: That it is their job to act, not to be salesmen, plus a fear that association with a certain product may cost them jobs in the future.

While a few top stars have done commercials, most of them shy away from them for the obvious reason they don't need the loot, and this after all is the principal inducement.

But of course everything is subject to change, and if a Liz Taylor should somehow, unexpectedly turn up on a commercial (don't bet on it), this could well change the minds of some now against the practice. ■



Gene Sarazen shows friends how to get out of golf course trap on island of Maui, Hawaii

Shell tees up again

SHELL'S WONDERFUL WORLD OF GOLF returns to the air for its third season Sunday (19) on NBC TV and will feature the current holders of all five major titles in professional golf and the first truly international women's match to be filmed for American viewers. The matches will be telecast in color for 11 successive Sundays through Mar. 29, accompanied by filmed travelog, which picks up the flavor the match is played. In addition, a clinic is held at the end of each show, with the professsionals in the match giving tips on technique, demonstrating in slow motion.

An unusual aspect of Shell's commercials in the series is that they are extensions of each program's travelog, which picks up the flavor of each region and gives viewers a look at the people and the way they live. The shows in the series were produced by Sutherland Associates, under the supervision of Kenyon & Eckhardt, Shell's institutional advertising agency. Fred Raphael was executive producer, and Dick Darley was producer-director. Mack Edwards of K&E was in charge of producing commercials on locations.

Shell's public relations v.p., G. G. Biggar, said his company is sponsoring the show for the third straight year because of its popularity as shown by audience ratings. He added that the ratings indicate nearly half again as many people watched *Shell's Wonderful World of Golf* as viewed any other once-a-week golf show.

The opening program is a match between U.S. Open champ Julius Boros and Miguel Sala at the Country Club de Bogota, Bogota, Colombia, with the following week to show play between U.S. Ladies' PGA champ Mickey Walker and Europe's outstanding woman golfer, Brigitte Varangot, of France, competing at the Estoril Golf Club, Estoril, Portugal. Miss Varangot is the current British Women's Amateur champion.

During the shooting of the series, some 460,000 feet of 35mm color film was exposed, including the matches, commercials, tips on golf, and scenic coverage. Of about 50,000 feet of film exposed for each hour's program, only some 4,500 finally appears on tv. Commentary is by Gene Sarazen, winner of every major golfing title, and George Rogers, also assistant producer.

In addition to Colombia and Portugal, matches were also filmed in Belgium, Canada, Japan, Puerto Rico, Switzerland, Hawaii, and India. Two other programs are repeats from the 1962 series, one a match between Jack Nicklaus and Sam Snead at Pebble Beach, Calif., and the other a Gene Littler-Erie Brown match at Gleneagles, Scotland. ■

Florida citrus industry squeezes more ad cash

Multi-million-dollar promotions planned for synthetic products make it imperative that the Florida citrus industry put a lot more juice into its advertising in 1964, warned Homer E. Hooks, general manager of the Florida Citrus Commission.

Addressing the Eustis, Fla., Rotary Club, Hooks posed as another challenge the expansion into new markets with the return of heavier crops.

This tight squeeze on the fresh fruit marketers could mean a big boost for broadcast media.

"We cannot afford to go along as before, assuming customers will flock to us as our crops increase," said Hooks. "We must increase the tempo and intensity of our promotions, constantly reminding people that we are offering them 'The Real Thing from Florida.' We are a $2 billion industry. This is big business, and we'd better go after the markets in a business-like manner."

One new synthetic product soon to be introduced nationally will spend more in a year for promotion than Florida citrus spends on the complete line of fresh and processed products, said Hooks, outlining the scope of the competition. Florida citrus now spends less than 2% of its sales value for advertising, while the 18 top food concerns in America spend 4.5%, he added.

Florida Citrus Commission meanwhile firmed up plans for its first advertising flight of 1964, with budget set at $361,000. Spot radio will spearhead the two-month promotion of chilled orange juice, with some 500 spots scheduled between February 23 and the end of April on 24 stations in eight southern cities.

Hooks also predicted that 1964 would see new efforts by the Commission to control the citrus drink business in Florida, possibly through a minimum quality requirement, with an identification mark on the label which the Commission could advertise. He indicated that one large processor is already pressing for the Commission to adopt such a program.

In 1964 the Commission also plans vigorous opposition to any reduction in citrus tariffs and pro-

posed federal standards of identity for frozen concentrated orange juice. Top priority will also be given an expanded promotional program directed at the growing teenage market.

5 new Shick wares unveiled in Chicago

Schick will unveil five new products at the National Housewares Manufacturers Assn. show in Chicago which opens today (13).

A one-product firm since it was formed in 1930, Schick started to diversify in July 1962 and now markets hair dryers, an electric shoe polisher, electric furniture buffer, cordless electric toothbrush, and a line of Swagger men's toiletries in addition to its shavers. With the diversification has come a multi-million-dollar advertising budget, the bulk of which is allotted to broadcast.

All of the new products will be marketed through Schick's national network of distributors and will continue to be "strongly supported with aggressive national and local advertising and promotion," according to the company.

Three home hair dryers and two new electric shavers for women are the featured products at the housewares show.

Don't seek 'jackpot'

Advertisers have been told to guard against the "jackpot syndrome" in introducing a new product. Warning came from George H. Lemmond of the plans and marketing department of N. W. Ayer.

Addressing the American Marketing Assn.'s Philadelphia chapter, Lemmond noted that "because the stakes are so high and the chances of failure so great, it is easy to conclude that our only hope lies in occasionally hitting the jackpot with a great new product . . . We put all our money on the longshot entry and hope that it pays off. Everywhere we turn, we are urged to do just that . . . But the big winners are few and far between. And there aren't enough to go around. If a company is sitting back waiting for its turn to hit the jackpot, it is facing a lot of lean years."

Texaco eases its French tv ads into format of song-dance show

A DECISION by Texaco Canada Ltd. to sponsor an all-musical television show brought with it the problem of avoiding overly aggressive sell, high sound level, and unnecessarily gimmicky attention-getters or situations, all of which can disturb the viewer, break the show's atmosphere, and create antipathy.

The show picked was *Bras Dessus Bras Dessous* (*Arm in Arm*) on the Canadian Broadcasting Corp.'s French Tv Network. *Bras Dessus* presents modern and traditional popular songs arranged by Roland Séguin, one of Quebec's best-known composers and musical arrangers.

Texaco believed that hardsell commercials would be an irritation within the format of the show, so special *Bras Dessus* commercials were created. Three different orchestral and vocal arrangements of the Texaco jingle were made by Séguin, and were recorded by the show's orchestra and singers. Each arrangement was created to fit a story-line written by Texaco's agency, Ronalds-Reynolds, Montreal.

In most cases, when dancers are used in commercials, they are essentially attention-getters, lead-ins for the commercial announcer. But in the *Bras Dessus* commercials, the dancers and singers tell the sales story in dance terms without the assistance of an announcer's voice-over or supers. Says Texaco ad-sales promotion mgr. Howard E. Whiting: "Far from interrupting, the commercials almost form an integral part of the show and, we feel, contribute to making the show even more attractive to viewers." ■

Dancers cavort at mock-up of Texaco gasoline station in special "soft-sell" commercials



Cast members of "Bras Dessus Bras Dessous" ease into specially prepared jingles



Japanese broadcasting comes of age with modern equipment

THE YEAR 1963 ended with a bang across the Pacific which saw Japan come of age electronically.

In the three-and-a-half weeks between 23 November and 16 December the country received its first relay satellite telecast and launched the national development of fm stereophonic broadcasting, reports the December news bulletin from NHK (Japan Broadcasting Corp.). The first development has the added implication of world live tv relays of the upcoming Tokyo Olympics.

At 27 minutes and 50 seconds past 5 o'clock on the morning of 23 November (Japan time), tv pictures sent from the United States brought the tragic news of the assassination of President Kennedy and the start of a new electronic age. Live broadcasts of the tv relay tests between Japan and the United States were successfully transmitted twice each on the mornings of the 23rd and the 26th. On 29 November, a long distance tv relay test by the communications satellite in which tv pictures were sent from England to the U.S. and then to Japan was also successfully conducted.

Between the first and fourth tests, NHK stationed a tv relay car at the Space Communications Test Station of KDD (Overseas Radio and Cable System) and transmitted the programs simultaneously over its General Tv Network of 135 stations via its Tokyo headquarters. Some commercial stations also picked it up.

Commenting on the quality of the pictures, NHK said that aside from slight periodical noise, tv space relays direct from the U.S. "have already entered the practical stage." The relays from England to the U.S. and then to Japan suffered a "certain amount of deterioration," but did prove the possibility of such communications and specifically "furthered the possibility of live tv relays of the 1964 Tokyo Olympics to the world."

The equipment and facilities used to receive the relays were made in Japan, including a 20m-diameter parabolic antenna of Cassagrain type for transmission and receiving and a 6m-diameter parabolic antenna for tracking satellite and electronic equipment to control these antennae. NHK has organized a Tv International Relay Study Committee to appraise various tv relay methods.

On 16 December, nine Nippon stations were granted licenses to conduct experimental stereophonic broadcasts.

Experimental monophonic fm broadcasting, which was launched in Tokyo just six years ago, has since been carried by NHK to Osaka, Hiroshima, Fukuoka, Kumamoto, Nagoya, Sendai, Sapporo, and Matsuyama. Listeners are now estimated at 600,000 to one million. It is these same nine stations which will pioneer fm stereo, via the carrier suppressed am-fm or pilot tone system. Tokyo has already started; the other eight are preparing to start by the end of March.

Shooting for early completion of a nation-wide fm network, NHK is now constructing 17 stations, all of which are scheduled to be finished by June. When completed, these stations will also conduct monophonic fm broadcasts as development test stations, and stereophonic fm broadcasts as experimental stations, blanketing 70% of the total radio listening households in Japan.

At the present, NHK fm monophonic broadcasts are transmitted 18 hours daily or 126 hours per week. Of these broadcasts, 13.5% are news programs, 19% are educational, 46.6% cultural, and 20.9% entertainment. The educational programs include language lessons and university correspondence lectures; the cultural and entertainment programs are composed mainly of classical and light music.

The NHK Technical Research Laboratories, in addition to basic research on monophonic and stereophonic broadcasting, is developing and refining transmitters, studio equipment, and other facilities for future fm broadcasting. ■

The art of pleasing employees



More than 1,500 employees of International Harvester Co. and visitors viewed some 100 private and commercial art works at first annual employee art show sponsored by the company in a one-week pre-Christmas exhibit. Above are some of the works displayed at IHC's Chicago quarters

Screen extras ok pact

Screen Extras Guild has won a new three-year collective bargaining contract with national advertisers, advertising agencies, and producers of filmed and taped tv commercials.

In addition to increases in all wage scales and allowances, the Guild for the first time obtained na-

ional recognition as the exclusive bargaining agent for all work within its jurisdiction. (The national recognition clause excludes New York where extras are covered by a contract with Screen Actors Guild).

Typical day rates under the new contract: Product extra players, hand models, and physical demonstrators, $75; general extra, $27; stand-ins, $27; riders for straight riding, $36; and ballet dancers, $42.

The agreement is retroactive to Nov. 16, 1963, and runs until midnight, Nov. 15, 1966.

NEWS NOTES

General Mills sales dive: Sales totaling $254,968,000 for the six months from June 1-November 30 were $14,764,000 below the $269,732,000 in the comparable 1962 period. GM attributed the decrease to several factors, including the falloff in the selling price of flour, the sale of the Magnaflux subsidiary to the Champion Spark Plug Co. at the end of the fiscal year, sale of the aerospace research and development business to Litton Industries during the six-month period, and beginning of liquidation of other electronic operations. Despite the sales drop, net earnings rose to $8,407,000 compared with $7,986,000 for the same period of the previous year. Per share earnings of common stock were $1.10, compared with $1.03 for the first half of 1962-63, an increase of 7%.

NBC-TV buy: The Glidden Co., paint manufacturer, has bought a schedule of one-minute spots on three NBC-TV shows from March through June. Glidden, via Meldrum & Fewsmith, Cleveland, will be participating in the *Today, Tonight,* and *Sunday* shows.

Builds baby business: Richardson-Merrell, formerly Vick Chemical, has acquired Gascoigne-Crowther Ltd. of Reading, England, in a cash purchase. Principal product of new firm is Napisan—a powder used to wash and sterilize diapers. This and other baby-care products will be closely integrated with the products of Milton Antiseptic, Ltd., another British subsidiary acquired by Richardson-Merrell in 1958, whose Milton Fluid is used to sterilize baby bottles. As was done with Milton, distribution of Napisan will be expanded outside the United Kingdom.

Sterling sells Glamorene abroad: 13-year old Glamorene, manufacturer of rug and upholstery cleaning products which made a stab at independent overseas expansion with the establishment of a subsidiary in the United Kingdom, has turned its European affairs over to Sterling Drug. A licensing agreement calls for the Sterling European organization to manufacture and distribute present and future Glamorene products in 14 foreign countries, including the United Kingdom.

Station lays tv pipeline: KGW-TV Portland, Ore., fed a 16-station sports network the December 31 Sun Bowl football game. Link was set up for El Paso Natural Gas Co. (Bozell & Jacobs), which was sole sponsor of the event on all stations. This was the first such liaison between El Paso and KGW-TV for the 29th annual Sun Bowl, although the gas company has been involved in other less extensive buys on the station. And this was also the first such regional network undertaking by the station, which in the past has fed programs to its sister stations in Seattle and Spokane and originated one of ABC TV's *Fight of the Week* series. Game featured the University of Oregon's Ducks challenging the Southern Methodist Mustangs from the new 30,000-seat stadium at El Paso. Stations in the Sun Bowl network included: KOLO Reno, KCPZ Salt Lake City, KID Idaho Falls, KMVT Twin Falls, KTVB Boise, KOTI Klamath Falls, KBES Medford, KCBY Coos Bay, KPIC Roseburg, KVAL Eugene, KING Seattle, KIMA Yakima, KREM Spokane, KEPR Pasco, and KLEW Lewiston.

Winner takes Lion



Ed McMahon, NBC TV personality, discusses Venice Film Festival Grand Prix Lion award with J. C. Weithaus, Calgon Corp. v.p., presented for "Tahitian Pool" tv ad of Calgon Bouquet as the outstanding commercial of 1963. McMahon mc'd the mock "Tonight Show" for Calgon

NEWSMAKERS

James L. Bradley to a member of the Pioneer Hi-Bred Corn Co.'s board of directors. He is advertising manager of the firm.

Herbert A. Southwell to vice president and director of marketing for Wyler & Co., a division of the Borden Co.

Thomas W. Flood to sales administrator for the Prestolite wholesale accounts department.

OF TIMEBUYERS: HUMAN AND MACHINE

Papert, Koenig, Lois' Bill Murphy talks about the agency timebuyer and the new role he is playing as computers efficiently take over many of his duties



WILLIAM A. MURPHY
Vp, Media and Research, Papert, Koenig, Lois

COMPUTERS *can* buy time.

Within a very few years, computers will be buying a large proportion of national advertising time.

Computers will buy spots, will select among network opportunities, and will do it better than the flesh-and-bloodniks who handle these jobs today. The computers will fully rate the designation "timebuyer."

Then what will happen to the human specimens who are presently called buyers? Well, one thing is certain: they can't compete with Mr. Machine. They've been technologically displaced.

So they'll be doing something else. There will be fewer of them — most likely — but there will develop a new "buyer" whose job it is to harness and direct this large-scale analysis mechanism, the computer. It can't work effectively without the proper input, without the proper evaluation of its output. That's where the human buyer comes in.

Input: Who will negotiate for the opportunities the machine will analyze? The buyer, of course, Who will *create* the opportunities with no more hardware than his educated nose? Who will seek out a competitor's weakness and exploit it with a timber wolf's instinct? Not the machine. The machine will be the super-estimator, super-calculator, super-assistant to the buyer who learns how to use it.

Output Evaluation: Who looks at the printout to be sure it makes sense? Who sees opportunities in the simple-minded reporting of the machine and re-phrases them (in machine language) for a more sophisticated analysis? Well, not another machine of course. The buyer, if that's still his name, is constantly feeding and reading the machine. The machine analyzes the data fed to it by the buyer; the buyer analyzes the data returned by the machine. Only one of the two can originate the data and that one, of course, is the buyer.

In addition, such matters as the improvement of schedules (the computer can't call up a rep and say, "I know Jello just cancelled and I want their spots.") makegoods, preemptions, merchandising, etc., will still have to be handled by the buyer.

It's clear what computers will do for advertising agencies; we've implied what they will do to buyers (there will be fewer of them). What will they do *for* buyers? Aside from being caretakers to mechanized playmakers, what possible future can there be for the breed?

Upstairs for some

Many will bear different titles. They'll be forced to grow into the jobs designated by those titles. They'll move into so-called management jobs.

But others will still be buyers — and to differentiate them from the electronic "buyers" let's examine them further.

In the first place, buyers, by a certain definition, are much like salesmen. Theirs is a very personal function. Theirs is a job of persuasion on both sides of their pivot position. For that reason, some will always be needed, and particularly where persuasion of the stations is an important factor.

As we all know, there are some salesmen who would never want to enter "management" — whose incomes far exceed the average sales or general management man's — and who recognize the value of being a respected specialist.

The same will likely be true of buyers. With the advancement of computer technology, the skill of the buyer-negotiator will be isolated and those who possess it in great measure will be in demand, and will find their skill rewarding.

These skills include, as well as negotiating prowess, a complete understanding of the economics of the business — from the other guy's position particularly — without which a negotiator is only half-equipped. They include the imagination to see opportunities that don't exist yet, but are waiting to be created; the courage to break the rules when necessary and the seasoned judgment to know when it's necessary. The man (or woman) described above will always be extremely valuable.

This "professional buyer" will enjoy some other advantages of being such a top specialist. He may even avoid the rat-fight of politics that the term "generalist" implies and verily includes.

He may be a travelling buyer, in much the sense of a travelling salesman.

So we have two important functions of the "new" buyer:

1. The computor feeder-reader
2. The negotiator

And there's a third direction from which the buyer will assume new responsibility — from above. To describe how this is likely to come about, look at the recent history of



eople huddle to talk over media plan at Papert, Koenig, Lois

WILLIAM A. MURPHY

Vice president in charge of media, research, and programing at Papert, Koenig, Lois in New York, he joined the agency at its inception in January of 1960. He had previously been media director at the W. B. Doner agency in Baltimore, Md., and before that was assistant media director at Benton & Bowles in New York. He attended Nichols College in Massachusetts, and the University of Santa Clara in California.

media departments:

A short decade and a half ago, most media departments consisted of a media director and a bunch of buyers. The buyers did everything that the media director couldn't, which, in a substantial agency, was plenty and varied. — Too much, in fact.

So, there developed the group head. For practical purposes, he was the media director for a group of accounts. The buyer, if he wasn't promoted to this level, was downgraded in function.

Buying grew up

Time passed. The business became enormously more complex — media particularly. AE's could no longer be expected to know it all thoroughly — nor could they fly by the seat of their pants with a "working" knowledge of all facets of the business. Clients demanded more than this. Media supervisors (assistant or associate media directors) had to assume certain AE-like functions. The buyer rose to fill the void — and buyers again have increased their responsibility and prestige. A senior buyer today is asked to do much that a supervisor did a few years ago.

What does this have to do with computors? Just this: The computer will create a pressure from beneath complementary to the pull from above caused by the supervisors advances. Because the machine answers the how and when and where, the buyer is freed to explore the reasons why.

As the supervisors' functions become those of "media account executive," the buyer is now perhaps more aptly described as a media coordinator. He coordinates the contributions of the machine (and his contributions through the machine), his personal contact function (negotiation and persuasion) and media planning, etc., functions. The supervisor-media account executive, in turn, is the bridge to the rest of the agency and the client.

Where Will They Come From?: Will this brave new world require a new kind of man (or woman) or can we make do with the old model?

I would say the old kind, only more so. What in tarnation does that mean? —— It means the kind we've always wanted and didn't always get.

It means the curious type (in both senses of the word) who can't stop trying to improve on what he has accomplished.

It means that agencies will continue to try for top graduates of good schools — with graduate degrees, if possible — but will, we hope reject for media work those who feel that, with the acquisition of those degrees, the hard part is over. The opportunity to relax, to socialize, politic, martini and smile one's graceful journey to the top hasn't often existed in media departments in the past and, hopefully, won't in the future.

Which brings me back to the computer. It should be a boon to the buyer. It will certainly let him do the same amount of work in a fraction of the time. By the same reasoning, it will allow him to do a lot more work in the same amount of time. Let's hope that we always have the kind of people who see it the second way.

Surely, we need top grads. The work requires a certain quality of intellectual equipment. But also important is the drive, the instinct for competition, a curious sort of inquisitiveness and an enthusiasm for, at least acceptance of, hard work. There *has* to be a willingness to work very hard, because buying time is not a once-performed function. Even a short schedule is bought and rebought several times before it gets on the air, and several more times before it gets off (preemptions, makegoods, improvements, etc.)

Of course, it's difficult to describe what a buyer will be in the future when so many people don't fully understand what he is now. Understanding of the buyer's job, in some quarters, extends only as far as the clerical functions. A good media buyer is much like a merchandise buyer in a department store. He's all over the market before the buy, and is an expert in merchandise quality, styling, etc; and he's all over the store floor afterwards, with responsibility for display, markdowns, etc.

One final word — I've referred throughout not to timebuyers, but to buyers. I do so because its pertinent. I think that a really good buyer today will not stay in a one-medium buying job. By the time he's experienced enough to be a valuable timebuyers, he will see the handwriting on the wall vis-a-vis his personal future, and will move to an agency that exposes him to all media. Buyers, human or transistorized, will be all-media' buyers.

With the help of the computors, they'll be greater buyers. They'll probably be paid better. They'll get more satisfaction from their work. They'll probably even live longer. Pie in the sky, courtesy of IBM! ■

Pepper Sound Studios brings Mars B'casting under its wing

PEPPER SOUND STUDIOS of Memphis, has acquired Mars Broadcasting of Stamford, Conn., from the Winston - Salem Broadcasting Co., in a move to broaden the scope of the Pepper corporation in serving radio broadcasters.

Mars will continue to operate independently, with Pepper's William B. Tanner as its new president. Tanner will supervise sales and handle administrative tasks. Pepper's Wilson Northcross, as vice president in charge of sales development, will be concerned primarily with Demand Radio, a customized program service; and with the coordination of sales with production. Bob Whitney, longtime executive producer and programing consultant for Mars, will continue in the capacity of executive vice president.

Mars creates and produces radio programing and promotional features, audience participation contests, vignettes, complete production and programing services such as *Fun Test, Star Test, Promotion of the Month, Demand Radio,* and the *Dick Clark Show.* Mars productions are aired in Canada and Australia, as well as the U.S.

Pepper Sound Studios' library services, musical images for commercial clients, and station identification series produced by the company, are presently in use on more than 1600 broadcasting outlets throughout the U.S. and other English speaking countries, according to the firm. Pepper also works directly with advertising agencies in the creation and production of musical images for their clients.

Pepper now operates with three national sales forces. One will continue to work directly with radio stations in attracting new advertisers on long - term contracts, through the company's creative business service. The second will be primarily concerned with servicing the industry with library and station identification material, and the third will offer the Mars features and services to the broadcast industry. ■



At Mars studios during acquisition of Mars by Pepper Studios were (l-r) Nelson Davison, Mars assistant production director; Wilson Northcross, Pepper v.p.; William B. Tanner, Mars president; Bob Whitney, Mars executive v.p.; Charles James, Mars chief engineer; Philip Nolan, Mars executive producer; Don Bruce, Mars national program director; and Bill Adams, Mars producer, "Dick Clark Show"

Ok given for testing device to mute spots

FCC has finally given the nod t the Journal Company in Milwauke to test its electronic device whicl mutes out predetermined tv com mercials.

The breakthrough could contri bute considerably to more com pletely controlled field conditions the Shangri La of advertising. Pub lisher of the Milwaukee *Journa* and the Milwaukee *Sentinel,* and owner of WTMJ-TV, the Journa Co. has had the device in readines for quite a while, waiting for the commission go-ahead.

A 90-day field test will pave the way for a $1 million, three-yea project to be called the Milwaukee Advertising Laboratory. About ten advertising agencies have indicated their cooperation in the lab, with advertisers and agencies sharing the costs. The basic tools are the *Journal's* already active "Matched Markets," the commercial control device, and an extensive consumer purchase panel diary.

Advertisers and agencies have been using the *Journal's* "Matched Markets" method of measurement for more than two years. The newspaper's Milwaukee market was divided into two equalized circulation complexes, precisely matched according to members of households and pertinent demographic and product use characteristics. There are some 200,000 households in each group. Home delivery of 93% of the papers assures control.

The television panel will include 1,500 tv households, divided into two equal sample groups whose boundaries will duplicate those of the "Matched Markets" areas. All tv sets in each of the panel households will be fitted with the small and unobstrusive electronic device, with on and off switching controlled by electronic signals programed on the station's commercial tape. The set remains hot during the black-out and instantaneous return of the normal signal is assured, according to the *Journal.*

The panel will record all purchases in diaries; coded information from the diaries will then be supplied to the Service Bureau Corp. of IBM for processing and reported to lab project participants on a

monthly basis, with periodic special studies being available for accumulated data.

This Week Magazine will cooperate in the project, as will the *Journal's* own Sunday supplements, thus making three-media measurement possible.

G. Maxwell Ule, formerly Kenyon & Eckhardt senior vice president for marketing and research and previously chairman of the technical committee of the Advertising Research Foundation, is serving as technical consultant for the Milwaukee Advertising Laboratory and the entire project is being conducted in consultation with the ARF.

Agency seeks clients from $10,000-$200,000

Gerson, Howe & Johnson has been formed in Chicago as a marketing, advertising, and public relations company operating under the fee system and catering to accounts with media budgets between $10,000 and $200,000.

The new firm is the result of a major expansion of the Irving B. Gerson Co. which was established last June. Principals, in addition to Gerson, are Lawrence W. Howe, Luther N. Johnson, and Robert D. Polatsek.

Prior to joining the firm, Howe was an account executive with N. W. Ayer in Chicago. He also was with Young & Rubicam for 13 years as a public relations account supervisor, served as director of public relations for Elgin National Watch and was with the *Chicago Herald-American* on its marketing and research staff.

Johnson joins the company from Kenyon & Eckhardt, where for five years he served as head of its art department in Chicago. He was previously with Y&R for eight years as art director and art department manager, and with BBDO as art director. He also served as art director for Hart, Schaffner & Marx, and Jarman Show.

A senior copywriter at Compton before this new association, Polatsek was also a copy group supervisor at Needham, Louis & Brorby and N. W. Ayer and senior writer at Leo Burnett.

Gerson was general manager of a division and director of advertising at Elgin Watch prior to establishing his own shop. He also was with Y&R for nine years as account supervisor and marketing executive.

Clients of the firm include Magnavox Organ, Welmaid Products, Arthur Rubloff & Co., Hartmann Luggage, Yates Manufacturing, John G. Hoad & Associates, and John Grenzebach & Associates.

Communications Corner



Gathering for chat at a new communications crossroads—New York's 42nd St. and 2nd Ave.—are new neighbors (l-r) William Brennan, v.p. of Rumrill Co., moving soon to 300 E. 42nd St., and Roy Duckworth, Daily News; Roy Mehlman, UPI; and Kevin Kennedy, WPIX, all of 220 E. 42nd St. Also Kudner Agency; Carl Byoir Assoc.; Albert Woodley; Burson-Marsteller; deGarmo; Norman O'Dell Assoc.; Mabuchi, Kameny & Smith

Name tv sales mgr., new directors at A-K

David N. Simmons becomes the television sales manager, New York, at Avery-Knodel, replacing Robert J. Kizer, recently elected senior vice president and director of television sales.

The shift was one of several new-year appointments at the representative firm, including the election of four executives to the board of directors. They include John S. Steward, vice president and director of radio sales; L. Jaquelin Gullatt, treasurer; and Kizer, all of New York, and F. Robert Kalthoff, vice president and mid-western sales manager for television in the Chicago office.

Reelected to the board at the year-end stockholders meeting were J. W. Knodel, president; Roger O'Sullivan, senior vice president, Chicago; Charles C. Coleman, vice president, Atlanta; and Martin Kleinbard, New York legal counsel.

Edward W. Lier, formerly assigned to television market development in addition to his sales activity in New York, will now devote full time to sales. Replacing him as manager of tv market development is Alfred J. Larson.

$2-mil. business hike

E. H. Russell, McCloskey & Co. closed its first six months on the Chicago advertising scene with the acquisition of $2 million in new business.

Seven new accounts, plus anticipated acquisition of four other agencies, should bring the firm's billing rate for the first quarter of 1964 well over the $6 million mark,

according to president Edward Russell.

New clients are: Riley Management Corp., Bellwood, Ill., developers of King Arthur resort apartments and the new city of Weston, $303,000; Pines Industries, three separate accounts with consolidated billings of $516,000; Allied Battery, Dallas, and its Allied of America marketing division, $350,000; and Arrivals, Ltd., Chicago, manufacturer of "2nd Debut" aqualized skin preparation, budget not yet set.

Russell said the agency is considering acquisition of two agencies in Miami billing $1,250,000 and $800,000 respectively; one in Detroit with $1,100,000; and another in Dallas with $560,000.

Froelich joins Bates in creative services

Ralph Froelich has joined Ted Bates & Co. as vice president and coordinator of creative services. In this newly created post, Froelich will supervise creative work flow, scheduling of assignments, budgets, personnel and general organizational and procedural matters pertaining to the creative operation. He was formerly associated with Grey Advertising where, most recently, he was vice president and business manager of the creative department. Grey Adv. has furthered its overseas expansion through an alliance with Dorland, S. A., Paris, and Dorland, Brussels, Grey purchased a "substantial minority interest" in the agencies as the third step in a program of expansion, which began 15 months ago.



Froelich

Grey builds overseas

Grey opened a Montreal office in 1958, and branched overseas with the purchase of an interest in Charles Hobson & Grey Ltd., London. Last October, Grey established Grey-Daiko Advertising in Tokyo.

Both Dorland firms, which are under the same management, employ more than 160 people. Their clients include Procter & Gamble; Englebert (U. S. Rubber), General Motors, Gillette, Sovirel (Pyrex glass), Lipton Ltd., and Rolls-Royce Ltd., as well as French and Belgian firms.

NEWS NOTES

Kastor Hilton turns kitchener: After screening agencies for the past several months, American Kitchen Products Co. and Noxon, Inc. have awarded their accounts to Kastor, Hilton, Chesley, Clifford & Atherton. American Kitchen Products is a subsidiary of S. Gumpert Co., Jersey City, N. J. Noxon manufactures Noxon Metal Polish, and American Kitchen Products makes Steero Bouillon and Instant Gravies. All products are nationally distributed and utilize national media. Other agency appointments include the complete line of Lily of France foundation garments to **Ellington & Co.** Lily has just been acquired by The Berger Brothers of New Haven, an Ellington client, prompting the switch from the previous agency, The Rockmore Company; **Redmond & Marcus** was appointed to handle advertising for James M. McCunn & Co., sole U.S. distributor of John Begg Blue Cap Scotch. The campaign will start in the New York Metropolitan area, with a concentrated newspaper schedule.

The art of woo-manship: "If we are to become experts at woo-manship we must remember the products and services we wish to sell to women are nearly always related in their minds to associations over and above the product function," said Kensinger Jones, creative director and senior vice president of Cambell-Ewald, Detroit. Addressing the Chicago Mail Advertising Club, Jones added that even used car advertisements "gain 100% in women's ratings when you remember that to a lady a man is more than a husband—he's a date. And every product can relate to this married kind of 'dating'." Knives and forks are just something to eat with "only to clods who don't care enough to practice the art of woo-manship," he concluded.

Will continue broadcast: Davi Stern Advertising of Seattle ha been named to handle the Seafoods Inc. account. Pacific National Ad vertising had the business for 1 years. Heavy tv and radio spo schedules will be maintained in th future.

Specialty Foods: Co-Ordinated Mar keting Agency has been appointe advertising agency for Gioia Spe cialty Foods of Buffalo, maker o Chinese, French, and Italian Foods Co-Ordinated will handle the met ropolitan New York introduction o the Gioia line.

NEWSMAKERS

Douglas Liss to art director and Lou Serrille to copy supervisor at Geyer, Morey, Ballard. Serrille comes to the agency from McCann-Erickson, Liss from the U. S. Navy.

Arthur R. Harrington to vice president and Detroit manager of SCI division of Communications Affiliates, succeeding R. Thomas Brogan who was promoted to McCann-Erickson vice president and supervisor of the Buick account.

Don Tennant to executive vice president in charge of the creative services division of Leo Burnett.

Clark E. Maddock to vice president of MacManus, John & Adams, Bloomfield Hills, Michigan.

George Lekas to the broadcast production department of Earle Ludgin & Co. in Chicago.

Stuart Newmark to account supervisor on Hughes Aircraft and the aircraft division of Hughes Tool Co. with Foote, Cone & Belding in Los Angeles. He will continue as director of public relations there.

Phipps L. Rasmussen to president of McCann-Erickson Corp. (International), succeeding Armando Sarmento who was appointed president of McCann-Erickson, Inc.

James P. Johnston to vice president of Albert Frank-Guenther Law.

Helen Landsdowne Resor died on January 2 in New York. She was a vice president and director of J. Walter Thompson for more than 40 years.

Leroy Galperin to Maxon as public relations executive. He was vice president of Leserman, Stenbuck Ltd.

Putnam pitching high frequency tv

Low rates and local orientation of uhf television make it ideal for retailers, Springfield broadcaster tells New York convention of National Retail Merchants Assn.

THE COMMUNITY of interest between local retailing and locally-oriented tv was pitched last week to those who usually do the selling, the members of the National Retail Merchants Assn.

Addressing the sales promotion division session of the group's 53rd annual convention in New York, uhf broadcaster William L. Putnam, president of Springfield Television Broadcasting Corp. (WWLP), praised the low rates and local interest of uhf.

The FCC fostered inflated vhf tv rates, he charged, wen it established much higher power allowances than were necessary to satisfy the purposes of the Communications Act. Since normal retailing trade areas are substantially smaller than the coverage areas of most vhf stations, he said, most retailers in most communities can't afford to advertise on their so-called local stations.

"The uhf broadcaster of necessity derives his living close to his town of license, in the very same area you, too, derive yours," Putnam told the retailers. Because his coverage area is smaller than the vhf station, it is a matter of survival to be local as opposed to regional in outlook, thus making uhf "very useful" for the retailers' purposes. Citing his own station as an example, Putnam noted that WWLP has coverage up and down the Connecticut valley of only some 50 miles and it diminishes more rapidly east and west into the hills.

Traditional ties of department stores to newspaper advertising were acknowledged by Putnam in his talk.

"After all," he said, "your entire advertising staffs are newspaper oriented, your buyers are well aware of how to use newspapers; they have done so with varying degrees of success for generations."

But the consumer of the future is dependent upon television, Putnam concluded, and "the furtherance of local television by the widespread development of the uhf channels gives you the best opportunity to reach your customers that you have ever had." ■

HOW IT WORKS IN SPRINGFIELD

Several years ago two of Springfield's leading department stores cautiously took a taste of uhf television via channel 22. Now Forbes & Wallace and Steigers, Inc., seem completely sold on the medium, relying on WWLP for complete production, promotion, and budgeting services in addition to continued successful sales results.

Forbes & Wallace started on the station over six years ago, buying program segments on an afternoon women's show. Success led the store to increase its sponsorship to news and weather, using prime spots and saturation programs.



Dir. George Mitchell sets up shot with Kitty Broman, stn. spokeswoman for F&W

Steigers has been with WWLP for over three years, currently using prime 20s, combinations of chainbreaks and IDs, and sponsorship of news programs on a 52-week basis.

The degree of harmony between local retailing and uhf tv which Putnam propounded to the NRMA is anything but theoretical in Springfield, where the station handles all production on all commercials for both these stores. In the case of Forbes & Wallace, copy and all props, graphic, and visual material are provided or acquired by WWLP. Forbes & Wallace tv spokeswoman is WWLP's own personality, Kitty Broman, who handles all of the store's ads.

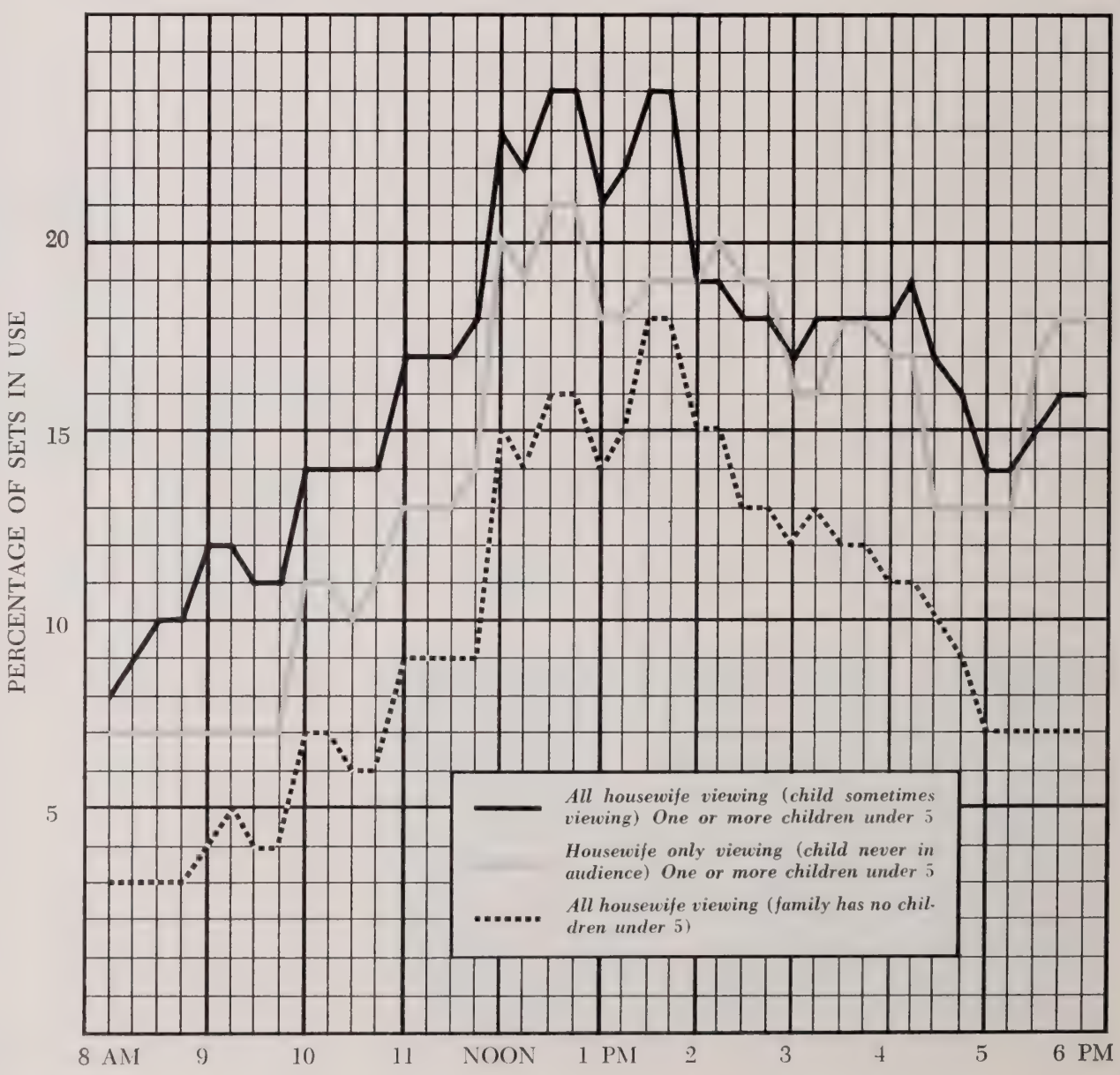
This retailer's interest in tv is further evidenced by its creation of a staff position called tv coordinator. She works in the Forbes & Wallace advertising department and her sole function is to integrate the campaigns of the store with the campaigns on tv.

While Steigers provides its own woman's personality, Deborah Freeman, it displays confidence in the store-station association by turning its complete tv ad budget over to local sales manager Paul Brisette to schedule as he sees fit to give Steigers the best return for its advertising dollar.

Woo child, win mother—daytime tv finding

Analysis of viewing habits from 8 AM to 6 PM shows households with youngsters under five years of age have sets turned on 50% more of the time than those homes where there is no toddler in the audience

Daytime viewing patterns of housewives with and without children under 5 years old



DR. JOHN R. THAYER
Technical director, Market Reports, Special Tabulations, ARB

TELEVISION VIEWING HABITS differ profoundly from one household to another. One of the chief reasons for this has to do, of course, with the composition of the family.

This idea is dramatically demonstrated in a daytime viewing analysis[1] which compares two types of household — one containing one or more children under five years of age, and the other containing no children under five years of age. The analysis shows that the average household containing children under five has the tv set on (and for the most part someone is viewing) 50% *more* than the household without children under five. Tables I and II show that from 8 AM to 6 PM (Monday through Friday), the average home with a small child under five has the set in operation 33.7% of the time, while all other homes have their sets in operation only 22.4% of the time.

As would be expected, the pattern of viewing fluctuates considerably throughout this 10-hour period (see chart, page 46). In the household with the child under five, for instance, the viewing level of the housewife is at its all-day "low" at 8 AM (when 8% are viewing). It builds gradually in the morning through the 11:45 AM time period (when 18% are viewing), then jumps noticeably at noon (when 23% are viewing). Here it remains relatively high for the next two hours (fluctuating between 21% and 24%). At 2 PM the housewife viewing level in these same homes drops to 19% and never rises above that point through the 5:45 PM time period.

An examination of housewife viewing in *other* households (with no children under five) shows that a similar pattern exists, but that the overall viewing level is slightly lower. In comparing Tables I and II again, it can be seen that the average viewing level of the housewife with a child under five is 16.6% between the hours of 8 AM and 6 PM, whereas the viewing level of the housewife with no children under five is 14.3%. Two highly plausible reasons for this might be: (1) the child's influence on the mother in persuading her to view with him, and (2) a possible higher incidence of employed housewives in the sample group with no child under five.

In looking at the chart more closely, there are several comparisons which can be made. Basically, it illustrates three things: (1) the level of *all housewife viewing* in those households with a child under five years old, (2) the level of viewing of the housewife in those same households *when the child is not in the audience,* and (3) the viewing level of the housewife in *all other households* — where there are no children under five.

It is interesting to note that the housewife viewing level in both homes (with and without young children under five) tends to be more similar in the afternoon (from 2 PM to 6 PM) than it is in the morning.

(1) Based on the ARB TV National diaries for February/March 1963. This month was chosen for analysis since (1) estimated viewing levels are overall generally higher during this time of year, and (2) February/March does not represent a transition period in TV programing.

(2) "Other" people may be viewing with the children, but the housewife is "not" in the audience.

TABLE I

Average daytime viewing levels of households with children under 5 years of age

AUDIENCE COMPOSITION	AVERAGE SETS-IN-USE 8 AM TO 6 PM
(1) Housewife viewing (*but not child*)	**9.7%**
(2) Child viewing (*but not housewife*)	**12.4**
(3) Housewife and child viewing together	**6.9**
(Total housewife viewing)	**16.6***
(Total child viewing)	**19.3***
Others viewing (*but neither housewife nor child*)	**3.2**
Set on (*no one viewing*)	**1.5**
TOTAL	**33.7%**

** Note: (1) and (3) are additive to find total housewife viewing, and (2) and (3) are additive to find total child viewing.*

TABLE II

Average daytime viewing levels of households with no children under 5 years of age

AUDIENCE COMPOSITION	AVERAGE SETS-IN-USE 8 AM TO 6 PM
Housewife viewing	**14.3%**
Others viewing	**7.6**
Set on (*no one viewing*)	**.5**
TOTAL	**22.4%**

In summary, then, there is little doubt that in those homes containing a small child under five years of age, the amount of viewing contributed by that child is very substantial. As Table I shows, 12.4% of these children are viewing by themselves[2] during the average 15-minute time period between 8 AM and 6 PM . . . so that the presence of a small child increases set usage possibly by as much as 50%.

In these same homes, 16.6% of the housewives are viewing television during the average 15-minute period. And, of this number, 41.6% view *with the child* (6.9% of the total number of such households — refer to Table I).

So, viewing *does* differ perhaps even more than one might realize in these two types of homes. The child is a very important factor to the television sponsor, both from the standpoint of possible influence in persuading the housewife to view, as well as persuading her to buy the products he sees advertised on television. ■

Five gen. mgrs. upped to v. p.'s at Storer

The board of directors of Storer Broadcasting Co. have elected five station general managers to vice president. They are: Keith T. McKenney of WSPD-TV, Toledo; Kenneth L. Bagwell, of WAGA-TV, Atlanta; Joseph T. Conway of WIBG, Philadelphia; Roger W. LeGrand of WITI--TV, Milwaukee and James P. Storer of WJW, Cleveland. McKenney (pictured) joined the company as a salesman at WJBK-TV, Detroit in 1952, has been a gen. mgr. since 1961. He was associated with Peters, Griffin and Woodward in Detroit before joining Storer. Bagwell has been gen. mgr. of WAGA-TV since 1961. Prior to joining the company, he was national sales manager at WTVJ, Miami, a position he has held since 1958. Previously program manager and later sales manager for KXYZ, Houston. Conway, who has headed WIBG since 1962, is a former national radio sales manager for Storer. Prior to that he was local salesman and national sales manager for Storer's Philadelphia station. He joined the company in 1957 and was with the WIBG staff as local salesman for two years previously. LeGrand has held his position at WITI since 1961. He came to Storer from Cramer-Krasselt Co., Milwaukee advertising agency, where he was vice president and director of the radio/tv department. He joined the agency in 1945, after serving in the U.S. Navy. James P. Storer, son of the company founder and chief executive officer, has spent his entire broadcasting career with SBC. He joined WGBS, Miami in 1950 and was named merchandising manager for the radio division in 1956. In 1958 he was promoted to national sales manager for the radio div., and in 1959 was named national sales manager at WIBG. He was named assistant general manager of WJW, Cleveland in 1962, and general manager later that year.



McKenney

Solomon and Tiedemann to ABC-TV sales dept.

The ABC-TV network sales dept. has promoted Jerry Solomon to regional sales manager and John Tiedemann to manager of sales planning. Solomon joined ABC in 1962 as a sales presentation writer in the ABC TV sales development department. In 1963 he was promoted to manager of sales planning.



Solomon



Tiedemann

Before joining the network, he had been a senior analyst in the NBC research department and a sales representative in the NBC sales development department. Tiedemann had been manager of audience measurements for the ABC TV research department since 1963. He joined the network in 1959, became an analyst in 1960 and was made a senior analyst in 1960. He was promoted to supervisor of audience measurements in 1961.

Crosley appoints Nunan to special projects post

Thomas R. Nunan, Jr. has been named to the newly-created position of director of special projects and research in the Crosley Broadcasting Corp.'s New York sales office. For the past three years Nunan has served as Crosley's director of marketing communications.



Nunan

Prior to that, he was manager of the six Steinman radio stations headquartering in Lancaster, Pa., and before that was station manager of WDEL-TV Wilmington, of WLEV-TV Bethlehem, and salesman and commercial manager of WGAL-TV Lancaster. He also served in the investment and economic research department of the Northern Trust Co., Chicago.

Keep in touch



Crosley Broadcasting feted five retiring employees at Cincinnati, with presentation of traditional watches—and radios, so they can keep in touch—made by John T. Murphy, president, and James D. Shouse, board chairman. L-r are Wayne O'Donnel, Murphy, Charles Lail, Ray Jones, J. M. McDonald, Fred Roehr, and Shouse

NEWS NOTES

Nielsen take: Consolidated results of A. C. Nielsen's operations, on an unaudited basis, for the quarter ended 30 November 1963, are service revenues of $12,076,880, up 12.9% over the corresponding period of 1962. Profit before taxes in-

creased 11.9%, and net earnings increased 15.5% from $675,329 in the 1962 quarter to $779,802 in 1963, equivalent to 46¢ per common share, compared with 39¢ per common share the previous November quarter.

New frontiers for CBS: KTVS Sterling, Colo., has joined the network as a satellite station of KFBC-TV, the CBS TV affiliate in Cheyenne, Wyo. New affiliate operates on channel 3, and is owned and operated by the Frontier Broadcasting Co.

"Empire" to another empire: NBC-TV's 1962-'63 series, *Empire*, has been sold to ABC TV. It will be rerun from March through September.

Live links shows gain favor: Public interest in live tv golf has been stimulated by increased network emphasis on filmed series, according to John Vrba, president of Fourth Network, Los Angeles. He noted that the Palm Springs Golf Classic jumped 52% in national tv audience over 1962. Intensified interest was also reflected in other shows like the Bing Crosby tourney whose ratings were up 33%, the Masters up 31%, Tournament of Champions up 27%, and the Thunderbird up 56%. Fourth Network will carry the 1964 Palm Springs match on 1-2 February.

New firm: Richard G. Yates Film Sales has been formed in New York to sell tv and theatrical programs. Address is 230 Park Ave. Dick Yates, president of the new firm, resigned as eastern sales manager of MGM-TV to assume his new duties.

Grants increase: The FCC has approved the petition of WREK-TV Rockford Ill., to increase its effective radiated power to 316 kw.

Hefty quarter for film-tape outfit: International Productions, Inc. expects to quadruple its gross for the present quarter over the same period a year ago, hitting an all-time high for the four-year-old firm. Founded in 1959 under the banner of International Video Tape, the company was recently reorganized as IPI with IVT becoming a separate division. President Bob Brandt, in a year-end report, attributed the sharp upturn to the sale of seven IPI-produced programs to CBS TV's *Sunday Sports Spectacular* and a heavy increase in activity of its video tape division.

Associated affiliates: KNMT-TV Walker, Minn., began broadcasting operations as an associated station to KCMT Alexandria, NBC TV affiliate. No additional time charges will be made for the associated station, which carries all NBC programing carried by KCMT.

Film team turns to tv: Melvin Frank and Norman Panama, producing-directing-writing duo, enter tv production late this spring or early fall with two initial projects under the aegis of parent company Melnor Films. First project is *Our Man at St. Marks*, British tv show to which Panama and Frank have the American rights; second is an original, hour-long comedy, tentatively titled *Trans-Atlantic*. Both formats call for filming in London, where the pair are currently headquartered.

TvQ-Quiz

Quiz yourself on program appeal to viewers living in the South and Far West. Material for this quiz was provided by TvQ, based on their research of program popularity.

(A) Here are five programs with about the same appeal to the adult tv public in general. See if you can rank them in order of their differing appeal to southern viewers.*

1. Armstrong Theater .....
2. Art Linkletter .....
3. Jack Benny .....
4. Jack Paar .....
5. Route 66 .....

(B) The next five programs, also similar in general adult appeal, vary considerably in appeal to far western viewers.*

1. Chet Huntley Reporting .....
2. Dick Van Dyke .....
3. Disney World of Color .....
4. Hazel .....
5. Password .....

* ***June-July TvQ Report***

Answers Quiz A:

1. *Route 66* 24
2. *Art Linkletter* 21
3. *Armstrong Theater* 19
4. *Jack Benny* 16
5. *Jack Paar* 15

Answers Quiz B:

1. *Dick Van Dyke* 40
2. *Disney World of Color* 38
3. *Password* 36
4. *Hazel* 33
5. *Chet Huntley* 30

NEWSMAKERS

Jack Yeager to manager of KMMT-TV Austin, Minnesota. He was general sales manager for KHOL-TV Hastings and Kearney, Nebraska.

Stanley Mesh to assistant controller for Wometco Enterprises. He was with the Miami office of Haskins & Sells.

Charles B. Thompson to film director for WTOP-TV Washington, D.C. He replaces William Hedgpeth who will become program director for TOP Radio.



Jack Nides, head of agency handling Merle Norman Cosmetics account, discusses kickoff commercials on "Breakfast Club" with ABC Radio's Don McNeill. Drive began in fall

MERLE NORMAN
COSMETICS
—INTERNATIONAL—

9130 BELLANCA AVENUE AT ARBOR VITAE · · · LOS ANGELES 45 CALIFORNIA

October 14, 1963

I WISH I COULD TELL YOU...

... about a wonderful new advertising program that is now being worked out for all my Gals and Guys.

But, in a week or two you'll receive a booklet in the mail that will give you all the details.

Now, I've promised the advertising people that I wouldn't let the cat out of the bag before the booklet arrives, but at least I can give you a few hints!

It's a national program, but you can participate right in your own city.

A person whom millions of women love and respect will be working for you.

This is, by far, the biggest (and most exciting) advertising program in our history.

This program is only the beginning of a lot of new advertising activity we're planning for the coming year.

Sorry I can't tell you more right now, but I know you'll be just as thrilled as I am when the mailman brings you your booklet!

Semper Idem,

Merle Norman

Letter to independent studio owners acted as a "teaser" for details of network drive

Face-lift

Merle Norman wanted to give sales new vigor, and found the answer in network radio plus tie-ins

IN THE highly competitive field of "beauty care," Merle Norman Cosmetics has caused a considerable splash this season with a national campaign whose results are out of all proportion to its relatively modest budget.

Vehicle for the campaign is *Breakfast Club*, one of ABC Radio's most venerable properties and a show which has more than managed to hold its own in a tv-minded era. Here is the bare-bones outline of the Merle Norman 52-week buy, which was launched 18 November:

- *Five segments per week for the first 13 weeks, and*
- *Three segments per week for the next 13 weeks, and*
- *Two segments weekly for the final 26 weeks.*

There was nothing "routine" about the purchase. In fact, a considerable amount of backstage soul-searching went into the selection of network radio in the first place, and *Breakfast Club* in particular in the second. Here's how Jack Nides, president of Nides-Cini Advertising Inc., the cosmetic firm's agency, describes the process, and the problems:

"Before we approached ABC Radio, we were aware of five facts: (1) Merle Norman Cosmetics had to get maximum reach at low cost; (2) we knew the perfect combination for us would be national advertising with a close tie-in on a local level; (3) we realized that Merle Norman Cosmetics customers, demographically, fall into a category we think of as 'Mrs. Average America;' and (5) we knew that in order to accomplish our advertising - merchandising goals, we would have to excite our studio owners and enlist the aid of

or cosmetic campaign

the medium in interesting their people."

Unlike most retail operations in the cosmetics field, Merle Norman Cosmetics are not sold over the counter at drug, department and specialty stores. They are not handled through the kind of "sales representative" setup long in action for firms like Avon and Fuller Brush. Instead, they are sold through "studios," which are independently owned and which are licensed in a manner approximating that of the Howard Johnson chain.

Any national campaign by the Merle Norman company, therefore, had to have, as a built-in gimmick, the opportunity for studio owners to supplement the campaign with local-level tie-ins. The expense of local tv tie-ins, Merle Norman executives felt, would be out of reach of most local retailers. Radio was another matter.

In early October of last year, Merle Norman sales promotion manager William Pollock and agencyman Jack Nides met with Jack H. Mann, ABC v.p. in charge of the network's Western Division, and sales department executive John Paley. Preliminary details of an ABC Radio buy were discussed. Then, in November, more meetings were held with Don Schlosser, head of ABC Radio's sales development department, and *Breakfast Club* staffers.

Now, it was time to bring the local retailers into the act.

Out to the studio owners went an explanatory "record - booklet" explaining the basic details of the network radio buy, and urging them to get in on the campaign at local level:

"Every weekday morning, over 4 million fans listen faithfully to Don McNeill's *Breakfast Club* (the booklet explained). Many of these listeners will be women right in your home town. Because Don McNeill only advertises products that he can sincerely recommend, his fans believe and trust his recommendations. When he invites them to discover the Three Steps to Beauty in your Studio, they're going to *act* on his advice . . . especially if you tie your Studio directly in with the *Breakfast Club*."

Having sold the concept, the Merle Norman booklet, which included a recorded sample of *Breakfast Club* selling in action, then gave some specific advice. Studio owners were urged to consult a list of affiliates carrying the show, and to contact the local ABC station "to buy local spot announcements on the *Breakfast Club* on the same days that Merle Norman Cosmetics are nationally advertised."

These "breakaway" announcements, bought at "low, local rates," were simplified by the use of sample local announcements scripts, into which could be dropped the phone number and address of local Merle Norman studios in major markets covered by the ABC Radio series.

Working both ends against the middle, ABC Radio notified local affiliate radio sales managers that the campaign was in the works, and urged them to follow up ("This will mean new business . . . on *your* station!"). As a clincher, copies of the same local-announcement scripts were sent, and a special closed-circuit broadcast of *Breakfast Club* was staged for studio owners. Local sales were made in virtually all ABC areas.



Admen gather at Merle Norman retail studio: (l. to r.) ABC Radio v.p. Jack H. Mann, Nides-Cini pres. Jack Nides, Merle Norman exec William Pollock, ABC's John Paley

Results?

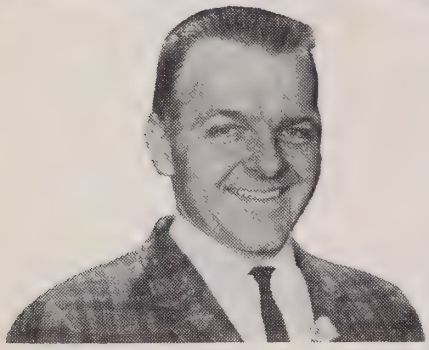
Initial response, according to adman Nides, was "extraordinary."

A new Merle Norman Studio in Los Angeles, for example, started getting phone calls five minutes after the first show, November 18.

Within two weeks, studio owners were writing to Merle Norman headquarters to say they were getting "wonderful, fabulous results" . . . "campaign already a boon to business" . . . "best advertising Merle Norman Cosmetics has ever done."

"This program is only the beginning," says Merle Norman herself. ■

PRO
GRAMMING
The big pros in Madison radio are on WKOW / 1070. Each exclusive personality is a leader in his field.



CLARK HOGAN

WKOW's "Coffee Club" Host — 7-9 a.m.

Clark Hogan's "Coffee Club" percolates Madison's favorite blend of musical cheer. And WKOW/1070 serves it to Southern Wisconsin's largest morning radio audience — at breakfast tables and on the road. "Coffee Club" time is 7-9 a.m. But so popular is this Hogan lad with listeners and advertisers, we bring him back for more right after the Arthur Godfrey hour. It's the kind of PROgramming that makes 10,000-watt WKOW one of America's great radio buys.

WKOW 1070
MADISON, WISCONSIN
CBS



Tony Moe
Vice-Pres. & Gen. Mgr.

Ben Hovel, Gen. Sales Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.

REPRESENTED NATIONALLY BY H-R
A MIDCO STATION

Organist contest wrapped up



Fred Barr, host of "Gospel Time" on WWRL (N.Y.), helps station staffer Henrietta Creech count over 210,000 Ward Tip-Top Bread wrappers mailed in by listeners as votes to select favorite organist from more than 70 vying in first annual Religious Music Organ Contest. It was sponsored by baking company over three-month period, via Grey Advertising

Thirty miles of shoe laces



Contest winner Jane Goltermann holds portion of the almost 30 miles of shoestrings submitted by listeners of KXOK St. Louis in promotion for new MGM picture, "The Wheeler Dealers." Celebrating with the winner following conclusion of the promotion (l-r) Ed Edmiston, MGM; KXOK personality Peter Martin; and station account executive Bill Ganey

TIMEBUYER'S CORNER

Media people, what they are doing, buying and saying
January 13, 1964

■ **Chicago media man to MacManus:** James Cvetko has joined MacManus, John & Adams' Chicago office as media supervisor. He was formerly assistant media director at MacFarland Aveyard, and before that was assistant marketing director of the Arthur Meyerhoff agency, both Chicago.

■ **Katz Sure Did mail 'em to media folk:** So dig down deep in your mail box for the KSD Radio (St. Louis) brochure that should be there. If you come up empty-handed, holler for your Katz man and demand a copy of this elegant booklet. Gives you the "feel" of the station through excellent photos, plus pertinent data.

■ **Dewey to SSC&B media staff:** Frank Dewey has joined Sullivan, Stauffer, Colwell & Bayles (New York) as media buyer on the Lever Bros. Lifebuoy, dishwasher All, and Lever new products accounts. He was with D'Arcy (New York) buying for Knox Gelatin, Cashmere Bouquet talcum, Tidy Toys, and Colgate new products; before that was a media buyer at Benton & Bowles (New York).

■ **Vacationer returns to snowy New York:** Marge Hasselberg is now back at her desk in Young & Rubicam's (New York) media department after spending two sunny weeks in Puerto Rico. Marge is the editor of *Media Miscellany*, a monthly newsletter packed with facts about all media for Y&R's media folk.

■ **At DCS&S the door's the thing:** It's become the custom at Doherty, Clifford, Steers & Shenfield (New York) for the agency's gals to unleash

CAL WILCOX: in the program buy, more insight

"Program buying is a real challenge," says the Leo Burnett Co.'s (Chicago) chief timebuyer Cal Wilcox. Cal goes on, "Buying a program, and particularly a 'strip' of programs, necessitates a much more exhaustive analysis of a market than the normal spot buy. It's more like a network buy, in that you're necessarily concerned with competing programs (many times from networks), lead-ins, lead-outs, and the general overall structure of the station's local programing. The buyer, because of his relatively greater closeness to the station and its management, gets more insight into what kind of a job the station can and is doing in its market." He adds that experience in the purchase of spot programs can't help but make the buyer more proficient and knowledgeable in the entire television area, from local announcements to network buying. Cal, with Burnett seven years, is chief timebuyer on the Kellogg account. A native of Washington, D.C., he's a graduate of Northwestern University, where he majored in advertising and marketing. After spending time in the Army in Germany, he joined the agency as a trainee. He readily admits to being a real tennis "nut"; also includes music, woodworking, and swimming among his interests. Cal and his wife, Pauline, live in Chicago.



their artistic talents and decorate their bosses' doors with gay holiday designs before Christmas. This year something new was added—prizes (gift certificates from Lord & Taylor) for the six doors selected as best by a panel of judges. The judges—**John Brand,** art editor of SPONSOR; **Albert Cornwall** of American Brake Shoe; and **Annie O'Conner** of DCS&S—selected the winners of the Deck-A-Door contest from more than 90 door entries. Agency president **Bill Steers** awarded the prizes. The media department outshone all others by coming up with two award winners (see photos), and two Honorable Mentions. **Mary Colasono** won the Grand Award for the fine job she did on media supervisor **Dick Olsen's** door, and **Anna Zgorska** won one of the five runner-up awards with her work on media research director **Marty Herbst's** door. Other runners-up were **Dolores Laric,** receptionist; **Evelyn Phipps,** client contact department; **Carol Tuerck,** accounting; and **Alice Cooper,** head switchboard operator. **Anne Soltesz** claimed Honorable Mention with her handiwork on media buyer **Stu Eckert's** door, and media researcher **Lydia Hopper** did the same with her own office door.

RADIO BUYING ACTIVITY

▶ *American Tobacco* is in the market for minutes and 30s for the new Carlton cigarette campaign scheduled to begin January 27 in the New York, Chicago, and Los Angeles metropolitan areas. Campaign will run in morning and afternoon traffic times, will also utilize some weekend time. Other markets will be added to the list as production and distribution allow. Newspapers will support the radio schedule, and other media may be added in the future. Carlton will be marketed as the first cigarette specially designed to provide "low levels of 'tar' and nicotine, with real smoking pleasure"; features a "flavor filter" with activated charcoal, said to enrich the taste. It is the first cigarette with both "tar" and nicotine data printed on the package. If changes in these measurements occur, legends on packages will be changed accordingly. Agency is Gardner (New York); buying contact is Peter Van Steedem.

▶ *Tetley tea* reported-buying 30s and 10s for a schedule to start mid-January for a 10-day run in several northeastern markets. Agency is Ogilvy, Benson & Mather (New York). Buyer is Madeline Kennedy.

DCS&S HOLDS CHRISTMAS DECK-A-DOOR CONTEST





TWO MEDIA GALS WIN: *Grand Award Winner in agency's holiday door decorating contest is Mary Colasono (1), next to boss Dick Olsen's door, which she decorated in shades of blue. One of five runners-up, Anna Zgorska (far r) stands with boss Marty Herbst and his door, which she decorated with paper figures*

KING helps agency pigskin fans



James Neidigh (l), and Bill Clark of KING-AM-TV Seattle, pack KING Do-It-Yourself Rose Bowl Kits distributed to agency people in its area. The kit contained all necessary elements for watching and listening to the New Year's Day gridiron contest between the universities of Washington and Illinois

NEWSMAKERS

William B. Decker to president of the San Francisco Radio Broadcasters Assn. for 1964. He is general manager of KNBR San Francisco.

John A. Thayer, Jr. to national director of programing for the ABC Radio Network.

David W. Cowles to the sales staff of KQV, Pittsburgh as account executive. He was sales promotion rep with a major drug firm.

Donald J. Sherman to vice president and general manager of KCEY Modesto, California. He was an account executive with WTRY Albany-Schenectady-Troy, N. Y.

Michael L. Dow to general manager of the Mid-State FM Network.

Harry W. Barnam to vice president and general manager of WTTM Trenton, N. J.

Harold H. Segal has resigned as managing director of the Knight Quality Stations of New England. He was also manager of WHEB Portsmouth, N. H. and national sales manager for the group.

Negro-oriented KSAN bought for $700,000

Negro-oriented station in KSAN, San Francisco has been sold by Golden Gate Broadcasting to Bay Area residents Les Malloy and Del Courtney for $700,000 cash.

Owned by Norwood J. Patterson and family, Golden Gate has operated the station since 1939. Patterson is also licensee of KBIF and KICU-TV, both Fresno.

Malloy is 50% owner of KLIQ, Portland, Ore., and formerly owned and operated radio stations in both Los Angeles and San Francisco. Courtney, well-known band leader and recording star, has performed as a tv and radio personality in the San Francisco market.

KSAN operates with 1,000 watts on 1450 kc.

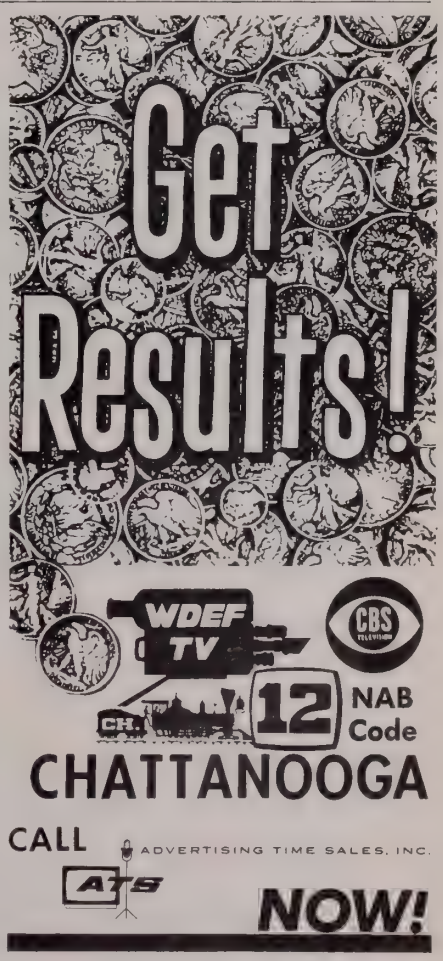
Hamilton-Landis brokered the transaction.

NEWS NOTES

MBS adds three: New Year's Day saw the addition of three 1 kw stations to the Mutual Broadcasting lineup. They are WXVW Louisville, owned by Electrocast; KWYZ Everett, Wash., owned by the Snohomish County Broadcasting Corp.; and KPUG Bellingham, Wash., owned by KPUG, Inc.

Bay Area outlets elect new slate: William B. Decker, general manager of KNBR, has been elected president of the San Francisco Radio Broadcasters Assn. for 1964. He succeeds Jules Dundes, CBS Radio vice president and general manager of KCBS. Elected vice president and treasurer of SFRBA was Lewis H. Avery, vice president and general sales manager of KYA. Don Curran, ABC vice president and general manager of KGO, was named secretary. The association is made up of eight stations serving Bay Area and Northern Calif.

GTE in New York: In what is termed "its first use of radio solidly in New York for its corporate advertising," General Telephone & Electronics has signed a 52-week contract with WQXR. GTE will sponsor *Symphony Hall* three nights a week (8:06-9 p.m.). Agency is Kudner.



Food, grocery mfrs. pace day rerun buys

National-level advertisers, biggest spot tv spenders, lead sponsorship of syndie shows in 4-7:30 schedule

NATIONAL food and grocery advertisers, spot television's biggest spenders, also set the pace among national-level sponsorship of late-afternoon and early-evening syndicated reruns. Campbell Soup, Post Cereals, General Mills, Beech-Nut, National Biscuit, and Lever Bros.' food products divisions, are among the national advertisers listed by stations as key supporters of their daily 4-7:30 p.m. schedules.

These facts came to light last week in a checkup conducted by Four Star Distribution Corp. on behalf of its 30-minute *Rifleman* show, a typical off-network vehicle televised as a five-days-a-week stripped spot carrier by half of the 80 stations carrying it.

Survey replies from such national cross-section cities as New York, Oklahoma City, San Antonio, Huntington, W. Va., New Haven, Des Moines, and Pittsburgh, also revealed that 77% of the total spot sales listed by the stations for the rerun program was national business.

The food sponsors were by far the biggest category spenders during the late-afternoon and early-evening hours when *Rifleman* was scheduled on a strip of weekly basis.

Drug products was the second place category, followed by household and appliance items, candy and beverages.

On stations that strip the series the 20 spots a week were promoting an amazing variety of products ranging from kids' breakfast cereals to automobiles to hemorrhoid preparations—often all on the same show the same day. The only category of advertiser distinctly missing from the lists were the tobacco firms, at one time leaders in regional film buys.

Len Firestone, general manager of Four Star Distribution, explains that *Rifleman* is used by many stations as a "transitional" program which holds on to the children (who were watching earlier in the day) and adds the housewives by the time four or five o'clock rolls around. The transitional program favors a diversity of products — those aimed at children as well as adults.

In one city, the sponsor list on a stripped version of *Rifleman* includes Dristan, Lark cars, Alka-Seltzer, Halo shampoo, Dentyne, Chef Boy-R-Dee, International Latex, Anacin, Tri-Ban, Head 'n' Shoulders shampoo, Oxydol, Crisco, Arrow Shirts, Miller High Life, Anahist, Wildroot, Busch Bavarian beer, Schaefer pens, and Softique! (On the basis of this list, an observer attempting to figure the advertisers' campaign strategies, might assume that Junior is supposed to want to chew gum before dinner, Mom needs a headache remedy—and maybe a new girdle — after dealing with Junior all day, and Dad, who may or may not be home from the office at this hour, wants a new car.)

Another station's list of national sponsors on *Rifleman* was equally diverse: Wrigley, Shell Oil, Jell-O, Norelco, M&M candies, International Latex, Beech-Nut baby foods, Dentyne, American Oil, International Salt, Paper-Mate, National Biscuit, Sucrets, Frito-Lay, Preparation H, Aero-Wax, and Oxydol.

Advertisers that appeared most often on several different lists were Sucrets, International Latex, Shell, Norelco, American Chicle, and Coca-Cola.



NBC Films selling 'Car 54'

"Car 54, Where Are You?," former NBC TV vehicle, is being put into syndication by NBC Films, culminating long-standing hassle over control of rights. Above, George A. Graham, Jr. (l), board chairman of NBC Films and NBC International, discusses agreement with Howard Epstein (c), president of Eupolis Productions, and Morris Rittenberg, president of NBC Films. Producer Eupolis originally sold series outright to Telesynd, division of Wrather Corp., to be sponsored in local markets by another Wrather division, toymaker A. C. Gilbert. Wrather subsequently refused to guarantee Gilbert's sponsorship, and series was then sold outright to NBC Films. WABC-TV New York was the first buyer

Among the food sponsors, General Foods' Post Cereals (particularly for recently-introduced Crispy Critters), National Biscuit, and Beech-Nut, were the heaviest in their categories. ■

Weis to v. p., gen. mgr. of UA-TV syndie div.

Pierre Weis assumes expanded duties with the new title of vice president and general manager of the syndication division of United Artists Television. Weis will now supervise sales for all non-feature UA-TV products in syndication, largely encompassing half-hours and hours, both first-run and off-network. He is conducting sales seminars for the introduction of UA-TV's new one-hour series, *The Human Jungle*, and is involved in sales ventures of the Wolper Specials and the *Lee Marvin Presents—Lawbreaker* series. Weis will also continue to be responsible for the 42 programs in the UA-TV syndicated sphere.



Weis

Sells kegler series

Sports Network Inc. sold its full 10-week tv series, *United States Professional Bowling Invitational Tournament*, to Ballantine Beer and R. J. Reynolds Tobacco, added evidence of the heightened interest in the sport.

Show is being carried by 20 stations of a northeastern network plus Miami and including New York (WPIX), Philadelphia, Boston, Washington, and Providence. Most stations carry it live and all except Philadelphia carry the full 60-minute competition each week. Series features 24 bowlers, all members of the Pro Bowlers Assn. of America, in an elimination contest for $15,000 in team prize money. It started January 5, winds up in most markets March 7.

ABC TV's 13-week series called *Professional Bowlers Tour*, features the finals of the association's tour-

SELL ALL THREE



Buy WSLS-TV and sell the metropolitan, suburban and rural homes that make up Virginia's No.1 TV market. * Call Katz for availabilities.

WSLS-TV
ROANOKE
VIRGINIA

* Television Magazine

"THERE IS NO SUBSTITUTE FOR INTEGRITY"



Pat Buttram a la Tokyo

Irving Feld Ltd., New York tv and radio syndicator, has turned the import-export tables. Instead of the usual practice of exporting American westerns to Japanese television, he has imported a one-hour taped color special called Tokyo Jamboree, in which Japanese performers sing and dance in the American country and western style.

The show, which was originally produced in English for a Japanese advertiser, is now available through Feld for U. S. syndication.

Feld has also now available two BBC-produced specials, The Solitary Billionaire and The Red Army Singers and Dancers. Billionaire is a one-hour filmed interview with J. Paul Getty.

naments from 13 cities across the nation. It will probably include many of the same players and since it kicked off January 11, coincides closely in time with the Sports Network series.

Reiner heads RKO's buying of group pix

Ivan Reiner, program manager of WOR-TV New York, has been named to the newly created position of director of group film acquisition for RKO General Broadcasting. He will be responsible for the purchase and production of filmed tv program material for all five RKO tv outlets. Before joining WOR-TV in 1952, Reiner was program manager of WNBT Wellsboro, Pa.


Reiner

NEWS NOTES

T-L sales: Trans-Lux Television's *Top Draw Feature Films* sold to WPTV Palm Beach; WBEN-TV and WKBW-TV, both Buffalo, and WZZM-TV Grand Rapids. *Guest Shot* was purchased by the Australian Broadcasting Commission; *Encyclopaedia Britannica Films,* by KTUL-TV Tulsa, and Uganda Television of Africa; and *Zoorama,* by KFRE-TV Fresno, and WTIC-TV Hartford.

Overseas in 1964: MGM-TV has sold its *Mr. Novak* series to Anglia Television of England; *Eleventh Hour* to CIA Latino Americana de Doblajes, S. A. of Mexico City, and Telemundo, San Juan, Puerto Rico; *Father of the Bride* to RTF of France, and the New Zealand Broadcasting Corp. Sales abroad of MGM features, recorded since the beginning of the new year, include *Our Gang* comedies to Television Broadcasters of Australia, and Irish Television; Nine *Our Gang* subjects to Oy Mainos of Finland, and a license extension of the series to Assoc. Rediffusion, U. K.; 70 cartoons to RTF of France; and 2 French-dubbed features to CFGM TV Quebec City, and CKRS-TV Jonquiere, both Canada.

Seven Arts wrap-up: Seven Arts concluded 1963 with a series of sales for several of its syndicated properties. Among them: *Mahalia Jackson Sings The Story of Christmas,* sold to WFBG-TV Altoona; WSEE-TV Erie; WOWL-TV Florence, Ala.; KHOL-TV Holdrege, Neb.; WJTV Jackson, Miss.; and WCSH-TV Portland, Me. *A Christmas Carol,* to WCSH-TV; WAFB-TV Baton Rouge; WBOY-TV Clarksburg, W. Va.; WGAL-TV Lancaster, Pa.; WPAD-TV Paducah, Ky.; WTAP-TV Parkersburg, W. Va.; KPAC-TV Port Arthur, Tex. and KNDO-TV Yakima, Wash. *Churchill, The Man* to WTEN-TV Albany, N. Y.; WKBW-TV Buffalo; WBTV Charlotte; KLZ-TV Denver; KVAL-TV Eugene, Ore.; KEYT Santa Barbara; WITN-TV Greenville, N. C.; and the Ram Distributing Co., Omaha. *En France,* to WBKB-TV Chicago; WLWC-TV Columbus; WLVA-TV Lynchburg; WKYT-TV Oklahoma City; and KFDX-TV Wichita Falls.

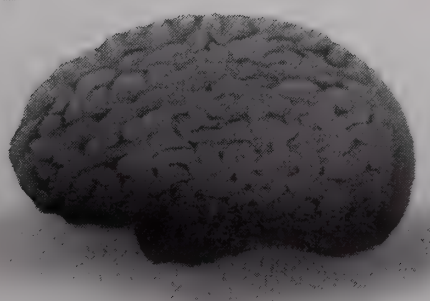
Four Star sales: Four Star Distribution's *Dick Powell Theatre* has been sold to WGUN-TV Tucson, and WKBT-TV La Crosse, Wis., bringing to 55 the series' current market total. Four Star's *Detectives* was sold to WTVO-TV Rockford, Ill., and WKBT-TV. *Stagecoach West* was bought by KRON-TV S. F.; and KTVT Dallas bought *Rifleman.*

Ellis exits Fremantle: Ralph Ellis, one of founders of Fremantle of Canada and its president for last six years, has resigned. Taking over is Paul Talbot, chairman of that company and president of Fremantle International, based in N. Y.

NEWSMAKERS

JOSEPH STAMMLER to Charter Producers Corp. as vice president. He was formerly vice president and general manager of WABC-TV N.Y.

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

STATION REPRESENTATIVES

RADIO FIELD GUIDE CLASSIFIES STATIONS

Katz "Spectrum" reduces contemporary sounds to six families in a guide for classifying specialized appeal of contemporary stations

A NEW YORK REP is applying scientific methods of classification to radio. The project has yielded a chart of radio life in metropolitan America, a sort of field guide to radio birds of these climes.

The Katz Agency devised the chart below, "The Radio Spectrum," to classify stations and define their place in the market habitat.

The chart reduces radio to six predominant types. The common birds of radio are called Modern—Top Forty, Middle of the Road—Modern, Middle of the Road—Traditional, Quality Music, All Talk, and Classical Music. Ethnic radio is

"Spectrum" classifying guide

TYPE	MODERN—"TOP FORTY"	MIDDLE OF THE ROAD—MODERN	MIDDLE OF THE ROAD—TRADIT
MUSIC	*Top numbers chosen predominantly from lists compiled by Billboard, Variety, Cash Box, and local record store sales reflecting taste of younger age groups.*	*Some of the better quality list tunes, plus other bright, well-performed contemporary music.*	*Never any numbers from the lar lists unless most sedate. U restrained contemporary, plus pops and show tunes. A few tions almost overlap the q music station.*
PACE	*Usually fast, bright, enthusiastic, often hectic and loud. Tight production.*	*Bright and dynamic, but never frantic or hectic.*	*More leisurely, deliberate, wit emphasis on fast production.*
PROMOTION	*Liberal use of contests, prepared announcements, slogans, etc.*	*Carefully selected contests of mostly older teen and adult appeal; more sophisticated slogans and prepared promotions.*	*Few contests unless of the pr type. Less preparation of p tional announcements.*
NEWS	*Brief, emphasis on headlines, tabloid-like treatment, news selection based on its sensational value.*	*Brief, comprehensive, but more maturely paced. News items selected for their interest to audience.*	*Often longer newscasts with "in depth" reporting. Empha more of the real importance news, and effort is made dignified, objective, institut (Many network affiliates fall category and network news s is used to amplify news prog*
CONSISTENCY	*Mostly the same every hour of the day. No segmentation.*	*Generally the same throughout the day, but with more clearly delineated personalities and occasional segmentation.*	*Most hours are the same but service and special program given more time and consider Many stations of this type special features suitable to areas — farm service depart marine news, etc. which are mented.*
MISCELLANEOUS	*Use identification themes, jingles, other devices to stimulate and excite.*	*Careful use of identification themes, jingles, etc.*	*Little or no use of identifi themes, jingles and other pr tion aids.*

NOTE: *In several markets there is an additional type Ethnic Station (Foreign Langauge, Negro, etc.)*

footnoted as a kind found in several markets. Sub-categories such as country-western and rarer birds in the radio world are omitted. Stations emphasizing folk and ballad music are covered, however, in a text that goes with the Katz Agency's Spectrum.

The radio families are indexed by types of music, pace, promotion, news, consistency, and miscellaneous characteristics such as indentification jingles, production devices, and commercial placement.

In the accompanying brief text, the rep sketches in background for such a radio analysis. Radio's evolution is traced from a network-dominated "glamour medium" of fewer than 1,000 stations before tv to the present Babel of more than 5,000 facilities, practically every one specializing its audience appeal. This is in contrast to the old style of "something for everyone," when a general audience was cultivated with a potpourri of music, variety, drama, comedy, and name personalities, Katz explains.

Now, with so many stations fighting tv and "their own proliferation," radio has turned to target-audience appeal. "Radio has learned that a sttion's program structure, like the editorial format of a magazine, can be fashioned to win and hold a target audience, an audience which will be responsive and loyal to a station's particular program content.

The rep stresses that the various preferences in program style cross the lines of age, education and income, that fans of popular music, for example, can be found at all levels.

The Spectrum constitutes only the "briefest" outline," its authors say, not attempting to define all station sounds by these categories set up. ■

TYPE	CLASSICAL MUSIC	ALL TALK	QUALITY MUSIC
MUSIC	*Symphonic, string quartet, and other chamber music, etc. Only the most eloquent of show tunes and old standards.*	*None in a few cases, except the music of commercials. Other all-talk stations have traffic time personalities who use music only for production purposes. Emphasis definitely is on the talk and not the music, although there are occasionally late night and weekend music shows.*	*y lush arrangements of pop how tunes, with emphasis on lgic and traditional music. No Forty numbers.*
PACE	*Calm, leisurely, often slow.*	*Conversational; rarely fast.*	*rely but generally smooth. ified approach. Music may be ered.*
PROMOTION	*Usually restrained, if any.*	*Very little use of contests and prepared promotional announcements.*	*are restrained versions of Forty. Some use contests, most prepared announcements, but thing is done to create an atphere of dignity and prestige.*
NEWS	*Conservative in delivery. Emphasis on importance. News periods are generally longer (10-15 minute units).*	*Often 15 minutes at each hour, with much "in depth" reporting (commentary, sports, stock reports); selection of news is based on its importance.*	*uently brief, delivery usually ained.*
CONSISTENCY	*All music, but segmented to present complete operas, symphonies, etc.*	*A different program each hour (except during traffic times), but each one is compatible with others because all are essentially conversation.*	*t hours are same, with minor ations in music tempo.*
MISCELLANEOUS	*Commercials may be clustered. Very few production devices.*	*Little or no use of identification themes or jingles. Almost no production gimmicks.*	*en heavy use of restrained ntification themes and dignified sions of many Category F protion aids.*

Williamson Chicago mgr. for Metro Radio Sales

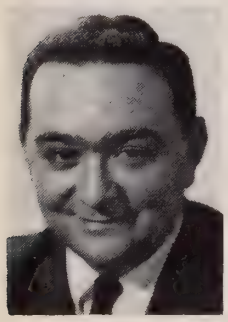
Metro Radio Sales has announced the appointment of Robert Williamson to manager of their Chicago office. In addition to eight years in industrial sales and sales management, Williamson's background is also in media selling. He has been with Metro Radio Sales in Chicago since 1961, and before that, was a sales account executive with WJJD, Chicago. He replaces Richard Kelliher who has been promoted to sales manager for WNEW-AM-FM New York. Vice president and director of the firm H. D. "Bud" Neuwirth remarked on Williamson's "enviable record with the firm" when making the announcement.



Williamson

New national sales mgr. For Roger O'Connor

John Griffin has been named national sales manager for Roger O'Connor's four television and 23 radio station clients. Griffin has been an account executive at Roger O'Connor since the firm opened in April 1963. He was an account executive with the Bolling Co., and began his advertising career in the media department of Dance-Fitzgerald-Sample, where he supervised the purchase of media time for Procter & Gamble accounts, Simonize, and Falstaff Beer. George Smith and Lee Gannon have been appointed to the New York sales staff of Roger O'Connor. Both came to the agency from Teleguide, closed-circuit tv network serving 45 Manhattan hotels with specialized programing used primarily for conventions, sales meetings, and imparting information on events taking place in the city.



Griffin

NEWS NOTES

H-R appointed: WBBW Youngstown, moved over to the H-R Representatives selling organization the first of the year. The station operates at 1 kw, 1240 kc. Gene Trace is executive vice president and Dick James, vice president and general manager of the 24-hour operation. Weed is former WBBW representative.

Masla appointed: KPEN (FM) San Francisco has appointed Jack Masla & Co. as its national representative.

New Golden Gate address: Venard, Torbet & McConnell's new San Francisco office is located at 2 Pine Street, San Francisco, California 94111.

A-K in New Mexico: Avery-Knodel has been appointed to represent KGGM-TV Albuquerque, and KVSF Santa Fe.

New appointment—Grant Webb & Co. has been appointed to represent KDTH Dubuque.

New location: Radio rep Robert L. Williams Co. has moved its headquarters to 270 Park Ave., New York 17. Telephone, HA 1-1670, remains unchanged.

NEWSMAKERS

THOMAS R. MURPHEY, G. WILLIAM SHERIDAN and DAVID BOLGER to the sales staff of Advertising Time Sales. Murphey was with the Dallas office of The Bolling Co., Sheridan was sales service director of WAII-TV Atlanta, and Bolger was a publicist with various mid-western investment companies.

JOHN R. CROGHAN to director and vice president of Feltis/Dove/Cannon.

CHARLES SPENCER to the New York sales staff of Mort Bassett & Co. He was a time buyer for J. Walter Thompson.

BOB ALLEN and BOB BOCHROCH to the New York sales staff of CBS Radio Spot Sales. Allen was with CBS New York and Bochroch was with CBS Radio Spot Sales in Chicago.

Outsider with an 'in'



WTTV Indianapolis has become first station outside of Metromedia group to be represented nationally by Metro TV Sales. Above, Robert G. Holben, WTTV gen. mgr., congratulates John B. Sias, director of Metro TV Sales, after contract signing with Charles W. Thomas (l), WTTV natl. sales manager, and children's show program personality Janie Woods

WASHINGTON WEEK

News from nation's capital of special interest to admen
January 13, 1964

★★ The timetable of reaction to HEW's hefty compilation on smoking and health is expected to be rapid and nervous for broadcasters and advertisers, slow for government action—and snail's pace for consumers.

Grand climax for broadcasters wil come with NAB board meetings later this month: will they or won't they back LeRoy Collins' crusade against youth and glamor appeal in cigarette advertising?

NAB president's theory is to act in the public interest before government strictures are imposed on cigarette commercials. Any voluntary approach will take all the skill broadcasters and advertisers can command. Even Hill crusaders like Sen. Moss and Rep. Udall quickly realized that merely confining cigarette commercials to earlier hours is impractical—the kiddies stay up late.

NAB code and board meetings will not only have the Surgeon General's report on the agenda, but also the highly charged issue of piggyback versus integrated commercials which Code Director Howard Bell hopes to settle.

★★ Pre-release leaks on the January 11 smoking and health report were legion here, in spite of secrecy worthy of the CIA, and holdup of release until Saturday noon—shutting out many Monday publications.

The word was out that the research compilation established, for all practical purposes, an official link between habitual cigarette smoking and lung cancer and heart ailments. Word was also out that a mighty struggle over the economic impact would rage within the government.

In the House particularly, any action that cuts into tobacco grower revenue or state and municipal cigarette tax money, will bring stubborn resistance, if and when the federal government is called on to act. Budget balancers will resist inroads on the $2 billion federal excise, chiefly on cigarettes in fiscal 1963.

★★ Anti-cigarette crusaders Sen. Maurine Neuberger and Rep. Morris Udall both prepared for action well ahead of the report's weekend release, on the basis of leaked indications that HEW report was a strong one.

Both have introduced bills to put labelling of nicotine and tar content in cigarettes under FDA policing. Both will push for FTC regulation to compel warning of health hazard to smokers in all cigarette advertising. Neither wants to wait another year or more for HEW's second special advisory committee to recommend a course of action.

★★ No one expects easy or early passage of such legislation.

Rep. Udall frankly admitted last week that he is a lone rider on the tobacco tiger, in the House. But he will push hard to get the FTC to act. FTC has claimed it needed official proof of danger to consumers.

Udall will urge a Congressional directive, he said, if FTC continues to hold back in the wake of the HEW report.

★★ In its year-end "Tobacco Situation" review, Agriculture Department said primly: "It is not possible to judge how the impending smoking-health report of the Advisory Committee of the Surgeon General may affect tobacco consumption."

But Agriculture statistics show that HEW findings will have to buck a strong trend: cigarette consumption was up for the seventh consecutive year, to a new record high in 1963, almost 3% above 1962. Agriculture says the number of people of smoking age will continue to increase in 1964. This, coupled with expected rise in consumer income, would indicate high smoking rate.

The trend is up in spite of increased costs and higher cigarette taxes reported by Bureau of Labor, hiking plain cigarette prices 6% and filters up 3%. The trend is also up in spite of a stream of published warnings and news items linking cigarettes and cancer.

★★ Early and large-scale consumer reaction to the Surgeon General's report is not believed likely here.

But Agriculture and economists worry about a possible wrench to the economy via the stock market if a resultant panic reaction outruns the realities.

Hopefuls look to human inertia in overcoming any habit to ease nervous tension, and to scientific advance to solve the smoking dilemma. Tobacco Institute president George Allen, who speaks for the $8 billion a year industry, believes that science "will be able to solve these human health problems." American Tobacco Company's debut of its labeled, low-nicotine content "Carlton" filter cigarette now on the market is a try along these lines.

Allen steered clear of the youth-appeal problem in cigarette advertising last year by a bland recommendation for the exercise of "good taste" in commercials.

Rep. Paul Fino, author of a nicotine content labelling bill, endorses the idea of manufacturer responsibility. He would let the consumer choose the safest brand, encouraging manufacturers to compete to reduce harmful elements.

★★ Main target of smoking reform would seem to be the next crop of teenagers.

Strongest crusades in medical reports, research findings like the recent blast of the American Cancer Institute, focus on the young. The mammoth membership of the AFL-CIO has been reminded in its news weekly that present trend could mean death by lung cancer for "more than 1 million present school children in this country, before they are 70."

Group W produces an educational series



WHAT COMMUNISM MEANS



...TO AMERICANS

Group W has produced a series of thirty television lectures on the "Meaning of Communism."* They were created to arm young Americans with the vital weapon of knowledge in the struggle for freedom.

This series provides a dispassionate analysis of the principles and realities that shape Communism and Russia today. The lectures will appear on Group W stations, and will be made available to other broadcasters and schools who seek to give young Americans a strong foundation of information on this subject.

Broadcasting, with its ability to reach millions of people, is the ideal medium to undertake a project of this nature. And the Group broadcaster, responsive as he is to the needs of the community, has the responsibility to create such programs that enlighten and forearm. To bring the truth to all who seek it, in the belief that education is the strongest weapon of a free people.

GROUP W

BOSTON WBZ · WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KDKA · KDKA-TV
CLEVELAND KYW · KYW-TV
FORT WAYNE WOWO
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

*The series features Prof. Marshall D. Shulman, Fletcher School of Law and Diplomacy, and Prof. Henry L. Roberts, Director of Columbia University's Russian Institute, and is based on "The Meaning of Communism" published by the Silver Burdett Company/Time Incorporated.

quadruplex

new TV Tape Recorder

Compact...completely transistorized... compatible recorder at a budget price!



NEW TR-4

You can change your sights on low-cost TV taping equipment—it doesn't *have* to be incompatible! For the first time you can have budget equipment that's completely compatible with all standard quadruplex recorders. Fully transistorized for compactness and dependability, the TR-4 provides professional broadcast quality. This is a complete quadruplex machine for both record and playback. It's standardized and modularized for ease of installation and simplicity of operation. Uses standard modules (like those used in RCA's deluxe TR-22 Recorder). Has space for color modules. A compatible recorder at a compact price! Completely contained in one 33″ x 22″ x 66″ unit.

See the TR-4 before you buy something less!

RCA Broadcast and TV Equipment
Building 15-5, Camden, N.J.

RCA

THE MOST TRUSTED NAME IN TELEVISION

JANUARY 20, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Tobacco industry unveils battle strategy to meet new crisis—p. 23

CONTENTS—see p. 6



Vivian Crozier

The final touch that makes the difference

A hansom cab ride into the dawn . . . the final touch that will often recall the events of a memorable evening. Spot Radio, too, is the final touch . . . activates sales impressions made in other media. Spot Radio's facility for reminding people is the final touch that sells your product.

RADIO DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KFAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WLW	Cincinnati*	WROC	Rochester
WDOK	Cleveland	KCRA	Sacramento
WFAA	Dallas-Ft. Worth	KALL	Salt Lake City
KBTR	Denver	WOAI	San Antonio
KDAL	Duluth-Superior	KFMB	San Diego
KPRC	Houston	KYA	San Francisco
WDAF	Kansas City	KMA	Shenandoah
KARK	Little Rock	WGTO	Tampa-Lakeland-Orlando
WINZ	Miami	KVOO	Tulsa
KSTP	Minneapolis-St. Paul		

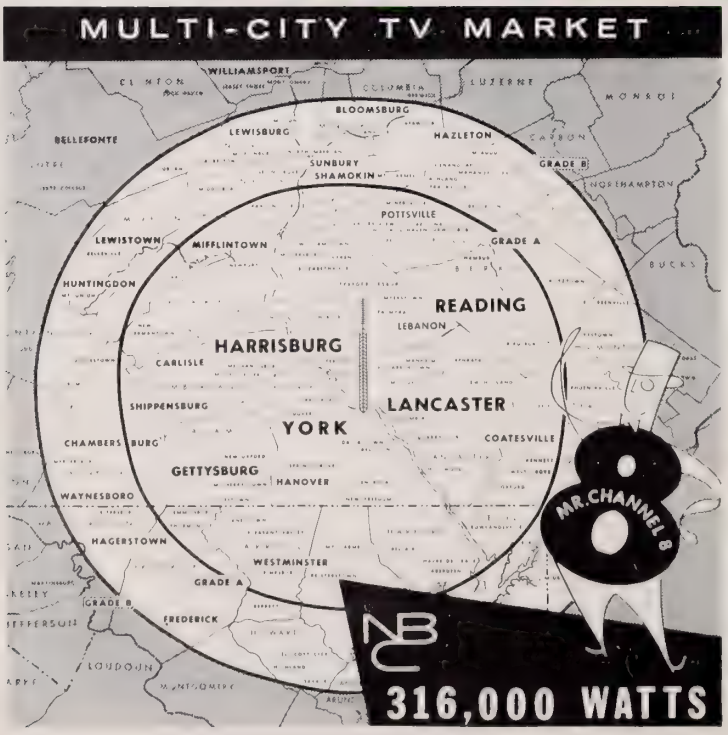
Intermountain Network

Radio New York Worldwide

*West Coast only

NEW YORK · CHICAGO · ATLANTA · BOSTON · DALLAS · DETROIT · LOS ANGELES · PHILADELPHIA · SAN FRANCISCO · ST. LOUIS





Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York / Chicago / Los Angeles / San Francisco

FTC sees obstacles: FTC chairman Paul Rand Dixon will need specific legislation if commission is to regulate cigarette advertising realistically, and within foreseeable future. In introducing such legislation (previously promised), Sen. Maurine Neuberger said Dixon has indicated in recent interview he would need final court orders in order to regulate cigarette advertising under FTC Act. Prolonged litigation by tobacco mfrs. could put off final action "for years." Mrs. Neuberger's two bills—backed by co-sponsoring Sens. Bennett, Clark, Gruening, Morse, and Young — would give FTC specific authority to regulate cigarette ads and labeling, as it has in food, drug, and cosmetic ads, including injunctive powers. Second bill, "Cigarette Health Hazard Act," would implement research and educational programs to render cigarettes less harmful and less prevalent. Anti-smoking crusader Rep. Blatnik (D., Minn.) has introduced parallel measures in House.

Stanton looks at situation: CBS president Frank Stanton says that because of the govt. report linking smoking and lung cancer, the broadcast industry may make changes in cigarette advertising. He told St. Louis Society of Financial Analysts that voluntary changes in ad copy and cigarette commercial times could be made.

Cosmetics hazards next? Public Health Service has awarded a grant to NYU Medical Center for a five-year study of cancer-causing substances in cosmetics, drugs, clothing, water, air, industrial processes, and human environment generally. Financing is being shared by the National Cancer Institute and the Bureau of State Services (Environmental Health). Initial sum donated to finance first 18 months is $467,740.

Bulova to DDB: About $2 million is involved in the switch of two of its watch lines from SSC&B to Doyle Dane Bernbach. Interestingly, it is the high-priced ($125-2,500) Accutron electronic watch, and the economy-priced ($10.95-29.95) Caravell which are being moved. The medium-priced watches and consumer electric products, with combined billings of about $3 million, will remain at SSC&B which had been assigned the full Bulova account in April, 1961. Bulova president Harry Henshel emphasized that the switch results from the sales growth of both lines, for which he greatly credits the former agency. However, he said, the growth "made it inevitable that their advertising requirements parallel certain marketing changes and (they) would therefore have to be served by a separate agency."

And a new broadcast head: Coincidental with its Bulova coup, DDB last week filled the post of vice president in charge of TV and radio programing left vacant since the departure of John Egan a couple of months ago. New man is Robert Liddel, who has been an associate media director over at Compton.

NBC-TV gets music rights: NBC-TV and the new Music Theater of Lincoln Center of the Performing Arts in New York have entered into a long-term agreement which gives the network TV rights to productions presented by Music Theater.

Gilmore going big business: Gilmore Broadcasting will soon join ranks of major station groups, with latest move toward purchase of its third and fourth TV stations. Subject to FCC approval, Gilmore last week announced it is buying WEHT-TV Evansville and KGUN-TV Tucson from Hilberg-Buse-Richter. Late last month it revealed it is acquiring KGGM-AV-TV Albuquerque and KVSF Santa Fe from New Mexico Broadcasting. It earlier picked up KODE-AM-TV Joplin. Gilmore will be the 13th broadcast company owning four or more TV stations.

B&B builds billings in Britain: The London subsidiary of Benton & Bowles has acquired a major interest in Britain's Nelson Advertising Service. Combined billings of the two London agencies will exceed $11 million. Founded in 1930 by W. W. Bett, the late brother of the present chairman and joint managing director Robert Bett, the Nelson agency has long been known for its association with the automotive and allied markets. It lists among its present clients such companies as Jaguar Cars Ltd., The Power Petroleum Company Ltd., Avon Rubber Company Ltd., Henleys Ltd., and The Sun Engineering Ltd. While the Nelson staff will move into offices in the Benton & Bowles Ltd. building, both agencies will, "for the time being," retain their own identities and independence of operation. "As the association develops, however," notes Bett, "we shall be able to draw on the greater resources of B&B to provide our clients with services which have not hitherto been available to us."

Ratings Raters Purr on the Hill: In the considerable privacy of closed-door hearing generally reserved for very touchy or very weighty matters, NAB and network ratings researchers made second progress report last week to House Special Subcommittee on Investigation. Subcommittee chairman Oren Harris and full complement of members reportedly highly pleased with industry moves to improve standards, audit and supervise rating services in national TV. Testimony has not been released on this or previous week's executive hearings. The subcommittee report, due out in a few weeks, authored by its staff major domo Charles Howze, is expected to treat kindly the prospects for valid TV audience measurement. It will probably be less sanguine about the complex problems of measuring indoor-outdoor radio audience. RAB will probably be given every encouragement by the subcommittee in its separate research program to chart the real radio reach. Subcommittee hearings last winter found the worst of the rating mishmosh in radio. The report is expected to be realistic if not happy about two status quo factors in rating: low pay scale generally prevailing for field canvassers and sample viewers; general reluctance of nets to rock the ratings boat too hard, with ratings the major sales basis to gauge audience reach of hundreds of programs. Reporting to the subcommittee last week were NAB research director Melvin A. Goldberg; network v.p.s and blue chip research men Jay Eliasberg for CBS, Hugh M. Beville for NBC, and Julius Barnathan for ABC. Collectively, they form NAB research group CONTAM (Committee on Nation-wide TV Audience Measurement).

N.Y. Times quits west: This Friday (24) will be last publication day of N.Y. Times' Western Edition, due to lack of sufficient income to defray operational costs. Published in Los Angeles since Oct. 1, 1962, and distributed in 13 western states, the Western Edition has been operating at a "substantial deficit" since its inception, said Times chairman Arthur Hays Sulzberger. Its circulation is now slightly over 85,000, and in its first year of publication it carried 2,183,902 lines of advertising.

LA UHF listed: Beginning in March, American Research Bureau will list UHF Spanish-language KMEX-TV in its Los Angeles audience surveys. ARB is adding bi-lingual interviews and staff to handle the news assignment. KMEX-TV, on channel 34, went on the air 15 months ago as the only commercial UHF station in the LA market.

Big boost for Negro station: WLIB got FCC go ahead to increase its power from 1 to 10 kw. The boost will considerably strengthen the reach of the New York, Negro-programed station. Plans are under way, according to general manager Harry Novik, for construction of the tower at Lyndhurst, N. J.

 Second class postage paid at N.Y.C.

NOW, A NEW DIMENSION IN RADIO!

For the local station that moves fast and first in its market

NANA RADIO—a division of North American Newspaper Alliance offers you the opportunity to ride the crest of the new wave in radio programming with *proven* programs, *newly* produced for modern radio (some in stereo), plus *all-new* programs especially designed for today's radio.

NANA RADIO—Phase I

Half hour programs (in stereo)—NANA Radio half-hours are modern half-hours—25 minutes in length.

Arch Oboler's Plays—narrated, directed and edited by Mr. Oboler.

The Fat Man—all-new scripts starring Tol Avery in the title role.

Quarter hour serial drama—five per week.

Pepper Young's Family—newly-edited, newly-recorded, newly-cast.

Big Sister—starring Paul McGrath; newly-edited, recorded and cast.

Five minute strips—five per week.

Dear Dorothy Dix—based on the NANA syndicated newspaper feature.

Hollywood Talking—Army Archerd with the biggest names in show business answering letters from listeners.

Program series may be purchased individually or in a block. Special discount given for a block purchase of Phase I—discounts earned for 26 and 52 weeks. Stations have exclusive right to programs in their SRD market area. More coming.

NANA RADIO—Phase II

All-new 25 minute programs in stereo, all-new quarter-hour serials, all-new five-minute features. Now in production—ready for airing March 1 and still more coming.

Block purchasers of Phase I will have first refusal on all new programs.

Available immediately to *you*, the *local station* only. When you buy from NANA RADIO you control your own show, your own rates, your own profit.

When you buy from NANA RADIO, you buy the 60-year-old reputation, the resources and solidity of North American Newspaper Alliance—Bell McClure—one of the world's oldest and largest syndicators in the mass communications field.

CALL • WRITE • WIRE • TWX COLLECT

NANA RADIO

Quality Radio for the Local Station

76 Ninth Ave.
New York City 11
Phone: 212 CH 2-6700
TWX: 212-640-6219

R A B

¡mira¡

1. Los Angeles metropolitan area Spanish-speaking population: **900,000** plus

2. Average yearly income: **$800,000,000**

3. For automotive products: **$72,540,000** annually

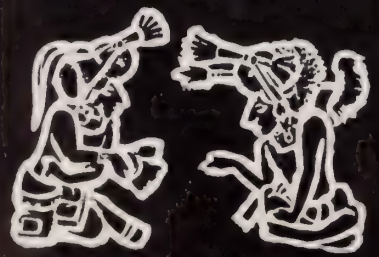
4. For food products: **$434,700,000** annually

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of $0.72. **KWKW**'s 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!

KWKW
5000 WATTS

Representatives:
N.Y.—National Time Sales
S.F.—Theo. B. Hall
Chicago—National Time Sales
Los Angeles—HO 5-6171



SPONSOR

JANUARY 20, 1964
Vol. 18 No. 3

GENERAL

23 **Smoke rings curling into a cigarette-ad question-mark**
Changes seen due in advertising copy as well as in the product itself in the wake of report by the gov't committee on smoking and health

ADVERTISERS

28 **Agency official would bury 'ratings,' but not research**
Calls the word redundant, ambiguous and emotion-packed; also notes misunderstandings by laymen with regard to audience research

AGENCIES

38 **Old trend of stop-motion commercials is being reborn**
Familiar film technique for TV is finding new favor in agency circles. Swing noted to animated graphic art and use of "natural" children

40 **Computer to make future timebuyer more important**
He will be able to handle a much larger decision-making workload; advancement into media planning and strategy seen by Wright

TV MEDIA

45 **Maker of statues, altars for churches a video sponsor**
Milwaukee company buys half hour Christmas Eve on WISN-TV themed to "help spiritual awakening" to meaning of the holiday

46 **Television fares badly in newspaper study by Belden**
Survey completed for Texas press group finds that "opportunity for advertising exposure" in TV is less than third that of newspapers

RADIO MEDIA

53 **Network heats up bean pot for Morton House Kitchens**
Old-time company, using radio for first time last year, with Godfrey on CBS, hiked sales 56.9%. Now planning to add a second web

SYNDICATION

56 **Is cliff-hanging radio "soap opera" on the way back?**
NANA group is preparing modernized versions of former scripts. Will sell independent stations. AFTRA and AFM cooperating

60 STATION REPRESENTATIVES

DEPARTMENTS

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Commercial Critique	**20**	SPONSOR-Week	**3**
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ACQUISITIVES* make sales curves climb in Cleveland

Retail sales jumped over 13% last year in Cleveland. Here is your big growth market, in people, in households with money to spend—the nation's 6th largest county. It pays to allocate TV budgets in Cleveland, where sales grow fast.

*Ac-quis'-i-tive—given to desire, to buy and own.

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	DETROIT WJBK-TV
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	

ACQUISITIVES WATCH

WJW-TV



Big Householder

North Carolina's biggest market — tops in population, households, retail sales.

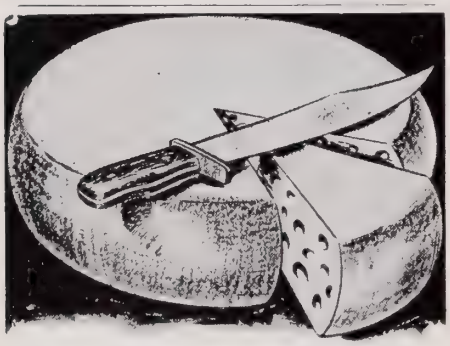
North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS TELEVISION

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward



Get Your Slice

OF THIS RICH AGRICULTURAL AND INDUSTRIAL MARKET with WREX-TV

FOR DOMINANT COVERAGE OF NORTHERN ILLINOIS and SOUTHERN WISCONSIN

Represented by H-R TELEVISION, Inc.

WREX-TV CHANNEL 13 ROCKFORD

J. M. BAISCH Vice Pres. & Gen. Mgr.

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Editor with a Challenge

WHEN Sam Elber takes over as Editor of SPONSOR this week he'll face one of the biggest challenges any trade paper editor is likely to meet up with in a lifetime of work.

He comes into a business area teeming with activity, problems and excitement. He comes in at the beginning of a year which looks exceptionally promising from a broadcast advertising standpoint. How he evaluates, analyzes and reports the year—day by day—will determine our publication's measure of success.

The challenge is double for SPONSOR's editor. If ours were just a book which reports the news, his role would be easier. But SPONSOR is also an interpreter of the broadcast scene, a magazine that brings the major developments of the week *and what's behind them* home to busy agency and advertiser readers.

I'm personally pleased that Sam has accepted the challenge. For the past four years I've watched him work as editor of CANADIAN SPONSOR. A more agreeable, intelligent, dedicated associate is hard to find. Our association was simple. He did all the work; I supplied the backing. So when the time came to find a new editor for SPONSOR under Ojibway ownership, Sam was a prime candidate.

But Ojibway does these things carefully. They sent their corporate editorial director to New York to scout out likely candidates. In a month of screening and interviewing he checked out over 50, including a handful he considered outstanding: when it was all over, and the factors had been fully weighed, Sam was the winner.

I think Sam's a born editor. He's also a few other things. Mark Olds, general manager of Group W's WINS in New York, tells me that if Sam had continued on the stage (he comes from a theatrical family) he would have been one of the great character actors of America. He's an art director of professional stature and maintains a complete art studio in his home. He loves photography and sometimes exhibits. One day in 1962, just as an extra-curricular favor, he flew to Lansing and personally created, planned, photographed and wrote a full year's trade paper ad campaign for Hal Gross of WJIM-TV. He became "Mr. Trade Paper" of Canadian broadcasting, overcoming the characteristic standoffishness from anyone from south of the border.

Nobody speaks the buyer's or broadcaster's language better. He served as program and promotion director of stations in Philadelphia, Cleveland and Miami. He puts verve into everything he does, even if his Toronto-grown mustachios give him somewhat the look of an English colonel lately returned from the Far East.

I look forward to Sam's expression of SPONSOR. I can promise that it will be lively, penetrating and provocative. His staff will work hard. He takes over when under Bob Grebe our readership ratings have reached an all-time high.

It will be quite a challenge and lots of fun.

Norm Glenn



NO QUESTION ABOUT IT! And there won't be any question either of what your product—or your brand—really looks like when your customers see it on TV, if you give your commercials the PLUS OF COLOR. Color is for real. People see color . . . think color . . . buy color!

Even if your present TV commercial must run as black-and-white, film it in color. Then you can go any direction if need be. Even in black-and-white, your commercials will have more visual impact. Shades and subtleties will stand out as never before! And, from the same EASTMAN Color Negative, you can make excellent panchromatic prints. What's more, you'll be gaining experience with color . . . building a backlog of color material today for use tomorrow.

For the purchase of film, service, and technical queries, write or phone: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY, Rochester, N.Y., 14650,** or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . . EASTMAN FILM


acceptance*

A TRADITION OF OUTSTANDING ACCEPTANCE

For eight years (*May, 1955 to April, 1963*), the A. C. Nielsen Company reported radio audiences in the Minneapolis-St. Paul market. Thirty-five separate bi-monthly reports—covering 141,120 quarter-hours of broadcasting—were released. Every report showed WCCO Radio was the overwhelming audience leader in the market.

WCCO Radio's share of audience, as estimated by Nielsen, ranged from **64.8%** to **68.6%** in the final eight reports (*November-December, 1961 to March-April, 1963*). **Average: 66.9% —or twice as many listeners as all other stations combined!**

Nielsen data also showed WCCO Radio ranked as one of the very highest-rated stations of the nation in both share of audience and size of audience.

Nielsen no longer measures local radio markets. **But the audience is still there—listening and ready to be counted.**

WCCO Radio not only awaits the development of a new, authoritative service that will measure the total radio audience—but stands ready to support and cooperate in any way possible with such a project. It is sure to be another powerful affirmation of WCCO Radio's great audience leadership and acceptance.

Audience data source: Estimates based on Nielsen Stations Indexes/Station Total/6:00 AM-Midnight, 7-day week. Copies of reports available on request.

WCCO RADIO

MINNEAPOLIS • ST. PAUL

Northwest's Only 50,000-Watt 1-A Clear Channel Station

REPRESENTED BY CBS RADIO SPOT SALES



YOU MAY NEVER HEAR THE COMMONEST LANGUAGE*—

BUT... WKZO Radio Talks to the Most People in Kalamazoo and Greater Western Michigan!

6-COUNTY PULSE REPORT

KALAMAZOO RETAIL TRADING AREA—SEPTEMBER, 1962

SHARE OF AUDIENCE—MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	19	5
12 NOON - 6 P.M.	27	18	6
6 P.M. - MIDNIGHT	40	17	X

Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

WKZO Radio is far and away heard the most in the significant market it serves.

The 6-county Pulse of Sept. '62 tells it in plain English: WKZO Radio outscored all others in 358 of 360 quarter-hours surveyed, and won *all* hours surveyed both in total listening and adult listening. (It's Greek to us what happened on the two quarter-hours we lost.)

We broadcast the well-heard word all over Greater Western Michigan. NCS '61 shows WKZO Radio's circulation ahead of every radio rival in the area—a whopping 40.4% greater than all other Kalamazoo stations *combined*.

It's a market worth more than mere lip service. Sales Management has predicted that Kalamazoo alone will outgrow all other U. S. cities in personal income and retail sales between 1960 and 1965.

Let your Avery-Knodel man whisper sweet *somethings* in your ear about WKZO Radio!

** An estimated 460 million people speak Mandarin (Northern Chinese).*

AM-TV-FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

Commercial producers expect a flurry of "re-make" orders for tobacco TV commercials. First move expected from those tobacco advertisers which plan to change their copy slants—but not their brands or their basic advertising appropriations—in the wake of the Surgeon General's report (see story, p. 23) is a face-lifting of existing commercials.

Spots which feature synchronized sound (actors and/or announcers seen speaking the praises of a cigarette brand) are most likely to be junked if there are copy changes. Those, on the other hand, which feature models in everyday situations minus synchronized dialogue, and in which the selling is done via voice-overs, are most likely to be salvaged.

Sample situation: Kent scratched production at MPO of a synchronized-sound commercial in New York last week—but, at the same time, let its production order stand for a non-synchronized footage session which was scheduled for shooting in Hollywood.

A big-budget, all-media research study is in the works from RKO General and ARB. It started out as a study of radio research methodology in the Detroit area. But it has since blossomed into a multi-media study developed in conjunction with Advertising Research Foundation, and is due to include magazines, newspapers and television, as well as the original radio study.

ARB meanwhile is bidding to become the definitive network and local rating service in the radio-TV area when Nielsen bows out of the local picture. Sindlinger is in the network running, too, but ARB may turn the Detroit study to account. Added to ARB's established network-agency relationships, the study may well add up to choice odds for ARB.

Station rep Bob Eastman is running up an enviable record of holding on to his clients. He told SPONSOR last week:

"Every station — five in all — that fired us in the past three years, with the exception of WNEW and CKLW which went into the self-rep field, has returned."

Stations departing the Eastman shop usually have returned within a six-month period, the veteran rep reports.

Moral of the story: It's relatively normal for a radio outlet to feel that a national sales rep should be doing more for it; however, it's hard to find a rep house that will be an improvement over most of the well-established, veteran rep firms — and this includes the stations which have decided to handle their own sales efforts.

CBS Radio isn't giving out figures, but admits "impressive" gains for its radio o&o's. The seven network-owned radio outlets, as a group, registered "a three-year high for both sales and profits, and three of the stations have scored all-time sales records."

That was the word last week from Fred Ruegg, station administration v.p. for the CBS Radio Division. The sales/profit scores, said Ruegg, were "a concrete indication of greater acceptance by both advertisers and listeners of the 'foreground' style of informational programing."

NBC-TV made a strong surge in the national Nielsens covering the pre-Christmas period. In the season-to-date reports (which cover the period from the start of the 1963-64 season through the two weeks ending Dec. 22), NBC-TV placed only one show —*Bonanza*—in the top rating brackets. NBC's second highest show was Dr. Kildare in 14th place among all shows. With the exception of *Bonanza*, all of the first 13 shows were CBS-TV vehicles.

In the above-mentioned December report, however, NBC landed three others in the top 10—*Walt Disney*, *Mr. Magoo's Christmas Carol*, and *The Story of Christmas* —in 7th, 8th and 9th places respectively.

Highest-rated ABC-TV show in the season-to-date scores was *Donna Reed*, in 15th place. Its top ABC program on the latest Nielsen: also *Donna Reed*, in 13th place.

With national elections on the way, networks are agitating for "full rights" in the news area. This has long been a sore point with the newsmen and news executives of the three TV networks, who often feel—with considerable justification—that the rules of news coverage of special news events, trials, hearings, conferences and meetings are rigged to favor print journalists.

First big blast in the current campaign was fired last week by AB-PT president Leonard H. Goldenson, who told a Philadelphia audience that "freedom of communications gives electronic newsmen the same rights as other reporters," and that radio and TV journalists could now cover news events "without any electronic equipment visible."

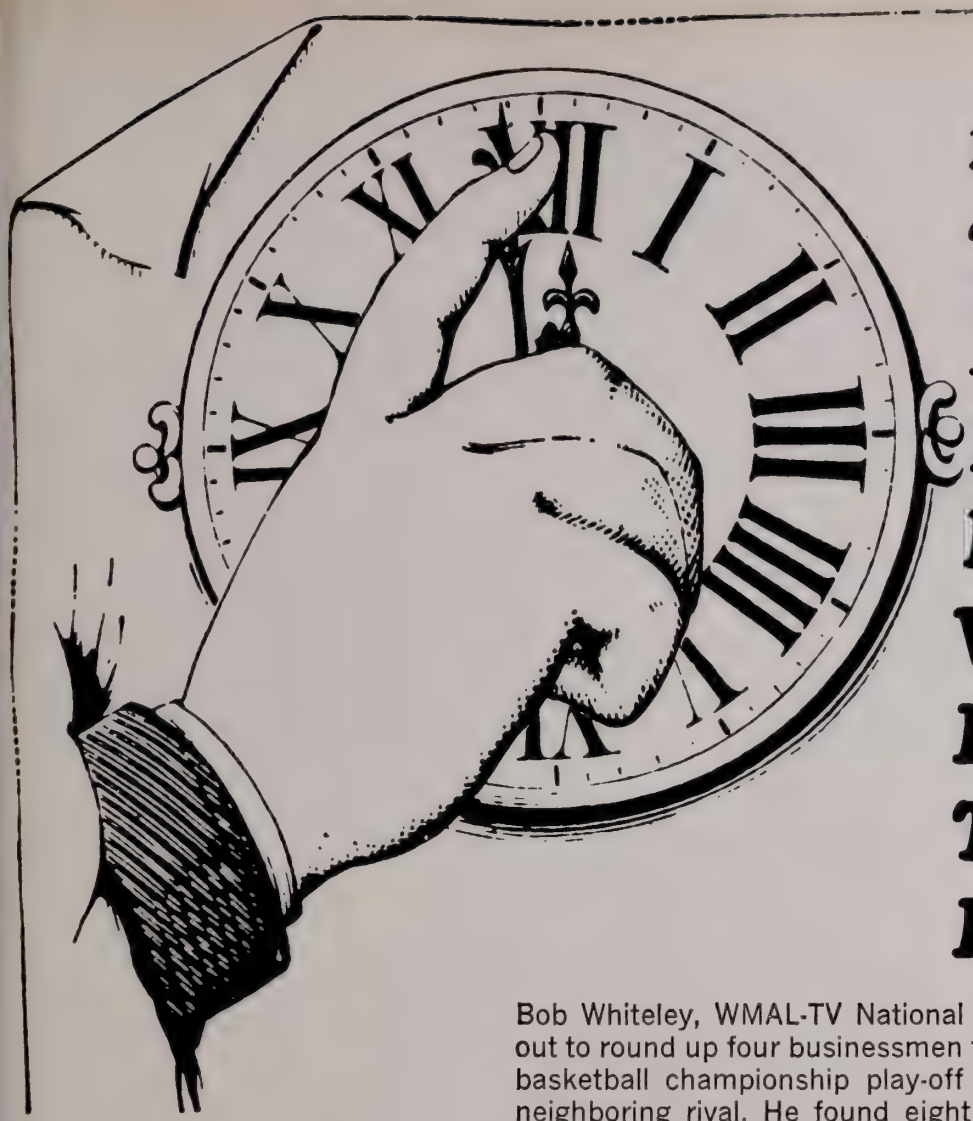
Footnote: ABC-TV and Sylvania will demonstrate a new "all-transistorized portable lightweight TV camera capable of transmitting its own signal" in New York today.

Sponsorship follows TV rating success; 24 of the top 25 network TV shows are sold out. The one show which is in the upper-25 rankings in the Nielsen reports for December, in 25th place, is the NBC-packaged *International Showtime*. The series, a sort of Cooks Tour of circuses and music halls outside the U.S., has upped its share from a 34 level to a 39, an increase of about 15%.

NBC is currently beating the TV sales drum for *International Showtime*, to sell nine minute-length positions still available. One of the network's strongest selling points: a 12-week schedule of minutes, starting June 19, can be had in the show's repeat-telecast schedule at a gross of $22,000 each.

A Texas station has found a way to let teenagers talk seriously to teenager on radio. The station is KFJZ Fort Worth, and the anti-juvenile-delinquency series is titled Youth Speaks To You. It's aired in evening time, Monday-Friday, 9:05-9:30 p.m. Format: high school students selected by school officials and student leaders panel-discuss topics ranging from teenage crime to domestic relations.

The series has meaning for advertisers, even though the series itself is purely public service. Impressed by what he had heard, a top executive of a large sales development company headquartering in Fort Worth wrote to the station to say: "It is apparent that KFJZ will not resign itself solely to the role of an entertainment medium."



puzzle:

The Next Half-Hour Will Be Brought To You By...?

Bob Whiteley, WMAL-TV National Sales Representative,* went out to round up four businessmen to sponsor the telecast of the basketball championship play-off between a local five and a neighboring rival. He found eight of the town's more solvent industrialists attending a Board of Trade luncheon and broached the subject. All eight of them were eager to sponsor, but they laid down such peculiar conditions that Whiteley was somewhat at a loss to pick the needed four.

The manufacturer of Peerless Pickles and the owner of The Three Seasons Restaurant (closed July and August) said they would co-sponsor with anybody. However, Harry's Hardware won't sponsor unless United Trust Bank does and United Trust won't sponsor with The Three Seasons. Comfy Drive-Inn won't sponsor unless Bob's Bowling Alley does. Sam's Supermarket won't sponsor with Comfy Drive-Inn unless Superba Stores does, and won't sponsor with United Trust unless Comfy Drive-Inn sponsors too. Superba Stores won't sponsor with both Harry's Hardware and United Trust, and with either Peerless Pickles or The Three Seasons. Bob's Bowling Alley won't sponsor unless Harry's Hardware or Sam's Supermarket does, won't sponsor with United Trust unless Superba Stores does too and won't co-sponsor with both Peerless Pickles and The Three Seasons.

Can you find us four equally willing sponsors before the baseball season begins?

No conflicts sully the atmosphere at WMAL-TV. Choice availabilities for one-minute spots in prime time—"Naked City," Sunday, 10 p.m.; "Dick Powell Theatre," Saturday, 10:30 p.m., and others of this ilk—are open now. Come one, come all. Check Harrington, Righter & Parsons, Inc., for details.

Puzzle adaptation courtesy Dover Publications, New York, New York 10014.
Address answers to: Puzzle #95, WMAL-TV, Washington, D. C. 20008.

wmal-tv abc
WASHINGTON, D. C.
Evening Star Broadcasting Company
Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.
Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

**Bob Whiteley is a real National Sales Representative. The uncooperative business firms and all other characters are, to our limited knowledge, fictitious.*

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555 FIFTH

Letters to the editor

SELF-REGULATION AT K&E

First of all, I want to thank you for devoting so much space in your issue of Dec. 23 to K&E's efforts to establish useful standards for time buying in the interest of its clients and thus incidentally to assist the broadcast industry in self-regulation. As I have stated to you previously, we believe that self-regulation in broadcasting is in the ultimate best interests of our clients.

So that the K&E stand is clearly understood in this highly important matter, I would like to correct two statements which could be misleading. These are:

". . . K&E announced that it was buying time on only those stations who were Code subscribers."

and

"In October a proposal to boycott stations not adhering to the NAB Code was passed by the executive committee."

1. The K&E policy on spot purchases is the very antithesis of boycott. We are making a presentation to each client and each client, of course, will make its individual decision. Obviously the K&E committee did not "pass" the policy proposal. It could not. All it did was to approve the presentation of our viewpoint to clients for their judgment and evaluation. We are currently doing this.

2. The policy is not based on the NAB Code alone. It favors stations which subscribe to the NAB Code, to an equivalent code, or to stations which enforce equivalent rules without subscribing to any formal code. The NAB is used because it exists and because it gives us some basis for evaluation.

3. This is not a "boycott" of stations not subscribing to codes or rules. As stated in the past, the K&E policy is to consider adherence to recognized commercial standards by stations an important element in the effectiveness of commercials aired by that station.

4. Having made our policy known, we are using neither pressure nor persuasion to induce others to follow it.

K&E will act alone, but only with approval of our clients and with their interests in mind.

Stephens Dietz
executive v.p.
Kenyon & Eckhardt
New York

SPONSOR STICKS WITH WINNER

11,442 shows ago, the Columbia Fuel Gas Company first sponsored Jim Uebelhart and the 8 o'clock News on WSPD. The 25th yearly renewal came in last week.

On the local scene, just as with the networks, astute sponsors of yesteryear stick with a winner. And we're tickled to have them!!

R. Ertis
sales manager
WSPD Radio, Toledo

RADIO IS COLD WAR WEAPON

Thank you for the exceedingly fine piece on the Free Cuba broadcasts via commercial airways, which appeared in SPONSOR on December 30.

I have been particularly interested that more people become aware of the fact that radio is the most powerful weapon that we have available in the cold war today.

Your opening paragraph was excellent and put the entire article into proper focus.

Free Cuba Radio is exceedingly grateful to the commercial stations from which it buys time, because we realize that this is a departure from their normal programing. Of course, this kind of publicity for the Cuban Freedom Committee is of tremendous value since the committee depends on the public for its financial and moral support.

I send thanks to you and your staff on behalf of the board of directors of Free Cuba Radio and the Cuban Freedom Committee.

Mrs. Mariada C. Arensberg
executive secretary
Cuban Freedom Committee
Washington, D. C.



You can't cover Indianapolis with Indianapolis TV!

**The Indianapolis Market, we mean!*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV*

CHANNEL 10
TERRE HAUTE,
INDIANA

**An affiliate of WTHI AM & FM*

CBS TELEVISION

Edward Petry & Co., Inc.

WTHI-TV delivers more homes per average quarter hour than any Indiana station* (March 1963 ARB)

*except Indianapolis

CALENDAR

The when and where of coming events
January 20, 1964

JANUARY

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)

Sales & Marketing Executives of Greater Boston, Silver Jubilee conference, Hotel Statler, Boston (24-25)

National Advertising Agency Network, eastern/midwest regional meeting, Milwaukee, Wisconsin (24-25)

Advertising Assn. of the West, mid-winter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel. New York (3-5)

Milwaukee Advertising and Graphic Art Groups, Special workshop sponsored by the Sales Promotion Executives Assn. (4); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Advertising Federation of America, mid-winter conference, Statler-Hilton Hotel, Washington, D. C. (4-5)

Television Bureau of Advertising, breakfast meeting with presentation on the importance of trade associations' promotion of their own industries through advertising, Sheraton-Park Hotel, Washington, D. C. (5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf-Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Houston Advertising Club, 4th annual ad forum '64, Shamrock Hilton Hotel, Houston (21)

Directors Guild of America, annual awards dinner, Beverly Hilton Hotel, Hollywood; Waldorf-Astoria Hotel, New York (22)

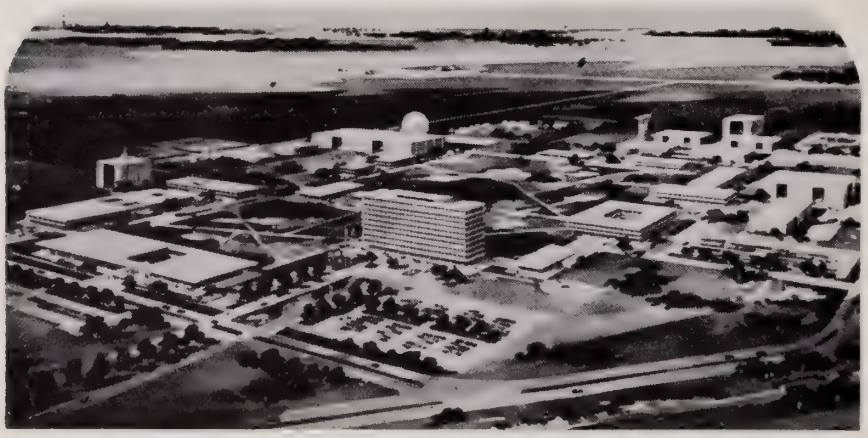
International Broadcasting Awards for 1963, banquet presentation for best commercials on radio and television, Hollywood Palladium, Hollywood (25)

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)



NASA's Manned Spacecraft Center . . . site of the largest space-simulator in the nation . . . home base and training center for the astronauts. From this $200-million-dollar center, astronauts and engineers will plan and control a round-trip flight to the moon.

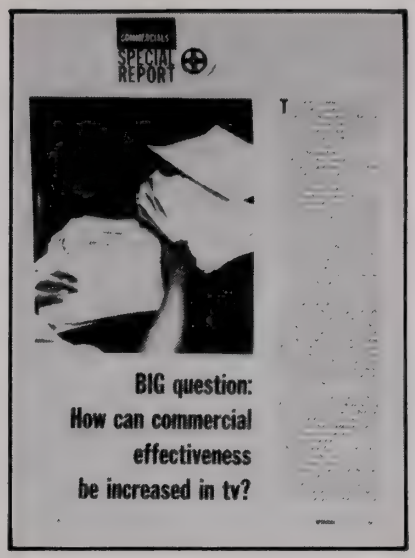
K-NUZ . . . The Award-Winning News Station in Space City, U.S.A. . . Builds an Image of Believability for Advertisers' Products and Service . . . That's Why More Houstonians Are Sold on . . .

K-NUZ AIME SOLD IN COMBINATION WITH KAY-C, BEAUMONT

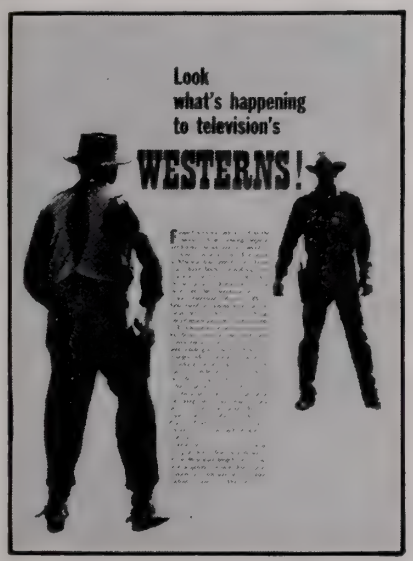
THE KATZ AGENCY, INC.—NATIONAL REPRESENTATIVE

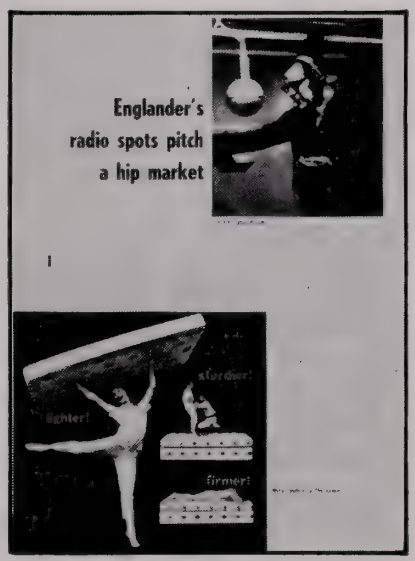
IN HOUSTON CALL DAVE MORRIS • JACKSON 3-2581

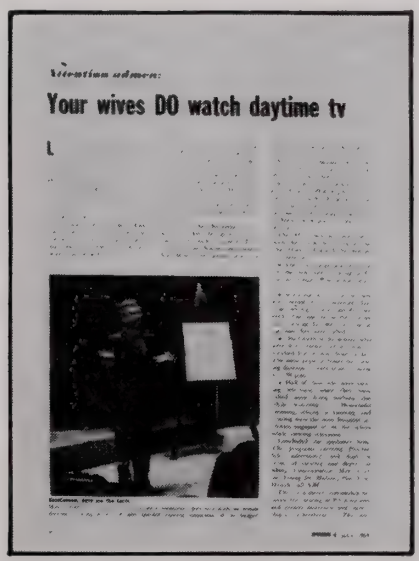












WHOSE READERS ARE ORDERING REPRINTS AT THE RATE OF 150,000 PER YEAR?

SPONSOR's readers, that's whose!

That's the editorial force of



the happy medium between buyer and seller.

COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

What's new in the new year?

THERE SHOULD BE much that's productively new in 1964. In the mad, mad year just put to bed, glimpses of freshness sprouted up hither and yon on TV screens. Alert ones could hear old fences being ripped down, could see new areas of inventiveness being explored. We now make a few predictions.

1. We predict that U.S. commercial conceivers will, to greater degree, latch onto the strong imaginative treatment so richly evident in many foreign-born TV and cinema commercials. In same breath, we predict that sensitive writers who witness ingenuity such as displayed by Obratsof's Russian Puppets will be reminded that there's an unending source of stimulation *outside* the TV commercial world. (Keep breaking through these fences, friends.)

2. We predict that commercial creators in other countries, so adept at nonconformity, will begin to use some of the memorable sell-savvy which U.S. advertisers have, but which is not yet very evident in the air-borne advertising created abroad.

3. We predict that more people with their fingers in the TV commercial pie will have a go at humor. And we predict that not enough of these humor-hunters will distinguish the difference between the preposterously pertinent and the lame and impotent; not enough will make the life-saving link twixt levity and product. If there be such a thing as a gratitude purchase, the purchaser must know which product he's being grateful for, yes?

4. We predict that more writers who've been wed to their typewriters will file for separate maintenance and spend time in production houses where every day is 4th of July and creativity sparks like fireworks. Nigh onto impossible to absorb such mind-nudging excitement long distance. Idea hatchers must leave the nest, rub minds with imaginative ones busting their buttons in red-hot studios 'round and about.

5. We predict that when restless writers come face to face with the magic evolving in production, there'll be a toning down of diverting techniques and a toning up of sales message. Lavish production might make up for a weak movie script. Lavish production cannot compensate for a wobbly, barely discernible sales idea. If anything is upstaged, it had better not be the hero. (In case you came in late, the product is the hero.)

6. We predict that when agency lads and lasses start some unhampered cross-fertilization with creative producers, you'll witness the Marriage of the Year—not to be confused with any margarine claims. Tv commercials might not live happily ever after but they will be a source of greater pride and greater profit.

7. (Didn't want to quit before we'd rolled a seven) We predict the most lastingly effective commercials of 1964 will be highly dramatic and devastatingly direct. For comparatives, we suggest a look at Ford's "total performance" commercial. Magnificent production. Excitement from start to finish. But so frantic the female viewer has the feeling that the darling at the wheel (who might be her daughter) is going to wind up in a hospital bed with Ben Casey scowling down at her.

Contrast this with Volkswagen's deep-in-snow commercial which asks simply, "Ever wondered how the man who drives the snow plow drives TO the snow plow?" He drives a Volkswagen, of course. Not so highly charged as the Ford production but pertinently dramatic. Aim is sure and swift; words, few.

To sum up, it seems to us that production houses have made greater strides in creativity than have the people responsible for the sales idea. Result: more exciting commercials which could be (but often are not) sharper sales vehicles.

Dear Sir Lipton: those tea bags of yours are making predictions somewhat difficult. ■



Ford commercial supplies a generous dollop of excitement and perhaps some anxiety

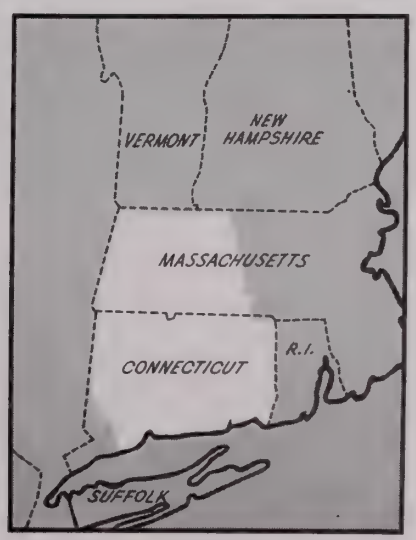


BEA ADAMS *joined Gardner as copywriter* 1935, *upped to v.p.* 1944, *made a board member and creative director* 1946, *later served as TV creative director.*

WTIC MEANS GREATEST COVERAGE

TOP PERSONALITIES ADULT ACCEPTANCE DEDICATED SERVICE

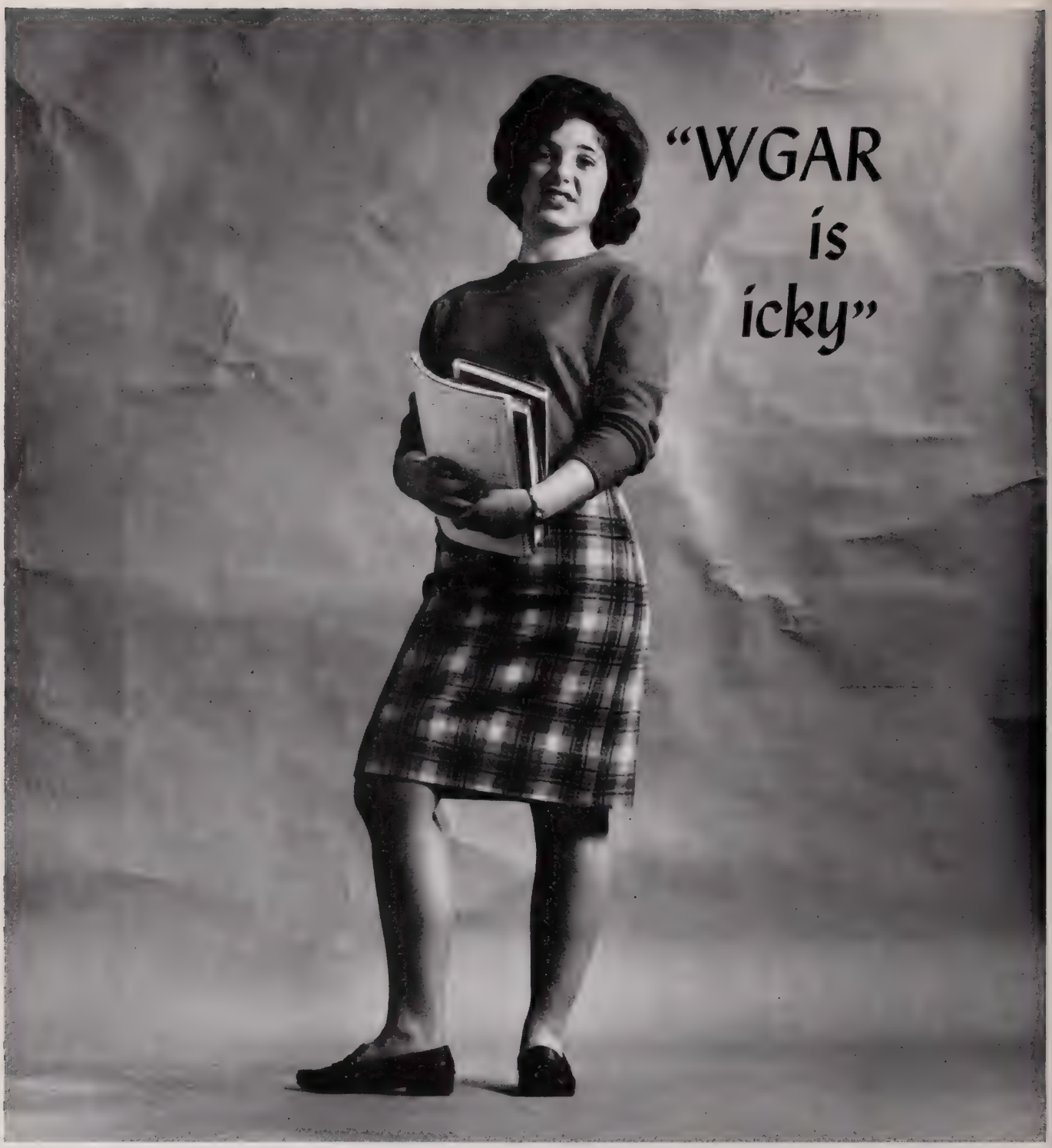
IN RICH, RICH SOUTHERN NEW ENGLAND



WTIC 50,000 watts

HARTFORD, CONNECTICUT

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY



Sorry, Honey—but we believe radio should offer *something* for somebody besides kids. Evidently lots of people agree. Because we've snared the listeningest (and respondingest) audience in Cleveland and northeastern Ohio. Take our Betty Ott's "Ladies' Day" listeners. When we suggested they enter a contest to name three Cleveland Zoo tiger cubs, 1,500 cards and letters poured in before you could say Liz, Kim and Zsa-Zsa. We hate to be catty, but you can't get action like this from just *any* radio station.

GOOD SOUND RADIO

wgar

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • **CLEVELAND, OHIO** • REPRESENTED BY BLAIR RADIO

Smoke rings curling into ad question-mark

Changes due in copy and products in wake of report by surgeon general's committee on smoking and health. Impending curbs taken up in agency-client huddles.

STRATEGY-MAKING for cigarette advertising is under way in smoke-filled rooms. During the nine days following a federal committee's conclusion that smoking can cause cancer—clouding the future of an $8 billion yearly business—cigarette-makers and agencies were locked in conferences.

Results of their deliberations are weeks away and subject to change at any time in response to curbs proposed by government and media, the latter reacting to official pressure. Some things were clear, however, through the cloud cover following the January 11 report by the surgeon general's committee on smoking and health:

- Advertising is likely to be unabated and may well be intensified as a consequence of the government action. Copy and strategy are due for modification, although none of the changes will show up immediately.
- Product changes, however slight, are inevitable. Filters will get still more play than before, even though the Washington committee on smoking and health was unable to say that filtration cuts down the health hazard. Last year's sales figures show filters already outselling regulars and kings around three to one.
- Media are acting to make sure advertising acceptance policies are in keeping with official demands.

Heralding copy changes to be seen in the weeks to come the agency for one big filter is known to have cancelled shooting on a film commercial two days after the Washington committee report. Copy and action were to have been synchronized. At the same time, shooting on other, unsynchronized material went on for the same brand, confirming the copy dilemma in which cigarette promoters find themselves.

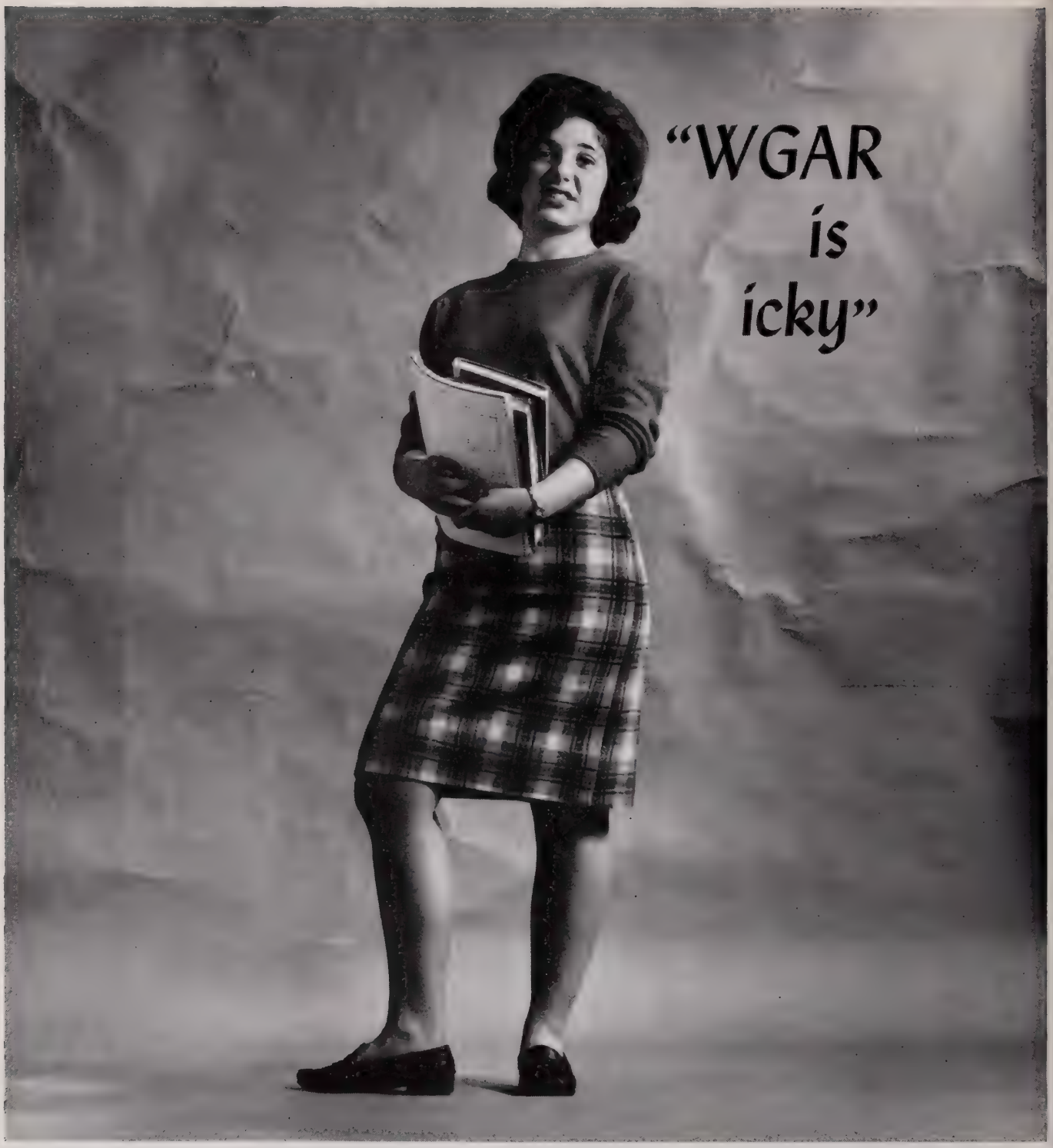
Another cigarette agency is gearing up for time shifts in broadcast schedules, presumably to later hours, at the same time setting policy on substitution arrangements where price differences between new and old time slots occur.

PLATTER PLACEBO

RCA Camden Records was ready right after the Washington report with an album of "Music to Help You Stop Smoking"—string melodies to "assuage the larynges, pharynges, and esophagi of coughing citizenry." At the same time, private groups, government and school organizations were organizing kick-the-habit clinics.



Cigarettes' ad challenge can be sized up from proportions of anti-smoking crusade



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Broadcast media and sales representatives reported business as usual last week, reflecting a quiet that precedes probable delayed reactions in cigarette copy and strategy to the cigarette report. Buying went on before and after the event, and no change orders could be spotted yet last week. As broadcasters gave full play to the Washington story, pre-empting commercial time for depth reports, one radio rep, Robert E. Eastman, memoed a suggestion to station clients that they slot cigarette commercials as far away from the cigarette story as possible. The same mailing carried an editorial urging "perspective" on subject of smoking and health.

Networks are re-examining cigarette ad standards of taste and claims, but any revisions probably will await recommendations of the National Assn. of Broadcasters code boards. The flow of commercials into review offices had not reached any unusual proportions last week.

Policy switches on acceptable broadcast time for cigarette advertising are likely to be held up for some weeks until the contract cycles are up (see cigarette program schedule, SPONSOR, Sept. 30, 1963). As networks outlined requirements of taste and validity, NBC re-stated its policy of not broadcasting cigarette commercials in shows designed for children, a point of which advertisers and media claim to be mindful but which troubles the president of the NAB.

Code board meets Jan. 22-23

Cigarettes will be high on the agenda when the NAB's Television Code Review Board meets on Jan. 22-23 in Miami Beach, and Radio Code Board Chairman Cliff Gill of KEZY, Anaheim, Calif., already has appointed a tobacco advertising subcommittee. Members are Richard M. Fairbanks of WIBC, Indianapolis, Richard H. Mason of WPTF Raleigh, and Robert B. Jones, Jr., of WFBR Baltimore. Cigarette copy guidelines will probably result from the activity.

As the government smoking report received hot-news play at home and abroad, tobacco stocks held up in the market. At the same time, principals were turning to historical and foreign precedents for clues to the future.

Some noted that the health theme is 300 years old and has been a subject of government concern for as long. In recent years, cigarette sales in Great Britain rallied to new heights in the face of official anti-smoking campaigns, and TV revenues continue in spite of severe copy and time restrictions (SPONSOR, Dec. 2, 1963).

Sales rising on Continent

In Germany, Sweden, and Denmark, sales are rising above government pressures. Canada, which has had a limited government program to educate against smoking, had a 3% rise to some $860 million in tobacco products last year. That government acted after the U.S. report on health to organize wider anti-smoking measures and could end up buying TV time for anti-cigarette TV messages competing with those of Imperial and Rothmans, the cigarettes in Canada's top 10 TV customers.

Domestically, television expenditures by both cigarettes and cigars are likely to appreciate beyond some $160 million now going into time and talent each year. Some forecasters predict heavier TV expenditures to offset government cigarette propaganda, while cigars and pipe tobacco, found relatively less harmful by official evaluators, may do more advertising to capitalize on an opportunity for smoking converts. Cigar billings on television already are at the doubling point, and manufacturers are launching aggressive new campaigns.

Of the big-six cigarette advertisers, most were still wading through 387 pages of the Washington report last week, and for early comment, most of them deferred to their official spokesman. George V. Allen, president of the Tobacco Institute, called for more research, public and private, and Dr. Clarence C. Little, scientific director of the Tobacco Industry Research Committee wired both the surgeon general and the American Medical Assn. that TIRC was ready to confer on more research into smoking and health.

American Tobacco had anticipated the situation with the new Carlton label declaring "tar"-nicotine content but had little to say about advertising following the cancer report. "What's to change,"



LUTHER L. TERRY, M.D.
U.S. surgeon general

TOBACCO'S SPOKESM

Former ambassador and director of th Information Agency, Allen heads the To Institute, which headquarters in Wa ton. Working with the Tobacco In Research Committee (cancer rese Clarence C. Little heads this group i York), Allen has fended off cigarette a that have been mounting in intensity, c nating in the government repor! Jan. 1 Institute has been guarded in its rea confining comment so far to an obser that not enough is yet known about sm and health and that research is still ne The TIRC wants to help i



LEROY COLLINS
president, National Assn. of Broadcasters

ee tobacco partisans
ealth, leaf, media camps

LIC HEALTH GUARDIAN

Terry of the U.S. Public Health Ser-cted on a White House directive in hen he assembled a committee of un- scientists (three of the eleven cigarettes, two others pipe and cigars) research on smoking and health. Ter- nself forswore cigarettes some weeks e told the NBC-TV audience of "Today" eek after his committee's conclusion moking influences lung cancer had been nced. Now the committee is at work on mendations for action, a project that nvolve government regulatory agencies. ess and states are acting, too.



GE V. ALLEN
dent, Tobacco Institute

RADIO TRADE CHIEF

ins, a non-smoker, has been asking in-ntly for more than a year that the onal Assn. of Broadcasters act to forbid youth appeal in cigarette advertising— ssumption his media constituents were illing to concede was valid. Now he'll another crack at persuading NAB to e new cigarette strictures into the TV radio codes. The Radio Code Review rd last week established a Tobacco ertising Subcommittee, and the NAB rd has asked the Tv Code Review Board coordinate subcommittee effort when eets this week in Miami Beach.

asked Robert K. Heimann, assistant to the president and also a Ph.D. social-scientist who has conducted statistical studies with contrary conclusions. American Tobacco has been on record for some time in favor of adult emphasis in advertising.

Buying went on last week in radio spot and fringe TV time for America's Dual Filter Tareytons (BBDO) and in prime TV for Pall Malls (Sullivan, Stauffer, Colwell & Bayles). With the addition of Carlton (Gardner), total billings will increase, and while initial plans for the new brand specify only spot radio and newspapers, all-brand TV billings underwent a striking increase last season. American's agencies are mum, but observers think Lucky Strikes (BBDO) may be in for a copy change, with death predicted for the controversial theme, "separates the men from the boys."

Brown & Williamson's advertising vice president, John W. Burgard, is not contemplating any changes. Copy still centers around "how good the cigarette is," and no new signals have been seen from the B&W agencies, Ted Bates and Post - Keyes - Gardner. Viceroy (Bates) is known to have new TV filtration copy ready to roll, whether or not its timing is related to the health matter.

One tobacco company president, Zach Toms of Liggett & Myers, faced the cancer report, calling it "a step forward" which will bear on the company's marketing, research, and development. J. Walter Thompson, agency for L&M's three big cigarettes, could not be reached for elaboration.

P. Lorillard says the report has not influenced its ad spending plans, and broadcast schedules were intact last week, but Lennen & Newell, agency for Kent, is known to have copy changes in process for that brand. Grey, agency for Old Gold Spin Filters, says it's too early to talk.

Philip Morris, a company well hedged with non-cigarette products, is giving the government paper a "careful analysis." One brand, Alpine (Leo Burnett), will advertise new coupon premiums on TV and in newspapers. In current copy, observers think the Marlboro man (Burnett) may be due for copy-editing to make sure he gets by the anti-hero school of criticism being heard currently. Executives of Burnett have been meeting with the client. Benton & Bowles, agency for Paxton and Saratoga, has nothing to say about report consequences but notes that tobacco has been living with publicity on the health question for some years.

R. J. Reynolds does not expect to change its advertising budget either for cigarettes or pipe tobacco and would rather not comment yet on the surgeon general's report, a silence echoed by William Esty, agency for the Reynolds brands.

Of the cigarette leaders, cigars

Big Six tobacco billings in tv

Jan.-Sept. 1963 Gross — SOURCE: TvB/RORABAUGH-LNA/BAR

COMPANY	DOLLARS IN ROUNDED MILLIONS
AMERICAN TOBACCO (*Tareyton, Lucky Strike, Pall Mall, Montclair*)	
	4.3 SPOT NETWORK 9.7
BROWN & WILLIAMSON (*Viceroy, Kool, Breeze, Raleigh, Belair, Avalon, Coronet, Sir Walter Raleigh tobacco*)	
	2.9 9.8
LIGGETT & MYERS (*L&M, Chesterfield, Lark, Duke, Oasis, Granger Velvet tobacco*)	
	4.5 8.5
P. LORILLARD (*Kent, Newport, Old Gold, Spring, York*)	
	6.6 9.9
PHILIP MORRIS (*Marlboro, Paxton, Saratoga, Philip Morris, Parliament, Alpine, Commander, Dunhill*)	
	4.4 8.3
R. J. REYNOLDS (*Camel, Salem, Winston, Brandon, Cavalier, Carter Hall tobacco, Prince Albert tobacco*)	
	3.8 18.5

are sold by American, Lorillard, and Philip Morris. Several offer pipe tobacco, too.

While broadcasters lived anxiously last week with a fear that electronic media might be penalized above others in ad restrictions, cigarette advertisers were wondering what might be left for them to say in advertising.

If rules proposed by various health guardians are adopted, there seems little for a company to suggest but to live dangerously and smoke the proponent's brand.

The Federal Trade Commission says it has been keeping an eye on the situation all along. "Advertising for tobacco products has been and is being carefully monitored and considered. In addition, the tobacco companies were requested recently to submit all of their current labeling and advertising." An FTC staff task force of attorneys, physicians and economists has been studying the material. Chairman Paul Rand Dixon says the FTC will "move promptly" to determine what remedial action it should take in the public interest.

Anti-smoking crusaders busy

Anti-smoking crusaders in House and Senate have all stated they will press for early action on their various bills to put cigarettes under federal jurisdiction as hazardous product; to enforce labeling disclosures of nicotine and tar content, and declare cigarettes hazardous to health on labels and in general tobacco advertising. Capitol Hill crusaders include, Sen. Maurine Neuberger (D., Ore.); Sen. Frank E. Moss (D., Utah); Rep. Paul A. Fine (R., N.Y.) and Rep. Morris K. Udall (D., Ariz.). Bills from House side will go to Commerce Committee under Chairman Oren Harris to decide when hearings can be held on the bills.

Tobacco has its champions: Rep. Harold Cooley (D., N.C.) would like the government to finance a $5 million research lab to examine tobacco content and see just how much at fault the tobacco itself is, and how much blame goes to chemicals added.

In the storm of controversy about smoking and health, one TV tobacco account has escaped the spotlight and could represent a diversification possibility, albeit retrogressive, for others: American Snuff Co. ■

Sam Elber now SPONSOR editor; other editorial shifts

SAM ELBER, whose extensive background in editing and broadcasting makes him a well known figure to radio and TV broadcasters, advertisers, and agencies, has been named editor of SPONSOR. The announcement was made by Norman R. Glenn, publisher.



Sam Elber

Elber has served since 1960 as editor and general manager of CANADIAN SPONSOR. Prior to joining that publication, he had worked for many years with stations in Philadelphia, Cleveland, and Miami. Elber is currently first vice president of the Radio and Television Executives Club of Toronto and, in 1963, conducted his own evening interview show on CHCH-TV Hamilton, Ont., titled "The Lion's Den." He was also moderator of a series on CFRB Toronto titled "Advertising Column of the Air."

Born in Philadelphia in 1915, Elber worked as a writer, actor, and director for many stations during the pre-war years. After a WW II stint with the U.S. Maritime Service, he joined WIP Philadelphia, eventually becoming its director of promotion and publicity. In 1951 he moved to WPEN as director of special events, promotion, and publicity, becoming its program manager in 1953. He later worked for WERE Cleveland, and WGBS Miami, serving each as program and promotion director, before moving to Toronto as editor of CANADIAN SPONSOR.

Eastern advertising men will likely remember Elber as writer of a column in "Poor Richard's Almanac," the publication of the Poor Richard Club of Philadelphia, in the late '40s and early '50s.

Elber replaces Robert M. Grebe as editor of SPONSOR.

Glenn also announced the promotion of H. William Falk to managing editor, and Charles Sinclair to special projects editor.

Falk, formerly senior editor of SPONSOR, has also been associate editor of "Radio-Television Daily" and prior to that was news director of WSTC Stamford, Conn.

Sinclair was a member of the SPONSOR staff at the time of the magazine's inception in 1946. He has also worked for WAGA Atlanta, and WNEW and WPIX New York, and has among his credits many TV and radio scripts and one feature film. ■



If you cater to kids, *you'll find that Charlotte's WSOC-TV is your sell-ingest station in the Carolinas. Our tastier fare for youngsters – sweetened by award-winner "Clown Carnival" – does a joyful job for advertisers. Nearly three million people, children included, are served by this great area station. Ask us or H-R about packages, participations; how to get the quick results you want.* **Charlotte's WSOC-TV**

NBC-ABC. Represented by H-R. WSOC-TV/WSOC associated with WSB-TV/WSB, Atlanta; WHIO-TV/WHIO, Dayton; WIOD, Miami; KTVU, San Francisco-Oakland

Bury 'ratings'— but not research

Word is redundant, ambiguous, and emotion-packed, agency executive charges, noting misunderstandings by laymen about audience research; calls for less of "murky mixture of ignorance, accusation, and threats"

WILLIAM S. MacDONALD
Norman, Craig & Kummel

WHEN I first drafted this article, some weeks ago, there were signs of a second round of battle over the ground of one of the most improbable subjects for national debate, namely audience ratings. The critics started making disagreeable noises when the new season's shows were ranked and many of us thought the whole circus was going to start up again.

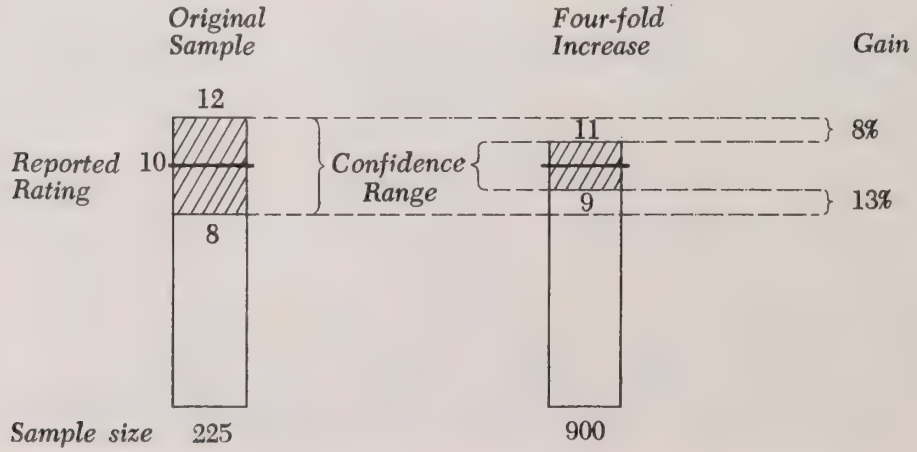
So far, however, there has been no repetition of this spring's gory spectacle of the raters being thrown to the lions — but the various Imperial Caesars have yet to give thumbs up or thumbs down signal to indicate whether some or all of the rating systems will continue to exist. To

You get what you pay for— (or do you?)

An illustration of the benefits of a four-fold sample size increase as related

CONFIDENCE

The probability that in two out of three cases a 10 "rating" fell within the ranges shown. *(One standard error, assuming perfectly random sample and accurate home reporting. Some statisticians use two standard errors, or twice the ranges shown to obtain probability that 19 out of 20 cases fell within the double confidence range).*



leave the gladiatorial metaphor, and return to the Twentieth Century, we might say that the debate is presently quiescent, with much work going on behind the scenes.

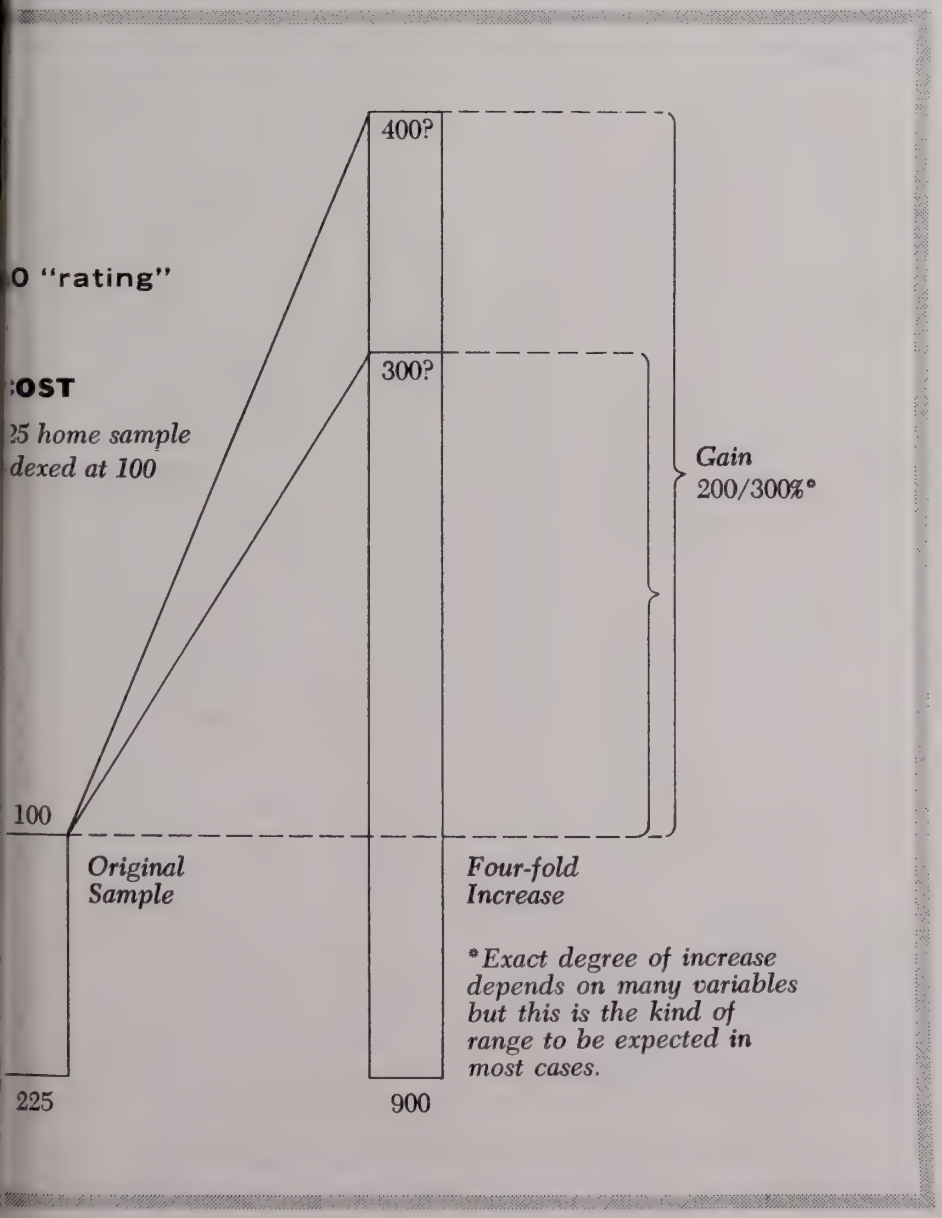
But the fact remains that much is unresolved. Accusations have been made that should be answered. There have been many examples of exaggeration, ignorance, special pleading and illogical thinking, often well laced with emotional overtones, in written and spoken word, in national press, in speeches, and in conversation.

Over the years I have experienced most of the misunderstandings about audience research at first hand, usually in the form of flat statements of the kind quoted in the box (see page 30). If you find these amusing, then you probably know why these are inaccurate, illogical, or ignorant, etc. But if you say, why, yes, those statements are *right* to the point, then read on.

I am not at all sure that a search for truth is really paramount in this particular debate. Laymen seem to be particularly ready to express convictions about the intricacies of sampling statistics in broadcast research, a situation bound to produce confusion when so many are also key figures to whom we look for leadership. Special interests are strong — not only the readiness of competing media to observe misbehavior in broadcasting, not only the general managers and producers whose stations or programs don't come out number one, but also that anti-commercial broadcasting sentiment whose favorite phrase is "the public interest". And then there are the energetic headline hunters whose interest is to keep the pot of controversy still a-boiling, at least until they can get a good job with a broadcaster, or run for public office on their "record" of fearless public devotion.

I hope some of the thoughts I offer in this article may help us, as an advertising and communications industry, to clarify some of the more important questions. When we can ourselves separate fact from fiction, and spot the irrational, illogical or unreal issues among the real and sensible ones, we can put forward credible arguments and a constructive platform for action.

My thoughts about ratings were greatly stimulated by some discussions with my good friend Frank



BIGGER SAMPLES FAIL TO CUT RANGE SUBSTANTIALLY

One of the widespread misconceptions about data from sampling is that increase in sample size will by itself radically improve data validity. It is true that the chances of freak results are reduced to a predictable degree, but to get any worthwhile improvements, sample size (and costs) may have to increase astronomically, with data delivery slowed, etc. Researchers have a handy approximate formula that shows the "range of confidence" or standard error of a particular rating declines in proportion to the square root of the increase in sample size, assuming all other factors remain equal (i.e. sample representativeness, accurate home data and formulation, etc.). This chart shows relatively small data improvements for a three or four-fold cost increase . . . this question of economic feasibility is frequently (and conveniently) overlooked.

Ratings—grading by whim or fancy

Boehm, director of promotion for RKO General Stations, at a time when we were both preparing talks on this subject for the Time Buying Seminar of I.R.T.S. Frank was the first in my knowledge to advance the idea of an emotional reaction against "ratings" because of an ambiguity in meaning of the word. Researchers know quite precisely what they mean by "ratings". It is simply the precentage of radio or TV sets in a defined area which were reported as tuned to a particular station or program at some point in time. But often non-researchers use "ratings" in a variety of meanings, embracing all forms of audience research, while the word's meaning is even further distorted by emotional associations in many minds.

Just look at this word "ratings". Webster gives four definitions, the first two of which relate to military classification. Then,

"3 (a) relative estimate or evaluation: standing; (b) an estimate of an individual's or business credit and responsibility.

4 A stated operative limit of a machine expressible in power units or characteristics."

The last definition may relate to audience ratings in some minds, but not many, I think. It brings more to mind such terms as "horse power" or "megatane".

But the imprecise definition of the third one has all kinds of evocative shades and subtleties. Doesn't it remind you of school days, maybe those grades given by a teacher who was irritable, or never liked you, or for some other reason gave you lower grades than you deserved? Or maybe a promotion, or recommendation, or election to a club when some mysterious elite cast a vote on your eligibility? Or some outsider assessing the credit worthiness of your organization — what room is there in his rule book to assess personal rectitude, or business acumen, or leadership, or a company's organizing power?

John Q. Public is more prone to these memories than people in our industry and is even more likely to resent "ratings", when, in fact, "ratings" is no more than an expression of his vote. He hears of program ratings and understands them vaguely as put out by some kind of self-appointed Hays office, grading broadcasting by whim and fancy. At least that's his thought when his appreciation of a program is different from "the rating", especially if the broadcaster makes some change in the schedule which is attributed to "ratings".

The fiction is of grading by whim or fancy. The fact is that "ratings" utilize proven scientific principles to assess, to know degrees, what the people's *vote* has been. Not their likes and dislikes, but their choice among several alternatives. John Q. has at least more choice from his TV and radio set than at the polls, an observation that may have escaped the politicians.

The "accuracy" of today's syndicated services is another whole subject in itself. I can do no more here than ask for more searching self-

WHAT IS A RATING?

1. ***Total Audience?***

Sing Along with Mitch — Feb. 17, 1963

NTI 23.9%

ARB 24.9%

NOTE: *a home qualifies for inclusion if it watched 5 or more minutes of the program (ARB) or 6 minutes or more (NIT), percentage of U.S. TV homes*

2. ***Average Audience? (Tv homes tuned to program during average minute)***

Sing Along with Mitch — Feb. 17, 1963

NTI 18.8%

3. ***Market Division?***

Sing Along with Mitch — Jan./Feb. 1962 NTI

National Average Audience 19.9

25 largest metropolitan areas 15.5

Medium size cities 24.1

Age head/house under 40 ..... 12.8

Age head/house 40-54 ..... 13.9

Age head/house over 54 ..... 30.9

4. ***Audience composition?***

Sing Along with Mitch — Feb. 1963 ARB

Avg. Adult male viewers per 100 homes 74

Avg. Adult male viewers per 100 homes over 49 45

Avg. Adult female viewers per 100 homes 99

Avg. Adult female viewers per 100 homes over 49 .. 55

examination. What do critics mean when they say "ratings are inaccurate"? I suspect another deliberate use of vagueness in order to imply misbehavior by researchers. Inaccurate *in relation to what requirement* or *standard of normality?*

Compare the statement: "I saw your wife yesterday, and she was sober." Your wife may be a teetotaler, and the statement is true, yet defamatory. There must be a standard of normality or a requirement to compare such statements with.

The FTC has required some firms to state that their audience data are "estimates" only. (Stand up, those who thought they were otherwise! Really? Oh, well!) Will the Timex Watch Company now be required to stamp on each of its watches that the time shown thereon is only "an estimate" because it doesn't agree with the Naval Observatory clock? A Timex is cheap, portable, reasonably accurate and available to all. So are audience estimates by sampling.

Serves two red herrings

Let me mention two other celebrated red herrings in this area of the "accuracy" of audience research. One is "the sample isn't big enough" — again one of the saw-your-wife-sober type. What's the requirement? Usually laymen answer "Well, it ought to be twice as big" without any idea what additional stability or confidence the enlarged sample will bring. There is a simple formula which establishes these confidence limits, but it is rare to come across the research critic who will relate the improved accuracy to the increased cost, which mounts much faster than the benefits from increased sample size.

The other point I would like to mention in this connection is the remarkable hold which this sample-size argument has achieved. People seem to trot this out first in any discussion of "ratings", and seem to believe that this is the most important aspect of sampling.

In short, sample size is *not* the most important contributor to sample data accuracy. Far more important are:

1. The representative sample.

2. Accuracy of data from the respondent.



William S. MacDonald

William S. MacDonald joined Norman, Craig & Kummel in September 1963 following 11 years with the A. C. Nielsen Company, where he was account executive in charge of New York station operations. In the spring, MacDonald will move to London to become account supervisor at Crane Advertising, Ltd., Norman, Craig & Kummel's British associate. For MacDonald, the British position will represent a return to home. Raised and educated in England, MacDonald holds a degree in economics with honors from the University of London. Presently, he is learning NC&K operations in all areas in preparation for his London assignment.

If these are not achieved, it doesn't matter what size your sample is, it will be wrong. A sample of almost two million in 1936 was polled, and forecast Landon for President, overwhelmingly. How come? The sample selection was random alright, as required by the textbooks, but was limited to phone owners in urban areas, who were predominantly Republican at the time. Hence, an unrepresentative sample, resulting in the wrong answers.

The accuracy of data from your sample is just as vital. The only really provable record of a home's choice in tv programs in commercial operation today is that derived from a meter installation. Any question-and-answer technique, whether by interviewer or self-administered by diary, is liable to human errors—for example, faulty memory, deliberate mistatements, subconscious or conscious influence by interviewer, desire to please by respondent. One Federal agency thinks this point so important that it has recently forced one of the meter research operators to make its patents available to one and all. (I wonder what Ben Franklin would have thought of this remarkable development in the Twentieth Century?) But the chief counsel to a House investigating committee is reported as saying "Who wants to use (these meters)?" I wonder what system Mr. Howze knows of that's better? Or is this just another of the airy remarks made in the absence of knowledge by those whose job it is to know better?

But let's give the counsellor the benefit of the doubt and assume that he is referring to the fact that the meter can only report set tuning in the home. No transistorized version has been developed that I have heard of which will record portable set usage. Nor does the meter reveal the set which blares away with no listener; nor can it say whether someone near the set pays any attention, or looks at the commercials, or is impelled by the commercial to buy the product.

So the meter provides the only data free from human misrecording, but it is incomplete for many requirements. Are we then to sacrifice this technique for others open to unknown degrees of error from the sample family because of a prejudice against meters, or the pressure to provide more data than set tuning? Is Mr. Howze advocating one of these error-prone methods? Or is he really opposed to any and all forms of data gathering about audiences?

Marketing and research departments of advertisers and agencies have been striving to become more knowledgeable about their products' customers and potential customers. They know a great deal about the kinds of people they want to be directing their advertising message to, and media departments are increasingly called upon to supply more precise definition of the

Cost efficiency more vital than ever

audiences to the various media. This leads, in addition to a boom in business calculating machines, to demands upon researchers to provide the intelligence the agencies need to plan their advertising campaigns properly.

It is not just a question of deciding what kind of exposure to the advertising message is the best for timebuying purposes, but who and where.

Where does the old-fashioned "rating" fit now, among the demands for audience classification by family size, by age of youngest child or by income . . . or by education, age and sex of specific members of the family . . . and where they live (urban, suburban, rural, farm) and how long in the same house? Not to speak of 30 market reports, 220 market reports, metro areas, station totals, market rankings . . . the list is endless.

"Intelligence" crucial, as always

As never before, the agency and advertiser need good "intelligence" to aid them in the efforts to put their products and services before the consumer most effectively and efficiently. This is the purpose that audience research serves primarily. It is an arm of campaign strategists at agency battle headquarters. Secondly, when a price is put upon the availability of particular means to contact the consumer, audience estimates become an evaluative tool of cost-efficiency. The process of using audience research as a means of assessing cost efficiency is no different in principle from millions of other buying and selling decisions made every day. It is an integral part of the market place determination of price by competitive bidders and competitive sellers. It is a component of the most basic process of our competitive, free enterprise, exchange economy, such as is left to us in the sphere of private enterprise.

This is one of the most important distinctions we must recognize in this "ratings" business. Audience research as a part of the buying and selling mechanism of a commercially available commodity (time), relates therefore directly to the business operation of a broadcasting station. Decisions in this area by station operators are subject to the normal criteria and incentives of commercial endeavors. The incentive to maximize profit (legally) is the normal business objective and may be called the "private interest". This may be in conflict with the "public interest", the station's obligation to serve the community and conform with licensing regulations.

The "public interest" is another one of those vague phrases which are beloved to politicians, perhaps because of their vagueness. Its meaning changes with the shifting winds and beware if your wind readings are wrong. In the old days of free enterprise, private interest was by definition identified with the public good, and the maximizer of profits was bound to be serving his community well by providing what it wanted. In broadcasting, this would be to appeal to the biggest audiences all day long. But the "public interest" in broadcasting seems to require catering to all kinds of minorities, and to local and national pressure groups, and the critics, and heaven knows what special interests.

The attempts of the broadcaster to "balance" his programing falls clearly into broadcasting's function as a medium of entertainment and information, *in distinction to* its commercial operation as an advertising medium. Any decision to move a show for reasons of "low ratings" is likely to be a decision of the "private interest", and only impinging on the "public interest" if the operator is one of those old-fashioned enterprisers we were talking about. There's no use blaming "ratings" if minority-appeal or "balance" programs are provided by the station operator to meet his "public interest" requirements, and if his commercial instincts are such that he would sooner make more profit by providing more popular fare. The fault, if it is a fault, lies with the broadcasting licensing system, and the conflict of public and private interest that has been set up, not with "ratings".

So let's face our realities and dismiss the yearnings of the emotional, and the special pleaders, and the critics.

Size estimates essential

As long as broadcasting is paid for mainly by advertising income, audience size estimates will be required. The better the estimates, the better for all concerned, but economic practicalities set a limit on this. The audience estimates will be needed by buyers as "intelligence" to locate their advertising targets, and to assess the value of the time offered. The seller will need the same estimates to help price his time competitively and to give him a profit. The researcher is obligated to do the best he can with the funds available.

All the squawking and excitement can't alter these facts, or remove them unless you are prepared also to remove broadcasting from the commercially-operated sphere of the economy.

But we can remove some of the trouble just by getting rid of that one irritant word: "ratings". And I mean the *word*, not the service so loosely described by this term today. It is redundant because so much more is done in audience research, and will be called for in the future. It is inappropriate because it is ambiguous and emotion-packed. It is an embarrassment because a strange alliance of intellectuals, politicians, critics and opportunists have seized on public ignorance and industry confusion to create an issue and take another swipe at Broadcasting.

Let us bury "ratings" — but not audience research. What we need is more Intelligence, less dissidence. We need more clear understanding, less of the murky mixture of ignorance, accusation and threats. Rating *in pacem requiescat.* ■

Maradel Products set to preview 4 products

The lower lobal area appears to be the newest frontier for the cosmetic industry.

At least it's a trail which will be paved in 1964 by Maradel Products, a combination of ten diversified firms in the drug, toiletries, and cosmetic industries.

George J. Abrams, president of the combine, revealed that Maradel is working on a product tentatively trade-named "Dear Ear" which has the "pearly quality of a seashell, yet the richness of irridescence." It is just one of four new products which Maradel will debut this year. The others include Tiz High-Fashion Color, a hair coloring product which "color-plates" hair through a magnetic-blend principle and can be completely shampooed-out in one operation; Miracle Neil, a prodcut to strengthen nails; and a new principle in hair-setting lotions which is "completely weatherproof" and will be introduced in the Spring.

Bank goes historical for lasting ad effect

A Winston-Salem advertiser reports he has "found an advertising formula" with a "lasting effect" in the sponsorship of a group of specials on WSJS-TV.

N. E. Mitchell, president of the Piedmont Savings and Loan Assn., was originally offered the sponsorship of a one-time special on the history of the Piedmont area, produced by WSJS-TV. After screening the special, Mitchell said he would sponsor it if the station would produce five additional documentaries on North Carolina history.

Sponsorship of the documentaries is a complete reverse in Piedmont advertising strategy, which had previously been restricted to institutional commercials aired on a spot basis.

"Public acclaim" of the half-hour shows, according to Mitchell, "has been most rewarding. We are very pleased to have found an advertising medium that not only brings us great commercial success, but is of so much public benefit to the area we serve."

Promo concocted for pharmacists



Johnson & Johnson, via Elliott J. Axelrod Associates (N.Y.C.), recently offered pharmacists a dealer incentive consisting of sets of artistically glazed ceramic coffee mugs featuring five famous men of medicine. Used in connection with the sale of Johnson's back plasters to pharmacists, they were manufactured for J&J by Contemporary Ceramics, Chatham, N. J. The mugs featured Hippocrates, Pasteur, and the back of the Imhotep design (above), plus Galen and Lister. Each mug had a different head



Paper Mate boosts budget for Trio

Paper Mate Co., Chicago, a division of Gillette, has announced 50% overall increase over previous ad budgets to promote new Profile Trio pens, highlighted by 300% boost in spot TV beginning Apr. 1 in 40 markets. Themed on "pens designed to fit your grip," the campaign in spot will feature such top sports figures as Roger Maris of the N.Y. Yankees; bowling champ Don Carter; tennis star Pancho Gonzales; and golf champ Julius Boros illustrating the grip concept. The pens come in three grip choices — Slim, Regular, and Husky — all retailing at the same price. Network TV begins Mar. 15 on CBS' "I've Got a Secret" and "My Favorite Martian," with newspapers and magazines also scheduled. Above are promos to be used. Foote, Cone & Belding is the ad agency

Q. What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A. SPONSOR!*

** Want full details?*
Write SPONSOR, 555
Fifth Avenue, New York 10017.

New SAG contract brings added commercial cost to advertisers

Advertisers are now paying more than ever for commercial production. Last week, a joint committee of the Assn. of National Advertisers and the American Assn. of Advertising Agencies signed a new three-year contract with the Screen Actors Guild for filmed and taped TV commercials, retroactive to all commercials made after last Nov. 16 and effective to Nov. 15, 1966.

Wage scales for on-camera commercial performers have risen only slightly from the last contract period: Actors will receive $105 for the first use of their commercials instead of the previous $95. This $10 additional fee covers both "Class A" program use (over 20 cities for each 13-week cycle), and the so-called "wild spots" (each 13-week cycle, and not including New York, Chicago, or Los Angeles).

Class A commercials must, under the new contract, pay $70 for the second use (no change). The third through 13th uses are scaled at $57 each, also no change from the last contract. The 14th through 20th use fee has been raised from $15 to $20 each; 21st through 26th, from $10 to $15 each, and 27th and each thereafter, from $10 to $12.50 each.

Session fees were raised from $95 to $105 for on-camera players, and from $70 to $80 for off-camera players. Commercial actors will now be paid double time for Saturday work.

A new anti-discrimination clause was written into the new SAG contract, and provides that "the producer will make every effort to cast performers belonging to all groups in all types of roles, having due regard for the requirements of and suitability for the role, so that, for example, the American scene may be portrayed realistically."

Winters thaws sales meeting



Entering Elgin National Watch Co. national sales meeting (Jan. 2-4) flanked by a covey of pretty United Air Lines stewardesses, is comedian Jonathan Winters, who will star in an hour special for Elgin on NBC-TV Feb. 20, titled "A Wild Winters Night." The show will be used by Elgin to formally launch its 1964 centennial year. As for the stewardesses above, Elgin, it may be mentioned, is the official timepiece of United Air Lines

Goodyear goes golf, backs 9 live tourneys

Goodyear Tire & Rubber (Young & Rubicam) stands out this year as one of the leading sponsors of live TV golf tournaments.

Reflecting the enhanced public interest in golf, Goodyear will sponsor nine tournaments in 1964 compared to five in '63 and one in 1962.

The schedule starts with the Palm Springs Classic on Feb. 1-2, and includes the Phoenix Open, the New Orleans Open, the Doral Open, the Tournament of Champions, the United States Open, the Cleveland Open, the PGA championship, and the Western Open.

How far golf has progressed in its value to competitors and in the drama inherent in the TV coverage may be gleaned—notes Y&R—from the prize money gained by the first three 1963 finishers. Transcending even the earnings of Mickey Mantle or Willie Mays, Jack Nicklaus pocketed more than $152,000 and Arnold Palmer more than $135,000. Julius Boros picked up $98,000.

There are some 10 million golfers in the country compared with only 8 million a decade ago, another reason for the heightened TV-advertiser interest in the sport, says the agency. Courses have mushroomed. At present, there are 7,517, or 6,877 of regulation length and 640 par 3's. In 1963 alone, there were 252 more full length courses and 97 more par 3.

Simultaneous with the increase of live golf tournament coverage has been the improvement in the technical TV coverage. The use of as many as ten cameras, directors deploying in mobile units, and alert professional guidance, have sharpened the dramatic focus.

NEWS NOTES

Pans promo payments: Federal Trade Commission upheld a previous decision that Royal Crown Cola violated the Robinson-Patman Amendment to the Clayton Act by paying advertising allowances to some retailers without making them available on proportionally equal terms to all other competing customers. Commission

agreed, however, with the company's contention that the order to cease and desist is too broad. Appeal decision limited coverage to carbonated beverages and set aside its applicability to beverage powders which are distinctly different from other Royal Crown products and are marketed under a separate trademark. The method of marketing differs from that of other divisions, with the beverage powder sold only to retailers via food brokers, on a national basis. There was no evidence that the respondent had ever discriminated in the payment of advertising allowances to retailers purchasing its beverage powders, ruled the FTC.

Charges deception: FTC continues to keep a watchful eye on TV toy advertising and has come up with another offender. AMT Corp. is charged with misrepresentation of its "Authentic Model Turnpike" which, according to the Commission, does not include what AMT claims in TV commercials, statements, and other representations. It has only one car—not two—and does not include track infield grass, shrubbery or trees, driving course obstacles, or miniature pieces such as lamp posts, grandstand, first-aid shack, start and finish markers, scoreboard or human figures. Consent agreement is for settlement purposes only and does not constitute an admission by respondents that they have violated the law.

Babbitt buys Godfrey: A 39-week schedule on the CBS Radio show started the second week in January, with Babbitt sponsoring a ten-minute segment weekly. Featured products are Bab-O Cleanser and Hep Oven Cleanser.

Tape recorders on tv: One of the most intensive first quarter ad campaigns in the tape recorder industry was launched last week (15) by the Revere-Wollensak division of 3M. A followup to the heavy pre-Christmas push, campaign includes the Jan. 18-19 NBC TV *Bing Crosby National Pro-Amateur Golf Tournament*, a 35-market key city newspaper campaign with dealer listings, plus national consumer and specialty magazine advertisements.



Alberto-Culver Calm

Multi-million-dollar ad campaign, featuring spot and network TV, will break late next month to promote Alberto-Culver's new Calm, first spray-on-powder anti-perspirant-deodorant. Company began national distribution of the product to the trade early this month. The agency is BBDO

In other developments at 3M, production has started at the new magnetic products plant in Camarillo, Calif. It is equipped to produce 3M's entire line of audible range, instrumentation, and video tapes and should increase total production of the entire division by nearly 50%.

BFG on "Tonight": B. F. Goodrich Co. has bought participations on NBC TV's *Tonight* show during April and May. Agency is Foote, Cone & Belding.

McCloy honored: John J. McCloy, chairman of the board of trustees of the Ford Foundation, was honored Jan. 15 with The Advertising Council's Public Service Award for 1963.

Ralston adds more CBS: On Jan. 17 Ralston Purina's Grocery Products Div. added five more CBS TV shows to its schedule. In addition to previous commitments on *Danny Kaye* and *Jackie Gleason*, Ralston is now advertising on *Mr. Ed, Rawhide, Perry Mason, Great Adventure*, and *Alfred Hitchcock Presents*.

NEWSMAKERS

MAURY MALIN to manager of market planning for Nebraska Consolidated Mills Co. in Omaha. He has been director of advertising for Ralston Purina Co.'s agricultural division.

PAUL E. GELFMAN to the sales staff of the Lincoln Center and Metropolitan Opera Programs published by *Saturday Review*. He was formerly advertising manager of *Downbeat*.

EARL G. TYREE to executive vice president of the Glenbrook Laboratories Div. of Sterling Drug, Inc.

THOMAS R. THIBERT to assistant sales promotion manager of the Prestolite Div. of Eltra Corp. He was merchandising manager for Airco Aluminum.

JOHN HARVEY to general public relations manager of Bowaters Southern Paper Corp.

JOHN W. MCNULTY to leave his duties as director of public relations for Lincoln Center to join the personal staff of John D. Rockefeller 3rd.

WILLIAM M. BELAN to western regional sales manager of Johnson's Wax division of S. C. Johnson & Son, replacing A. C. GREENEN who will retire. SAM A. PRESTON will replace Belan as automotive products advertising and merchandising manager. MANUEL V. DEL MERCADO to product manager for "Glo-Coat" and "Kleen Floor." JACK C. MOLL to assistant furniture care products manager.

CARL L. LORENZ to grocery sales manager of Murray-Allen Imports. He was sales manager of the Sperry Candy Co. in Milwaukee.

ALFRED F. BOWDEN to president of the new cigar division of the American Tobacco Co.

HERBERT M. JAFFEE to sales manager of the Communications Systems Division of the DuKane Corp. CLAYTON D. CAMPBELL to sales promotion manager; WILLIAM R. TORN to manager of technical services; and NORMAN PLAGGE to manager of sales administration.

LOUIS A. COLLIER to senior vice president-marketing and sales for the H. J. Heinz Co. Succeeding Collier as vice president-marketing is PAUL D. TOWNSEND.

Old trend reborn

Stop-motion commercials are a familiar technique in TV, but are gaining new vogue in 1964 air campaigns

AGENCY TASTES in TV commercial techniques tend to run in cycles. Recently, agencies hopped on the "squeeze technique" bandwagon and a jittery flurry of commercials based on this multiple-still-photo technique was the result. More recently, there has been a swing toward animated graphic arts and a strong emphasis on the use of cute "natural" children.

As 1964 begins, a familiar film technique is finding new favor in agency circles: stop motion. If storyboards-in-work are any indication, viewers this year will see a growing use of such stop-motion gimmicks as:

- *Packages which unwrap and display their contents.*
- *Trees which grow up, and sprout TV sold products.*
- *Groups of packaged products marching into pantries.*
- *Full lines of food products in animated action.*
- *Special features of autos (doors opening, etc.) in motion.*
- *Beverages which pour themselves.*

If some of this sounds familiar, it should. Stop-motion commercials have been used in TV successfully since the 1951 "Lucky Strike Marching Cigarettes" and the 1956 parade of Rheingold Beer bottles. The technique itself is as old as cellular animation—a process which stop-motion parallels because of its frame-by-frame shooting.

With the bulk of commercials TV





Best-known early stop-motion campaign for TV-sold beverage was 1956 spots for Rheingold. Sarra-produced Dubonnet drive in 1964 features moving wine bottle



Stop-motion production is similar to that of full animation, calls for elaborate and costly equipment, such as Oxberry film unit seen at Sarra's New York plant

filming done in New York, it's logical that the new concentration on stop-motion techniques would be a New York production trend. Such is the case.

One of the film firms active on the stop-motion front is Sarra, Inc., a commercial production house currently undergoing a reorganization. (Sarra, on January 9, filed a bankruptcy petition in New York, under Chapter XI, listing liabilities of $450,000 and assets of $235,000. Production is being suspended while Valentino Sarra, president and a pioneer in photography and commercials field, attempts to raise new capital.) Sarra, which has invested heavily in new stop-motion film equipment, feels that its facilities will do much toward helping the commercials firm to regain its footing.

Lee Goodman, who heads Sarra's commercial production in New York, sums up his views on stop-motion commercials thusly:

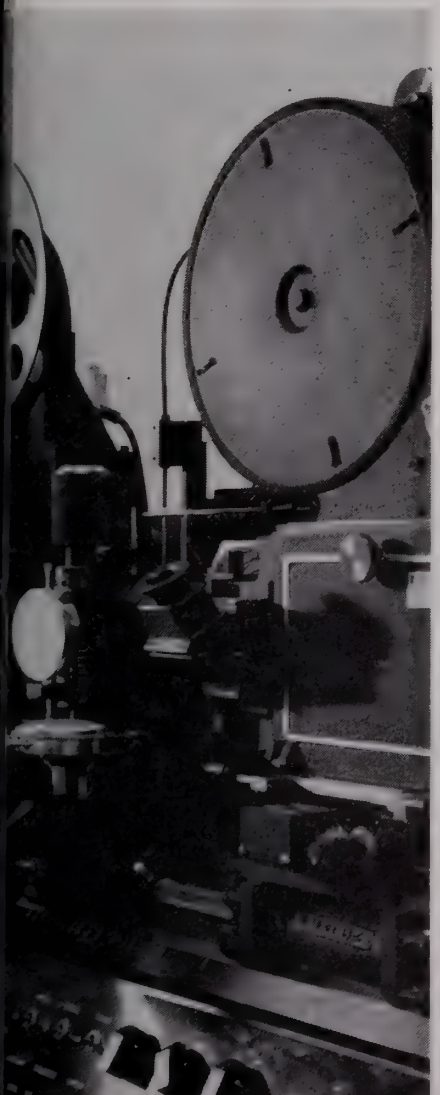
"There's no question that it's a hot trend. More and more advertisers plan to use it to make, literally, actors out of inanimate objects. We've seen the trend in our own shop in commercials for Dubonnet, Millbrook Bread, Beads O' Bleach, Prime Dog Food and United Fruit, plus commercials for several auto and cigarette brands."

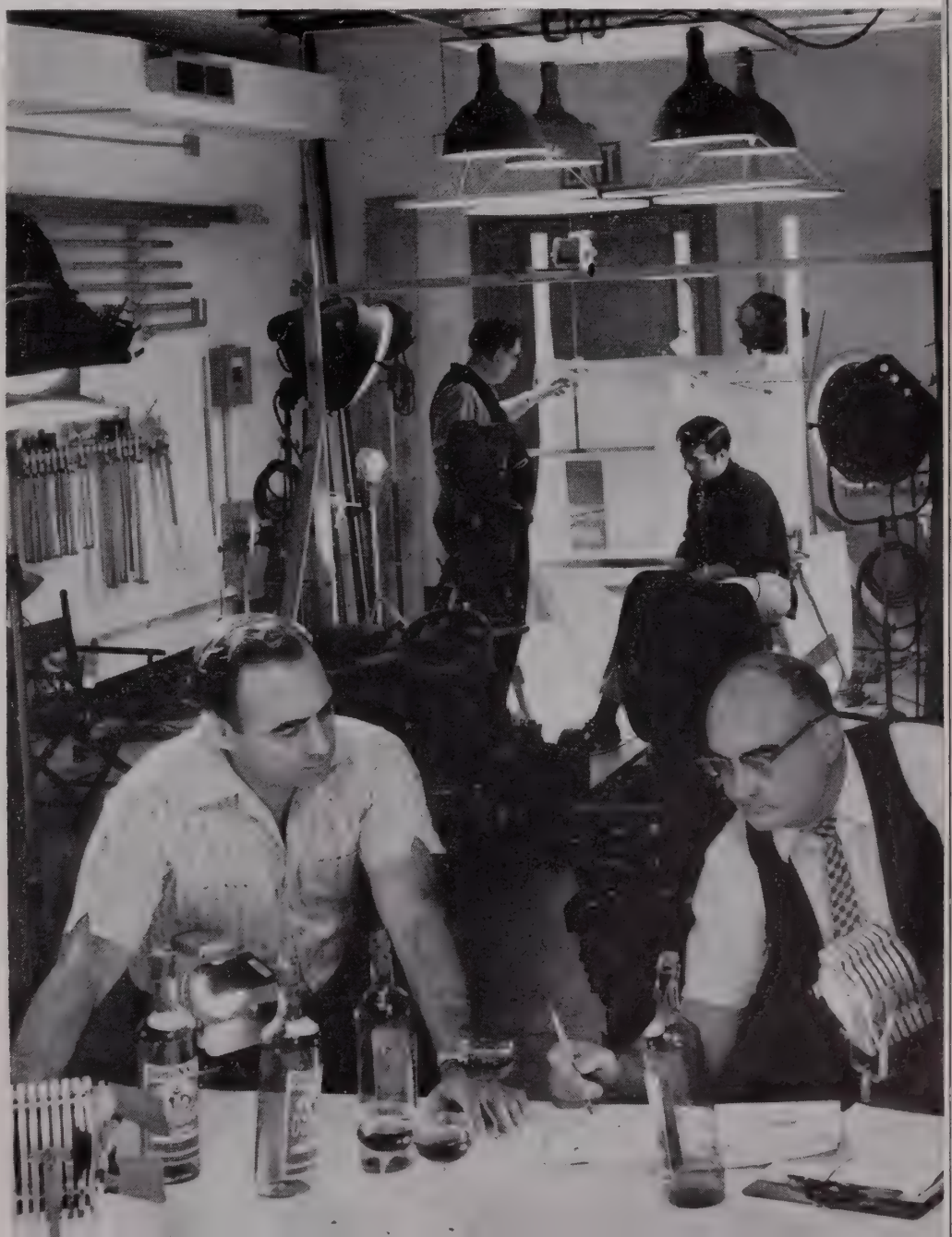
Is stop-motion a magic, sure-fire formula? Not as Goodman sees it.

"Stop motion is like adding camera movement in a shot. It is useless unless it adds to the commercial storyline. Commercials which demand identification from the viewer are still best when done with live talent. Stop motion's chief use is that of an attention-getter."

Goodman, who figures that "at least 15 percent or more" of Sarra's commercial billings for 1964 will involve stop motion, puts the price of the technique at "the same, or slightly more than the price of regular full film animation."

He also sees it as a technique which will keep film out in front of video tape as the TV industry's basic production medium for nation-level campaigns, despite recent production advances in tape which include a form of "object animation." And, he feels it will help Sarra Inc. ■





Ray Esposito (l.) and Bob Jenness (r.) are veteran cinematographer-director duo who have worked for years with stop-motion techniques. They're seen on Dubonnet job

THE TIMEBUYER: WHAT'S HIS FUTURE?

Leo Burnett Co.'s Tom Wright discusses the advent of the computer; predicts timebuyers gradually will deal more in market analysis and decision-making

THOMAS A. WRIGHT
vice president in charge media department, Leo Burnett Co.

EVER SINCE broadcasting came into prominence as an advertising medium and the title of timebuyer became a familiar listing on the advertising agency's manning chart, the principal job of the timebuyer has been decision making.

For over thirty years the timebuyer has been a key controller of advertising dollars.

In order to examine what the role of the timebuyer will be like in the next decade, it would be well to summarize the main facets of his contribution as they are presently known.

The timebuying function varies from agency to agency, but in most agencies the timebuyer prepares the buying guide; helps select markets; makes the purchase decision that best executes the agreed-upon buying strategy; improves schedules; maintains a continuing check on schedules for competitive adjacencies, triple-spotting or over commercialization; keeps tight control of the spot market budgets; prepares rating reports and from time to time defends his purchased schedules with a written analysis and documented rationale.

The modern professional timebuyer does his job best when he has complete knowledge of the product for which he is buying; its marketing problems and opportunities; a thorough and current acquaintance with broadcast media and their performance; and a vast storehouse of intimate, detailed information about stations' operating policies, programing strengths and weaknesses, coverage, penetration and audience delivery.

After a careful examination of all available facts, the timebuyer makes his decision to buy based upon judgment which comes only from years of experience combined with a goodly dose of common sense. Thus, we have a brief description of the timebuyer "Past" and timebuyer "Present."

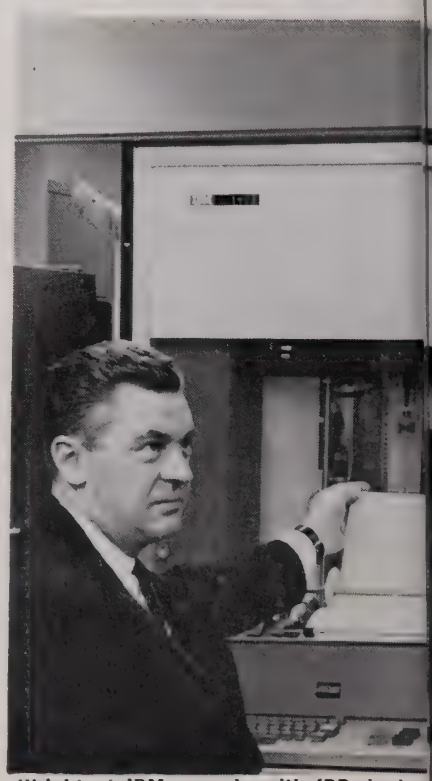
With the advent of the computer, we must visualize the timebuyer of the future. I believe the important job of timebuying from the decision-making point of view in the future will be pretty much as it is now. Computers will be enlisted as aids for the timebuyers of the future, rather than as replacements. Computers will be used to help solve the timebuyer's paperwork problem. Rather than reduce the timebuyer to clerk status, feeding numbers to machines, the computer will reduce the timebuyer's clerical work through automation of fact-tabulating now performed by hand.

We do not believe that the computer will ever be able to duplicate or replace the timebuyer's common sense, judgment, or intimate knowledge of stations' policies and performance, which only comes from years of experience. Thus it is that we feel the timebuyer of the future will be a much more valuable executive in the agency. He will be able to handle a much larger decision-making workload when the horrendous amount of clerical paper work is lifted from his desk and assigned to the data processing department of the agency.

In the future, station availabilities will come to the timebuyer's desk in completely pre-tabulated form. Instead of merely having time of day, rating, and cost as his primary data, the availability form will show pre-calculated information on total TV or radio homes in the station's coverage area; total metro homes; number of men, women, teens and children; cost per thousand homes; cost per thousand metro homes; cost per thousand men, women, teens and children, etc., etc. In this way the computer will perform as much of the clerical function as can be logically automated. The timebuyer's principal role will, therefore, be evaluation and decision-making.

Timebuyers will be able to buy many more markets per day than they are now capable of handling under current manual methods. It is possible, therefore, that fewer timebuyers will be needed in the future, but this is strictly conjecture. More than likely, elimination of the clerical load will enable the timebuyer to do a more thorough job of





Wright at IBM console with IDP dept.

analysis and evaluation of each market.

Most timebuyers like media work. If they are good, they get a keen sense of satisfaction from performing their task with skill. More likely than not, they aspire to a broader media career for themselves, and hope eventually to learn more about all media opportunities after they have become thoroughly proficient in the timebuying function. The advancement of timebuyers into other media areas involving creation of media plans and strategy is the logical advancement for these individuals who are interested in a media career.

The media knowledge and experience that one gains in timebuying is extremely valuable. It forms a logical platform from which a man or woman can advance to a higher decision-making level of contribution in the advertising agency. The timebuyer's knowledge of not only the vocabulary and tools of the business, but also his intimate knowledge of markets, places him in an advantageous position for a bright future in media.

We believe that the media of the future, in an age of great data availability and fast computer data analysis, could be built from the bottom up, market by market. The so called "national" media plan of the future may exist primarily if and when a sufficient number of local marketing opportunities make the support of a brand on a national basis an economic reality. As more and more marketing data become available, it will be possible to evaluate brand performance more readily on market-by-market basis. No longer will advertisers be satisfied with broad regional or divisional brand share data. As national advertisers sharpen their marketing tools, they will begin to develop brand sales information utilizing smaller geographic and demographic units.

We believe that the timebuyer of the future will become less and less a buyer of specific time units and more and more of a market analyst, and that his decision-making role should become an increasingly important one in advertising. ■

TIMEBUYER OF THE 70s: ***fourth in a special*** **SPONSOR** ***series of articles by leading agency executives on the past, present and future of timebuyers, will be discussed next week by C & W's William G. White***

OMAS A. WRIGHT

president in charge of the media rtment and the Integrated Data Processing rtment at the Leo Burnett Co. in igo, he joined the agency in 1955, ne a vice president in 1958. as previously an NBC account tive, and before that, supervisor of TV service and business manager of the lepartment at BBDO in New York. He is a uate of the University of North Carolina.



prawka. R, with programer Marifran McNally



Controlled sample tops

Most admen consider controlled sampling of consumers the most promising method of evaluating advertising effectiveness.

This preference came to light in the initial phase of a project being conducted by Roy Campbell, a doctorial candidate at Columbia University Graduate School of Business, with the cooperation of the Assn. of National Advertisers. Executive vice president and a member of the executive committee of Foote, Cone & Belding before retiring in 1958, Campbell is being backed by the ANA in his project because of his "exceptional qualifications and rare combination of business and academic experience."

An opinion survey among 1,546 advertising and marketing executives of ANA member companies launched the project. Analysis of 872 responses indicated that 92% believe advertising effectiveness can be measured now, at least for some products under certain conditions, and 85% reported that their firms had attempted to measure advertising effectiveness.

Of six methods described in the questionnaire, 85% favored the communications method as either "very promising" or "promising" for managerial decision making. Involved is the determination of differences in knowledge, attitude, and behavior between pre-and-post-advertising exposure, via two random samples, or split matched samples.

The next most favored method was variation in advertising power, mentioned by 39% as promising. This involves changing dollar expenditures in groups of markets over a period of years and measuring changes in sales response against that variation.

The operations research-statistical method, which evaluates the quantitative effects of advertising on the sale of produucts or profits by computerization, simulation, mathematical models, designed experiments interpreted by analysis of variance, scatter diagrams, or multiple correlation analysis, got a vote of confidence from 34% of the respondents. Post-publication method—comparison of differences in purchase rates between ad-readers and non ad-readers—was supported by 30%, and advertising-to-sales ratio method, by 25%.

The full-scale study will include the assembly and analysis of advertisers' case history data dealing with their efforts to evaluate the effectiveness of their advertising. The ultimate objective of the project, according to Campbell, "is to discover criteria for selecting appropriate measures of advertising effectiveness under varying conditions. The question to be answered is 'when to use which of the various measurement methods?' "

'Monitoring' agency's '64 plans



Being interviewed by commentator Jim Hurlbut (r) at Chicago in pre-New Year's broadcast of NBC Radio's "Monitor" about their 1964 plans are members of the Chicago staff of Omaha-headquartered Bozell & Jacobs ad-p.r. agency (l-r, clockwise): v.p. Alan J. Jacobs; media director Frances Burns; broadcast v.p. Philip Rouda; p.r. coordinator Jedwin Jacobs; account executive Patrick Charter; and timebuyer Glorya Bakken

IBA sets 14 to chair commercial categories

The chairmen of 14 television commercial categories have been chosen for the fourth International Broadcasting Award's preliminary judging rounds. Appointed by IBA judging chairman Don Estey, these judges and their committees will help select the world's best TV finalists from 20 countries, entered in the Hollywood Advertising Club's 1963 commercials competition.

The chairmen, and their categories, are: Peter Marriott, Desilu Ltd., London (live action over 60 seconds); Ken Bains, Jerry Fairbanks Productions; Dick Tschudin, Filmways; and John T. Ross, Robert Lawrence Productions, Toronto (live action, 60 seconds); Fred Niles, Fred Niles Communication Centers (live action under 60 seconds); Gus Jekyl, Film Fair (animation, 60 seconds or more); Adrian Woolery, Playhouse Pictures (animation under 60 seconds); Bob Drucker, Klaeger & Assoc. (combination); Glenn Ransom, Grant Adv., Mexico City, (stop motion); Dean Craig, NBC Telesales (video tape); Earl Klein, Animation Inc. (ID's); Don Flagg, Don Flagg Films (local, one-market); Joe Swavely, Screen Gems (integrated); Wally Burr, Hanna-Barbera (humorous); Dick

Denove, Denove Productions (public service); and Lee Savage, Elektra Films (series).

Finalists, selected during January in London, Mexico City, Toronto, New York, Chicago, and Hollywood, compete for Television Sweepstakes and category trophies, selected by judges from the International Advertising Assn., presented Feb. 25 at the Hollywood Palladium.

Tolchard to creative group head at Maxon

Allen Tolchard has been appointed vice president and creative group head on the Gillette account at Maxon Advertising in New York. Tolchard, who joined the agency in 1960, began his copy career with Batten, Barton, Durstine & Osborn. He later became copy chief and chief of creative plans board at Anderson & Cairns; copy executive for the Liggett & Myers account with Cunningham & Walsh; and creative group head at Grey and Dancer-Fitzgerald-Sample.



Tolchard

3 new exec.'s hired at MacManus,John,Adams

Three new executives have assumed duties at MacManus, John & Adams in Bloomfield Hills, Michigan. Robert C. Higgins has been named radio and television director. Higgins brings 14 years of writing - producing - directing experience to the agency after associations with Maxon and Jam Handy. Robert Hungerford has been named a group art director and Alan G. Pake a group copy director. Hungerford's experience includes 12 years with Campbell-Ewald in New York and Detroit and two years with BBDO in Detroit. Alan Pake was a copywriter and copy supervisor for two and a half years with Campbell-Ewald. For an equal length of time, he was copy director at Maurice Mullay in Columbus, Ohio.



Higgins

Their cups runneth over



Don Bange (2nd from r), a junior analyst, was one of 30 newcomers to Gardner Advertising welcomed at a coffee klatch in the St. Louis headquarters of the agency. With Bange are (from l) William L. Spencer, exec v.p., creative services; Philip R. Smith, v.p., personnel dir.; and Mrs. Spencer. Wives were entertained earlier at luncheon and tour

NEWS NOTES

Foreign offices gain seven: The Mexican and Latin American operations of Kenyon & Eckhardt have increased their account rosters. K&E Novas de Mexico has been awarded Bostik Mexicana, S.A. de C.V. (Rivets, Adhesives, and Sealers division), Compagnie Generale Transatlantique (The French Line), Hilton Hotels International (Latin American and Peruvian division), General Electric S.A. de C.V. (Industrial division), and Mauna Loa and Del Monico's Restaurants. In Venezuela, Novas-Criswell K&E has been assigned Venezuela Trading Company's Lilac Milk Powder. K&E-Novas Interamericana, Central America, acquired the General Foods—INCASA advertising account for Jell-O, Kool-Aid, instant coffee, catsup, hot sauces, spices, mustard, vinegar, hard candy, and chocolates. Agency appointments on the domestic side include Trans-Lux Television Corp. to Donahue & Coe; Broughton Specialty Foods to Mogul, Williams & Saylor. Company will market a complete line of convenience-type foods with initial distribution set for early this year, starting with the mid-West; Maola Milk & Ice Cream Co., North Carolina independent dairy, to C. Knox Massey & Associates; Gilbert & Bennett Mfg. Co., Georgetown, Conn., to the Rumrill Company.

Into own studio: Rose-Magwood Productions has taken over the old Filmways studio at 254 West 54th Street between Broadway and Eighth Avenue, in the past one of the most active studios in the East. Some renovation is planned, and the addition of new equipment. Rose-Magwood will keep its offices and editorial department at 72 West 45th Street.

Nabs Nippon account: Hixson & Jorgensen of Los Angeles landed the $600,000 Yamaha International Corp., organized four years ago as a California corporation and a subsidiary of Nippon Gakki Co. Ltd. of Hamamatsu, Japan. Geyer, Morey & Ballard will continue to handle the account until March. Yamaha's Los Angeles office is the

hub for directing activities in Mexico City, where an assembly plant for motorcycles and retail-piano merchandising is located. The office also handles recently organized facilities in London and Hamburg. Most of the budget will be allocated to publications, but some television will be used. Other agency appointments include Mills Products, Walled Lake, Mich. to **LaRue & Cleveland.** Firm manufactures oven door windows and appliance handles; The National Council on the Aging to **Maurer, Fleisher, Zon & Associates,** Washington, D.C.

Zakin expands: Dennis Howard Associates, New Jersey agency specializing in direct-mail and publication promotion, has been merged into The Zakin Company, with Dennis Howard becoming a vice president of Kakin.

Forms house agency: MarCar Advertising Agency with offices in Tampa and Miami has been formed as a subsidiary of Mary Carter Paint Co., to provide full agency services to the diversified interests of the parent company. These include Victor Paint Company, a retail chain operating principally in Michigan; Atlantic Paint Company, a chain of paint supermarkets in New Jersey; National Biff-Burger System, a chain of drive-in restaurants; and Bahamas Developers, Ltd., a land development corporation on Grand Bahama Island. Parent company has three plants and more than 1,000 outlets coast to coast. Frank T. Barnes has been named vice president and general manager of MarCar, which will consider the addition of outside accounts sometime in the future.

Kudos to Collier: The executive vice president of the Advertising Assn. of the West has been named that group's Man of the Year. Charles W. "Chick" Collier will be honored at a testimonial luncheon to be attended by more than 500 western advertising executives Feb. 21 in Los Angeles. The first dean of the School of Advertising at Golden Gate College, Collier also has operated his own advertising and public relations firms, has been western vice president of Alpha Delta Sigma for four years, served as director of the Advertising Council, director of the national Brand Names Foundation and as a member of the U.S. Department of Commerce Committee on Advertising.

Twin Cities shops merge: D. D. Knowles and H. J. Schmidt have merged their individual operations and formed a new agency to be known as Knowles-Schmidt Associates, Marketing/Advertising. Don Knowles has been in advertising, marketing and graphic arts production for more than 40 years, most of them in Minneapolis-St. Paul. During those years he specialized in industrial advertising and was one of the founders of the Minneapolis chapter of N.I.A.A. Hugh Schmidt has spent the past 17 years in marketing and advertising. His background is largely in consumer goods, radio and TV advertising. He was formerly president and general manager of a TV station in Corpus Christi. Offices of the new agency are at 212 South 6th Street, Minneapolis.

Adds three banks: A.T.U. Productions, producer of "syndividual" filmed TV commercials, has signed three additional banks for its *Friendly Bankers* commercials series. The new clients are Charlestown Savings Bank, Boston; Security Trust & Savings, Billings; and Council Bluffs Savings.



New tape shipper

New from 3M Co. is a shipping and storage case for 10½" and 12½" reels of Scotch brand video tape. Equipped with pressure pads to protect the reel, the case stands, and comes with a carrying handle

NEWSMAKERS

ED WALPERT to Philip Klein Advertising in Philadelphia as vice president. He was vice president in charge of marketing for Renuzit Home Products Co.

PAUL J. CRAVATT, JR. to senior vice president with C. J. LaRoche and Co. He was senior vice president and management account supervisor at Foote, Cone & Belding.

WILLIAM B. D. PUTNAM to Kenyon & Eckhardt as account supervisor. He was formerly with American Airlines.

C. M. BRITT to vice president and account supervisor with Benton & Bowles. He was vice president for sales and services with Frontier Airlines.

EDWARD J. SMITH to account executive with Hazard Advertising. He was with Kastor, Hilton, Chesley, Clifford & Atherton.

THOMAS G. FALLON to Kenyon & Eckhardt as account executive. He was previously with Colgate-Palmolive Co.

LYNDA K. WOODWORTH to John W. Shaw in Chicago as TV/radio production manager.

DENNIS M. ALTMAN to vice president and creative supervisor with Earle Ludgin & Co. in Chicago. He was vice president and copy director of Post, Keyes & Gardner there.

ROBERT R. ETIENNE, ALBERT W. SPENCE, JR. and CLIFFORD H. WOLFE to senior vice presidents with Dancer-Fitzgerald-Sample.

NEIL C. LINDEMAN to account executive at Sudler & Hennessey. He was sales coordinator of Warner-Chilcott Laboratories.

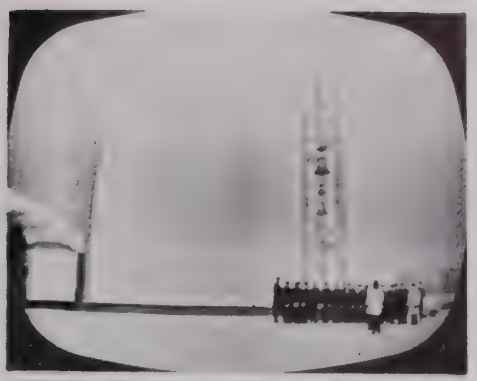
JAMES H. WEST to director of broadcast services for the Griswold-Eshleman Co., Cleveland. He was with Wade Advertising in Chicago.

ROBERT COLBURN to account executive for Colle & McVoy in Minneapolis. He was previously with the W. D. Lyon Co. of Cedar Rapids, Iowa.

ANTHONY D'ONOFRIO to Robert A. Becker as account executive.

G. C. MCKELVEY, HELEN G. COYNE, EDMUND M. KAGY, DAVID L. STASHOWER and EDWARD A. HINKLE to vice presidents of Lang, Fisher & Stashower in Cleveland.







Special depicted first Christmas at Milwaukee's new De Sales Preparatory Seminary

TV MEDIA

Statues & altars on TV?

Milwaukee supplier for churches and religious groups sets up half-hour Christmas Eve special on WISN-TV to "help spiritual awakening" to meaning of holiday

Is a company that supplies altars, statues, and altar supplies to churches and religious organizations a prospect for television? Although this type of service is not consumer oriented and doesn't have a mass market appeal, one company in that business decided to sponsor a half-hour Christmas Eve show as a good-will endeavor.

Several weeks before Christmas, Moroder International Statuary and Altar, Inc., of Milwaukee, got together with WISN-TV in that city to discuss the appropriateness and effectiveness of television for a service such as it provides. President Tony Moroder told WISN-TV account exec Mike Shan: "We are not as much concerned with projecting our product as with helping lend to the Christmas season a spiritual awakening of the true meaning of Christ's birthday."

Shan suggested sponsorship of a program, and a half-hour vehicle was agreed on with the understanding that the Moroder sales messages be brief and "very soft-sell." Now came the problem of deciding what type of program to do.

Moroder decided he'd like to feature the choral group from the new $8-million De Sales Preparatory Seminary in Milwaukee (his company designed and installed the sanctuary wall, main altar table, crucifix, canopy, candelabra, planters, communion rail, statuary, walnut sanctuary grilles, and stations of the cross in the chapel, as well as the eight marble altars in the Oratory adjoining the sacristy). He also wanted to point out this was the first Christmas celebration in the new seminary.

WISN-TV production manager Ken Waligorski decided to go out to the seminary and look around for ideas, rather than take the easy way of merely placing the choral group on risers in one of the station's studios and shooting various angles for a half-hour against drapery or a flat background. He met with Msgr. Louis E. Riedel, M.A., rector of the seminary, and in their discussions the show began to formulate itself.

Waligorski saw the possibility of doing the entire show from the seminary, on tape, graphically visualizing through the medium of television exactly what the first Christmas at the new complex was like. He took a camera crew and mobile truck to the seminary and spent a day in production.

While there was a definite plan for the sequence of shots, they weren't done in chronological order. The audio for the choral selections was put on tape at the seminary in the chapel with the chapel organ, and in the auditorium. A composite video tape was made as well as a composite audio tape, and the two were then blended and synchronized at the station, with the narration put directly on the tape at that time. The finished product was called First Christmas at De Sales.

Moroder's sales message was short, subtle, and done in good taste. It consisted of a 20-second opening and a 20-second close. The only other mention of Moroder's name was a comment during the narration, concerning some of the articles it supplied for the seminary. ■

TV fares badly in print study

Belden finds 'opportunity for advertising exposure' in TV is less than third that of newspapers in survey completed for Texas Daily Newspaper Association

THE opportunity for advertising exposure in newspapers and television is the subject of a new research project conducted by Belden Associates for the Texas Daily Newspaper Association. Among the conclusions of the study are these points:

Among adults, 17% are available for exposure to tv commercials during the average station break time period throughout the day (9:30 a.m. to 9 p.m.) while available for exposure to the average newspaper page with display advertising are 54% of adults. "While exposure to a television commercial is limited to a specific time, the life span of a newspaper ad is at least 24 hours," the report states.

45% of all adults missed by tv on a given day are available for exposure only through newspaper display ad pages while 18% of those missed by the newspaper are available for exposure only through tv station break commercials.

The opportunity for exposure to the average, or typical, newspaper ad increases as income increases, while the tendency is the opposite for television; i.e., the largest audience per station break is among the lowest incomes.

The study was conducted in 43 Texas markets and three in Louisiana. A total of 1,535 heads of households were interviewed personally to obtain general media data, and obtain the data for exposure to newspaper advertising. During the personal interview, phone numbers were asked, and telephone interviews were later attempted to obtain television exposure information. Of 1,230 telephone homes, 1,154 interviews were completed. The 1,154 constituted the sample base.

In a section titled "Rationale of the Study," it is noted: "In searching for areas common to both newspapers and television, one arrives at two elements found in each medium: time and space. The advertising message is limited by space—a page in the newspaper and a screen on television. The message is limited by time—the life span of an issue of the newspaper and the period when a commercial is televised.

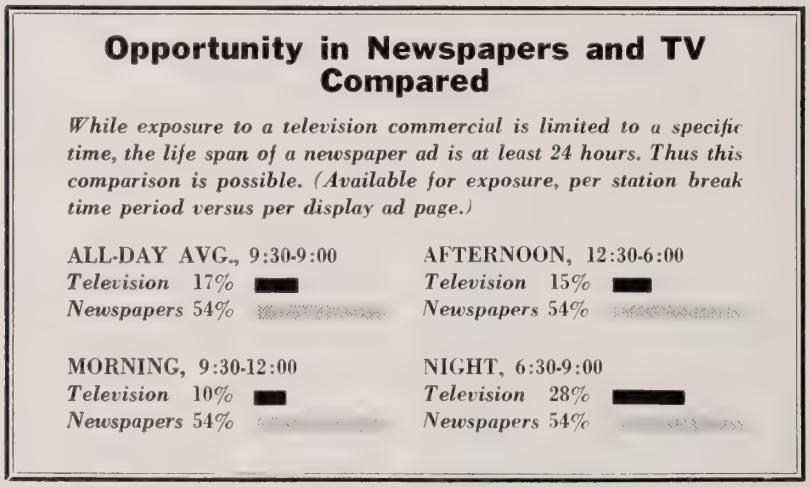
"If we can agree that these elements provide a basis for comparison, then the problem remaining is to find levels of performance of the two media where the comparison is equitable. And we must select performance that is measurable."

The "Rationale" notes four levels of consumer behavior considered. For newspapers, they were: a daily newspaper is available in the home, the individual reads a daily newspaper, the individual read the issue of the daily newspaper containing the advertiser's message, and the individual looked at the newspaper page containing the advertiser's message. For TV, they were: a television set is in the home, the individual watches TV, the individual watched TV on the day the advertiser's message was telecast, and the individual was in the room with the TV set on during the advertiser's message. For both media, the last level was chosen, the report states.

"For newspapers: A person has an opportunity for exposure to newspaper advertising when he looks at a page with display advertising. In this measurement, what he read on the page was not considered. If he looked at the page, even if it was just to see if there was anything which interested him, the page was counted as having been looked at. Looking at a specific advertisement is affected by the attention value of the advertise-

Opportunity in Newspapers and TV Compared

While exposure to a television commercial is limited to a specific time, the life span of a newspaper ad is at least 24 hours. Thus this comparison is possible. (Available for exposure, per station break time period versus per display ad page.)



ment, and therefore goes beyond the function of the newspaper itself."

For television, the report said: "A person has an opportunity for exposure to television advertising when he is in a room with a television set on during the showing of commercials. To render the television measurement comparable to the newspaper measurement, what the person was doing during the showing of the commercials was not considered. If he was in the room with the television set on during any part of the commercials, even if he was reading or talking or left the room during part of the commercials, he was counted as being available for the advertiser's message."

Exposure called the key

For both the newspaper and television measurements, then, the report said, "the key is the level at which the opportunity, or availability, exists to be exposed to the advertiser's message."

The study reports 92% of households have TV, 45% are at home, on the average, between 9:30 a.m. and 9 p.m., and 17% are available, in the room with the TV set on per single station break time period. The latter is composed of a 10% average in the pre-noon hours, 15% in the afternoon, and 28% after 6:30 p.m. On the other hand, it is reported 89% have a daily newspaper, 55% look at the average single page on weekdays, and 54% are available for newspaper advertising exposure, look at the average single display ad page on weekdays. For the various time periods, the TV figures are as above, while the 54% for newspapers is used for all day parts.

The Belden study also reports breakdowns of the newspaper and TV data by demographic characteristics. The 54% total for newspaper exposure, for example, divides into 51% of men and 57% of women; by education, 58% college, all or part, 58% high school, all or part, and 39% grade school or less. For tv, the 17% available for all people is an average of 12% for men, and 21% for women; by education, 16% college, all or part, 17% high school, all or part, and 20% grade school or less. ■

REBUTTING THE REBUTTAL

In its issue of Sept. 23, SPONSOR published the results of a study on newspapers and television prepared by WJXT, Jacksonville, Florida. Shortly thereafter, John H. Murphy, executive director of the Texas Daily Newspaper Association challenged the findings, calling the information an "apples and oranges" comparison. Murphy noted the forthcoming study by his organization, saying "Your readers will find it very stimulating, I think, also objective and we hope not unfair, either" (SPONSOR, Oct. 14). When the Belden study was released last week, Murphy also provided a copy of it to James A. Landon, WJXT research director. Following is a copy of Landon's reply to Murphy:

"In your letter to me last October concerning WJXT's newspaper-TV research, you expressed dissatisfaction with our "apples and oranges" comparison between Starch Readership scores and Nielsen viewing figures. I fail to see where your comparison is any more valid. Your study compares actual recall of being present in the room during TV commercials (the resultant percentages are about half the size of Nielsen or ARB sets-in-use figures and therefore half the size of the measured TV audience at any one time) with newspaper page exposure (the resultant percentages are about twice the size of average readership scores.) In other words, you have measured exposure to TV commercials but you have failed to measure exposure to newspaper 'ads' (not pages).

"More important, you have disregarded the 'cost factors' which are of extreme importance to the advertiser. In your letter to me, you stated that "an advertiser seldom buys one commercial. He buys a number. Whereas in the newspaper he buys just one ad." Naturally, Mr. Murphy, because an advertiser can generally buy a number of TV commercials for the price of one ad. Your study reports that nine out of ten adults read a daily newspaper. Since the study was conducted in 46 cities under the sponsorship of 52 daily newspapers, an advertiser probably has to buy space in almost all 52 newspapers to reach nine out of ten adults Also, how about the adults living in the outside areas surrounding the "cities" in which the survey was conducted? How many TV stations would an advertiser have to buy to obtain the same—or even greater—penetration?

"I may have interpreted the methodology of your study incorrectly, but it appears that you went through the newspaper page-by-page with each respondent and then asked the same respondent about exposure to only one station break. In other words, you gave each respondent an opportunity to report exposure to 'every' newspaper page but to only 'one' station break! You deny TV the opportunity to cumulate a larger audience over the course of a number of station breaks (remember you said an advertiser buys a number of commercials). Your conclusions misleadingly imply that adults missing the average station break can be reached only through the newspaper.

"Again I say that comparing newspapers and TV is not easy. I'm sure you don't like your research criticized any more than we care for ours to be criticized. I just wanted to point out that your study is not any more of a "comparable analysis" than ours. Nevertheless, perhaps our debating will make us more aware of the other side's point of view and therefore serve a useful purpose."

Reade/Sterling buys its first UHF outlet

The age of specialization saw can hardly be applied to the Walter Reade/Sterling outfit. Already active in production, distribution, and exhibition for TV and motion pictures, the company has just acquired Atlantic Video Corp., holder of a construction permit for UHF station in Monmouth County, N. J.

Seller held the broadcast license for WRTV, channel 58, in Eatontown, until the station suspended broadcast activities in 1955. Walter Reade expects that, if properly located in Monmouth County the station's signal will cover part of the New York metropolitan area.

The move follows the recent formation of Walter Reade/Sterling Music Corp., a publishing venture jointly owned with Frank Music Corp., and National Off-Track Viewing, Inc., a subsidiary developing closed circuit color TV exhibition of live races combined with legalized off-track betting auditoriums.

NewWABC-TVsalesmgr. is Barrett Geoghegan

Recently an account executive for WABC-TV and formerly sales manager for WABC Radio, Geoghegan has been assigned the post of sales manager for the flagship station. Geoghegan first joined ABC in 1956 in its executive training program, later became national sales coordinator for the New York radio station, and, until July, was its sales manager for three years. WABC-TV also announced that John S. Kirk, former assistant sales manager for WABC-TV, is now sales specialist for the station.



Geoghegan

24 sheets to the wind



Full-size preview of KATU's (Portland, Ore.) billboard campaign was presented to station mgr. William Hubbach by representatives of Geyer, Morey, Ballard and C. E. Stevens Co. The 24-sheet poster was second in a teaser campaign themed on "Pantoscopic View," promoting station's 881-ft. tower and antenna. L-r are GMB v.p. and Portland Mgr. John Bruce; Hubbach; GMB acct exec Allan Halverson; & John McWilliams of Stevens

NEWS NOTES

New Official venture: Seymour Reed, president of Official Films, has announced production of a 90-minute special, described as a "pictorial document covering the major military decisions which determined individual Allied successes and eventual total victory in World War II." The show, tentatively titled *The Last War*, will be offered for network sale. Official is also preparing a one-hour biography of John F. Kennedy, for release after the 1964 presidential election. The program also is geared for network sale.

Panel selected: Neil S. Blaisdell, mayor of Honolulu, has been named chairman of the panel of judges which will select radio and TV stations as winners of the newly created Community Service Award presented by the U.S. Conference of Mayors and the Broadcast Pioneers. Other judges are T. A. M. Craven, consultant to the FCC; William S. Hedges, a former NBC v.p.; Sigurd S. Larmon, former president of Young & Rubicam; David Lawrence, special assistant to President Johnson; Prof. Leo Martin, chairman of the College of Communication Arts of Michigan State U.; and Neville Miller, Washington attorney, former mayor of Louisville, and former NAB president.

Seeks extension of relaxed radiation rule: Having lost its battle against last year's all-channel set legislation, EIA is at least trying to pave an easier road to the early 1964 production deadline. It has filed a request with the FCC for a year's extension — to April 30, 1965 — of a temporary rule which allows radiation up to 1,000 microvolts per meter, rather than reversion to the VHF allowance of no more than 500 microvolts per meter. EIA information showed improvement in the radiation ratio since 1960 based on measurements by ten companies, but added that more production experience on current designs and pre-production experience with advanced designs are needed for accurate evaluation of capabilities. Both

vacuum tube and semiconductor tuners will be required to implement the all-channel set requirement which goes into effect April 30.

NYU broadcast courses: New York University's General Education Div. is offering an evening course of professional training in TV, including both technical and creative studies. Further information is available from Div. of General Education, NYU, 1 Washington Square N., New York 3.

Olympics celebration: To promote its coverage of the 1964 Winter Olympics from Innsbruck, Austria, KABC-TV Los Angeles invited 500 representatives of agencies, clients, press, and civic organizations to a Winter Olympic Carnival. For the party, ABC-TV's Hollywood TV center was transformed into an alpine-type village, complete with snow, and Tyrolean hats and scarfs for the guests.

Back Swedish broadcast boycott: Joining hands across the sea, the board of directors of Screen Actors Guild voted unanimously to join with British Actors' Equity and other European and American actors' unions in support of the Actors Union of Sweden in its strike in television against the Swedish Radio and Tv Authority, which reacted by "locking out" the actors from employment in Swedish sound radio programs. All SAG members will be instructed that they should not accept any engagements in Swedish TV or radio without first checking with the Guild. The Swedish Actors Union has been negotiating with the TV and radio production company since Februry 1963 for the purpose of obtaining increases in fees.

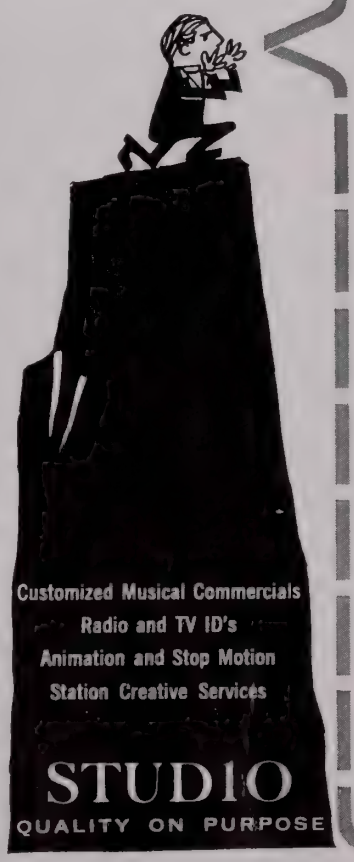
The sound of color: Grammatically it may be a mixed metaphor but in Kansas it's selling color television sets. Here's how it works. The Kansas State Network stations, faced with the problem of promoting color to viewers watching black-and-white sets, decided that the only way was to get the idea of color into the jingle, sung by a female vocalist and accompanied by a combo of harp, guitar, vibes, and bass. For instance, one jingle is "KARD-TV is color, KARD-TV for me, KARD-TV is color, color is free on channel 3." According to recent surveys, 5% of the KSN-TV audience had color sets prior to this promotion, and the figure is now estimated at near 7% or over 30,000 color TV homes. Stations in the network are KARD-TV Wichita; KCKT-TV Great Bend; KGLD-TV Garden City; and KOMC-TV Oberlin-McCook.

Heads Capitol club: Lester W. Lindow, executive director of the Assn. of Maximum Serivce Telecasters, has been elected president of the Broadcasters Club of Washington for 1964, succeeding Joseph Sitrick, of Blackburn & Co. Other offices for the year are chairman, Robert Kennedy, Kear & Kennnedy, consulting engineers; vice president, Henry Rau, WOL; treasurer, Richard Stakes, WMAL-TV.

Benny heads home: Jack Benny renews his long-time association with NBC-TV this fall with a 30-minute series now fully sponsored. State Farm Mutual Automobile Insurance of Bloomington, Mich., has half the show. The other half has been purchased by Miles Laboratories for Alka-Seltzer and One-A-Day Vitamins, via Wade Advertising, for 52 weeks. The "39-year-old" Benny was first aired by NBC Radio in 1932, and last appeared on the network on a Bob Hope special in 1952.

Weaver on CBS-TV: Sylvester (Pat) Weaver, former president of NBC-TV, will appear on a CBS-TV show, *Alumni Fun*, as a member of the panel from Dartmouth College, on Jan. 26 (5-5:30 p.m.). Representing the opposing team from Marquette U. will be ABC Radio's Don McNeill.

Wometco bonus: The board of Wometco Enterprises, operator of five TV stations, has increased the current dividend payout to stockholders by 11% by declaring a regular quarterly dividend of 14¢ per share



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS



SUNNY ROPES

THE "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

WHAT A MARKET, AND SUNNY SELLS IT!

WSUN

TELEVISION - RADIO

TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, TORBET & McCONNELL

S. E. Rep. JAMES S. AYERS

on common stock (Class A), and a quarterly dividend of 5¢ per share on Class B stock. Dividends will be paid Mar. 16 to stockholders of record on Mar. 4.

Senators on TV: WTOP-AM-TV Washington, D. C., has purchased broadcast rights to the Washington Senators baseball games for the next three years. The new contract, which cost the stations about $1 million, begins with the 1964 season. All the games will be carried on WTOP, and up to 35 games a year will be telecast on WTOP-TV.

NEWSMAKERS

PETER BONASTIA to sales account executive for WCAU-TV Philadelphia. JACK LEAMAN to national sales representative. He was an account executive with Arndt, Preston, Chapin, Lamb & Keen.

GERALD F. CONWAY to director of public relations of Subscription Television. He has been a principal of Communications West in Hollywood.

ROBERT E. ALLEN to marketing supervisor of CJAY-TV Winnipeg, Manitoba, Canada.

BERTRAND M. LANCHNER to the business affairs department of the CBS TV Network as director of contracts, sports. He was director of business and legal affairs with Lawrence C. Gumbinner.

MORRIS ROIZMAN to Time-Life Broadcast, reporting to the head of creative programing activities of the broadcast division. He is a film producer and editor.

DAN VALENTINE to promotion and advertising director of WSUN-TV-AM St. Petersburg.

KINCH S. HAULBROOK and BOB EDWARDS to the sales staff of WFBC-TV Greenville, S. C.

MILT HIBDON to president of the Hawaiian Assn. of Broadcasters. He is general manager of Honolulu's KULA Radio.

GORDON WEST to film manager for WCAU-TV Philadelphia. He was film manager for KMOX-TV St. Louis.

WILLIAM J. MCCARTER to general manager of WETA-TV, educational station in Washington, D. C. He is development officer for National Education Television.

TOILETRIES TYCOONS



buy WNBC-TV. Top names in the trade all know it's the most efficient means of reaching—and selling—New Yorkers. Among the tycoons:

Alberto Culver
Avon
Hazel Bishop
Block Drug
Bristol Myers
Chesebrough-Ponds
Colgate-Palmolive
Coty
Helene Curtis
Dow Chemical
Jergens
Lever Brothers
Procter & Gamble

Take a tip from the toiletries field: whatever the product or service you have to sell, do it on WNBC-TV. . . . Results: beautiful.

4 NBC

WNBC-TV

NEW YORK

TIMEBUYER'S CORNER

Media people, what they are doing, buying and saying
January 20, 1964

■ **Galbreath to Tokyo for Botsford:** **Duncan C. Galbreath,** most recently media-marketing coordinator in San Francisco for Botsford, Constantine & Gardner's four west coast offices, has been transferred to the agency's Japan subsidiary. In Tokyo, where he becomes vice president of Botsford Constantine (International) Inc., Galbreath will be marketing director serving such BCI accounts as Japan Air Lines, Suntory Distillers, and American International Underwriters. Before joining Botsford early last year, he had been media supervisor for BBDO in both New York and San Francisco.

■ **Upped to v.p. at Zubrow:** **Joseph Harris** has been elected vice president-media at S. E. Zubrow (Philadelphia). He was formerly media director at the agency.

■ **Rita Venn joins Rumrill:** **Rita Venn** has been appointed a media buyer at Rumrill (New York). She will be assigned to both consumer and industrial accounts, but specific assignments have not yet been announced. Before joining Rumrill, Rita was print media supervisor and television buyer for Doherty, Clifford, Steers and Shenfield (New York), was in the media department at McCann-Erickson before that.

■ **New York seminar students, R.S.V.P.:** All students who attended the fall sessions of the IRTS Time Buying & Selling Seminar have been sent questionnaires by the head of the Seminar Planning Committee, **Al Petgen** (ARB). The questions included in the two-page mailer are posed to gauge the reaction of the students to the course, and to gain knowledge of the business backgrounds of those attending, as a help in planning future seminars. Students are urged to fill out these questionnaires and return them to IRTS in New York as quickly as possible.

■ **Buyer becomes a seller:** **Ernie Metcalf** has joined Spot Time Sales (New York) as an ac-

SHEL BODEN: for TV packages, ole!

"I applaud the stations' packaging of sports and network-special adjacencies, as the advertiser can use some degree of selectivity when purchasing this sort of spot television," says Norman, Craig & Kummel (New York) assistant v.p. and associate media director Shel Boden. Shel explains, "Opportunistically for the stations, packaging of specific adjacencies normally provides extra revenue for the premium charged for these spots. It also eliminates the necessity of continually having to sell one-time adjacencies as these events are aired." Shel, who is concerned with the Hertz, Vaseline hair tonic, and Schick electric razor accounts at NCK, joined the agency four years ago as a media buyer, after three years as a timebuyer on the Lever account at Kenyon & Eckhardt. He began his career with W. R. Simmons research firm, later went into the executive training program at Cunningham & Walsh before his stint at K&E. A member of the Paramus Junior Chamber of Commerce, Shel and his wife Abby and their two sons make their home in Bergen County, New Jersey.



count exec. Ernie was a media buyer on the New York Telephone and Pepsi-Cola accounts at BBDO (New York).

■ **Byrne joins Wesley:** **Michael B. Byrne** has joined Wesley Associates (New York), where he is assisting the media director, and is directly concerned with media evaluation. He was formerly with Norwich Pharmacal as a marketing specialist.

■ **Amurol Mints testing:** Amurol Products (Naperville, Ill.) has found ethical medical advertising successful in selling its Amurol Sugarless Gum and Mints, and is now launching the mints via consumer advertising. An eight-week television saturation test campaign, utilizing 20s, will start in February in three markets: Cedar Rapids and Waterloo, Iowa; and Muncie, Indiana. The spots feature a series of situations involving a teenager, a mother and daughter, and a motorist, who "when they have a desire for something sweet," are urged "to satisfy it with an Amurol Sugarless Treat." Film-Makers handled production of the commercials, which are photographed by Ron Seymour. Agency is Jones Frankel (Chicago).



SWEET SPOTS: *photo is from TV spot for Amurol Sugarlass Mints. Series of 20s will be run in three test markets next month as maker tries consumer ads*

■ **"That Bud . . . That's Beer!"** will be the main copy line for Anheuser-Busch's Budweiser advertising in 1964, which will continue to picture typical beer drinking situations, and will also include a series of "beer talk" ads and commercials. Campaign will utilize radio and TV, plus national magazines, outdoor printed bulletins and posters. A series of minute spots has been purchased in NBC-TV's *Tonight Show*, as well as radio and TV spots (20s, 30s, and minutes) on some 450 stations around the country. Schedules began early this month.

THREE ON A CARLTON BREAK



TIME FOR A CIGARETTE: *A trio of media men at Gardner (St. Louis) celebrate the American Tobacco Company's assignment of its new Carlton cigarette account to the agency. L-r are Robert Jacquemin, media generalist; Stephen W. Rule, senior media generalist; and Don Fineberg, agency's media planning assistant*

TV BUYING ACTIVITY

▸ *Volvo automobiles* reported buying for a drive of fringe minutes and prime chain breaks due to start the first week in February. Flights of undisclosed lengths will be aired through the end of June. Pete Berla is buying for Volvo at Carl Ally, Inc. (New York).

▸ *Simoniz* looking for fringe minutes to push Master Wax in a campaign expected to start the end of January for a four-week run. Buyer at Dancer-Fitzgerald-Sample (New York) is Dick Nagle.

▸ *Wise potato chips* planning a five-week drive set to start the end of January, using fringe minutes and prime 20s. Buyer is media director William McLaughlin at The Lynn Organization (Wilkes-Barre, Pa.).

Network heats up bean pot

Morton House sales up 56.9% with radio sales fuel, range stoked with more after Godfrey CBS success

A PRODUCT on the market since the 19th century is achieving bold new visibility in the 20th century. The means: a contemporary but blind medium of communications, network radio. The U.S. housewife seems to get the picture, however, from the aural medium, as used by this advertiser.

Morton House Kitchens of Nebraska City, Neb., a "new" product to network radio last year, has been baking beans profitably since 1886. The year 1963, however, marked a dynamic new phase in the old company's career. It was a period when the last pockets were filled in for complete national distribution. At about the same time Morton House first took to the air nationwide on CBS Radio to tell listeners about its venerable oven-baked beans and a whole array of newer convenience foods. Bozell & Jacobs places the advertising from its Omaha headquarters.

Twenty weeks after signing on with Arthur Godfrey and Garry Moore, Morton House's marketing vice president, Lonnie V. Merrill, was ready to report a 56.9% sales increase. As the pot continued to bubble at a satisfactory rate, Morton House settled down on radio for a second half-cycle with Godfrey, then a second year, and now the advertiser is ready to add a second network.

At the National Food Brokers convention last fall, Morton House passed out baseball caps with the word, "There's a new team in the big league." The watchword, theme of a luncheon Morton House holds annually for 175 brokers, spells out to a large degree the company's experience with network radio, in the opinion of Don Carlos, Bozell & Jacobs' supervisor on the account.



Blow-up pictures of Morton House's "big league" talent are checked by (l to r) Stan Sipple, Morton House advertising director; Don Carlos, account supervisor at Bozell & Jacobs, and Lonnie V. Merrill, vice president of marketing for Morton House Kitchens. The display was prepared for presentation at the National Association of Food Brokers' Convention in Chicago

A look at Morton House's conscientious program of merchandising its ads shows that last year's record is no accident or sheer electronic miracle.

All selling, all advertising, indeed all communication is tied to the national broadcast schedule. In any message to brokers or retailers, Morton House strives to associate the product with the advertising personality. The effort extends from routine letters to point-of-sale displays.

Letterhead plugs radio shows

Morton House letterhead carries pictures of the network talent and a line about the radio schedule. In a series of mailings to brokers throughout the year, the company emphasizes the product-personality association. Messages taped by the talent are featured at all sales meetings. All point-of-sale material is developed around illustrations of the network personalities, and Morton House people feel it "lends familiarity and confidence in our product even in markets where we are new and relatively unknown."

The network personality-product association is carried out in newspaper advertising. Morton House furnishes dealers with drop-in mats featuring Godfrey's endorsement of the foods.

Describing the company's wide-ranging program of ad merchandising, the agency account supervisor says, "We feel this strong association is a very important plus benefit of our network coverage."

Morton House's style of selling is up to the minute, but some things don't change. Take the recipe for the leading product. The company's advertising director, Stan Sipple, harks back from the "very exciting" present to the company's founding as he notes that Morton House oven-baked beans are made by the traditional, slow recipe that was the specialty of the original Morton House.

This hostelry was opened at the head of the Oregon Trail, pioneer gateway to the west, in 1884 by J. Sterling Morton, first territorial governor, U.S. secretary of agriculture, and founder of Arbor Day. A floor manager at the inn's opening ("one of the grandest social events ever held in Nebraska City," reported a newspaper of the day) was J. W. Steinhart, later to estab-

lish Morton House Kitchens, Inc., and forebear of Morton Steinhart, now chairman of the board. Founder Steinhart, when looking for a name for his quality products, decided on Morton House as one that called up memories of good food prepared for pioneers heading west.

Nowadays the company is owned by its officers, Steinhart, Karl H. Nelson, president-treasurer; Vice President Merrill, John D. Mullen, production vice president, and a few key employees.

The can of oven-baked pork and beans remains the leading product, carefully prepared and premium priced. In addition to the beans, now there is Morton House chili and a line of packaged convenience foods, "dinner-ready dinners" of ham and potatoes au gratin, corned beef hash, spaghetti and meat balls, chicken and dumplings, chicken and rice, macaroni and beef, and others.

When Morton House decided to try network radio, it was after years of local advertising in newspapers and on radio, also in magazines. Bozell & Jacobs placed the original network order late in 1962 with Roger Huston of CBS Radio Network Sales Chicago headquarters.

Godfrey's success with the account was such that Morton House's Merrill, in a report to CBS' Lou Riggio in New York gave credit to the CBS host for much of the 20-week sales increase of 56.9%. There followed extensions of the Godfrey schedule to 39 weeks, then to 52, and now to a full 52-week order for 1963, underwriting 10-minute segment weekly of the daily *Arthur Godfrey Time* (Monday - Friday, 9:10-10 a.m.)

How does network radio fit Morton House's character and needs at this point in history? B&J's Carlos gives a two-part answer:

"First, Morton House is dedicated to selling a quality product, and we feel it is important to use personalities synonymous with quality. Secondly, the use of personality-network radio dramatically symbolizes Morton House's giant step into the big leagues of the food business to our broker organization and the retail food business."

The technique must be working. Morton House Kitchens will stop this year at a second network inn and order additional courses of the radio diet. Augmenting the Godfrey sponsorship on CBS, Morton House will become a regular next spring and fall on Don McNeill's *Breakfast Club* on ABC. The second-network choice was governed, according to a company spokesman, by McNeill's success in food sales—no light endorsement, considering the source. ■

Top CBS brass aglow over '63 sales gain

Top brass at CBS Radio are more than satisfied with progress in 1963. It was a year in which the network set a five-year high in sales, significantly strengthened its position in four major markets, increased its news and information programing, and in which the seven owned stations took in combined revenues which top the two preceding years.

With the close of business on Dec. 31, sales income for the year was more than 50% over that of 1962. Of the 110 different advertisers who sponsored programs during the year, many were new to radio or had been absent from the medium in recent years. Notable in this group were Gold Seal Company, Millers Falls, and J. M. Smucker Co., producer of jams and jellies.

Station payments were approximately double what had been estimated for the year when the new direct monetary compensation plan went into effect on Dec. 30, 1962.

Prominent new affiliates were WDOK Cleveland, WFBM Indianapolis, WEMP Milwaukee, and WAKE Atlanta. At year's end, the network consisted of 230 stations in the U.S. plus 12 affiliates in Canada, Alaska, Hawaii, and the Philippines, with three more stations scheduled to affiliate this month.

On the programing side, several new *Dimension* programs were added to the schedule. Marvin Kalb began a new, Washington - based evening international affairs summary called *Marvin Kalb Reports*, and on Sept. 15, the in-depth interview program *Face the Nation* returned to the air. Pat Boone was added to the CBS Radio roster of microphone personalities with a

Honors for airing Dutch music



Berend J. Slingenberg, The Netherlands consul general, presents specially inscribed Delfit plate to Walter A. Schwartz, WABC-AM-FM (N.Y.) v.p.-station mgr., commemorating airing of series of stereo programs of Dutch Folklore music. Presentation took place at reception in Netherlands Club

daily program of his own. The network presented 146 special broadcasts during 1963.

An aggressive promotional program included 18 different ads totalling 88 insertions in national consumer magazines, comprising 119 pages. The network prepared "SRO —1964," a wide screen presentation employing the latest production techniques, and showed it to some 2,000 advertisers, agency principals, and members of the press at a series of luncheons in major cities.

As president Arthur Hull Hayes said in his first annual letter to affiliates, it was a "whale of a year" for the network. And if the start of 1964 is any indication, performance will be repeated this year: sales for the first quarter are already 9% ahead of the same three months of 1963.

Looking to the future, Hayes hinted to the affiliates that the much-discussed return of radio drama, while still under consideration at CBS, is not likely to get off the ground. "We're weighing the many imponderables, in terms of audience appeal and of economics. Our own knowledge does not suggest an immediate move in this direction; it appears that listeners primarily want news, information, informal entertainment, and music."

New member of NBC Radio 'family'



Marking affiliation agreement bringing KFDI Wichita, Kans., into NBC Radio "family" are (l-r) NBC station relations dir. Don Mercer; Bud Laing, the network's regional mgr. for station relations; and KFDI v.p.-national sales mgr. Frank Lynch. Agreement became effective on Jan. 1

NEWS NOTES

Nielsen ends radio research: A. C. Nielsen has confirmed the end of its network radio research service, as of mid-April 1964. Local Nielsen radio data was terminated last spring. Nielsen decision comes "reluctantly" but is necessary because economic support is not available, spokesman said. Nielsen radio data, which had come under severe attack during Harris congressional rating hearings last year, had been compiled for 21 years.

It's C&W in metropolitan Miami: WEDR-FM has switched from its general format to "top 40" country and western music with some blocks of gospel. The 17-kw station boasts its big gun in the new look is C&W&G personality Cracker Jim Brooker who has been with sister station WMIE-AM for the past 20 years. He'll do two shows a day on the FM outlet (7-9 a.m. and 3-6 p.m. Monday through Saturday) and will continue doing an hour a day on WMIE.

Mobilize for Radio Month: It's not till May, but the NAB has set the theme — "Radio, Your Constant Companion"—and is hard at work putting together individual station kits for March 15 delivery. Radio Month is an annual event to acquaint the public with the services radio provides and for the second consecutive year will focus on radio's flexibility. Previous themes have been "Radio, the Heart Beat of Main Street," 1960; "Radio, the Best Sound Around," 1961; "Radio, the Sound Citizen," 1962; and "Radio, the Mobile Medium," 1963.

Hints of expansion? The Mediamerica Company has set up headquarters in Washington, D.C. and is scouting stations for sale. Erny Tannen, owner of WDMV Salisbury, Md., and president of WYRE Annapolis, is behind the new office, which will also sell the two present Tannen stations and offer a consultation service for other stations.

NEWSMAKERS

GEORGE F. DARLING to WLKW Providence, R. I. as account executive. He was with D. V. Jones Assoc.

MARK BLINOFF to program coordinator for KSFO San Francisco. He was an account executive with KWUN.

TED HEPBURN to vice president and general manager of WARM Scranton/Wilkes-Barre, Pa.

RICHARD KLINE to the sales staff of KRAK Sacramento. He was station manager of KVON Napa, Cal.

TONY JOHNSON to WLIB as merchandise manager. MARK NEIDER to the sales staff there.

JOHN L. C. ULRICH, JR. to station manager of WHNC-FM Hartford-New Haven.

CHARLES E. SPEIGHTS to general and national sales manager of WTAC Flint, Mich. ROBERT HALSTEAD to local sales manager, and GEORGE STRICKLER to manager of the outlet's new sales office in Saginaw-Bay City-Midland.

ARTHUR J. CASEY, station manager of KSD Radio, St. Louis, has announced his retirement.

Sudsy renaissance in radio

Offshoot of North American Newspaper Alliance is syndicating re-makes of top radio serials, plans dramatic and informational shows for station sale

"What will Phyllis Dexter's reaction be when kindly old Dr. Kleinfurz tells her that her younger sister, Amanda, is going blind? . . . Why is it so important for the mysterious stranger, Count Livorno, to obtain a timetable of the Fall City busline —and how will this affect Francine's marriage to wealthy young financier, Claude Mountebank? . . . Will Henry Carter, speeding to Elm Junction, find the letter in time to save Grandma Stanhope's farm?"
MUSIC: Up and under . . .

CLIFF-HANGER questions such as these, outgrowths of the intricate plotlines which unravelled at glacial speed in millions of radio loudspeakers in the heyday of soap opera, may well be coming back.

A syndicated rebirth of the radio "soaps" is in the works right now. Spearheading the sudsy renaissance is a new name in the syndication field, NANA Radio, an outgrowth of North American Newspaper Alliance. NANA Radio will shortly launch its sales campaign for new production cycles of two of the best-known properties in the roster of long-run soap operas—*Big Sister* and *Pepper Young's Family*.

In addition, NANA Radio plans to offer a *Dorothy Dix* and movie news series and a pair of dramatic series (recorded, incidentally, in stereo): an updated version of *The Fat Man*, a late-1940 radio private-eye series based on a Dashiell Hammett characterization, and updated productions of some of radio's best suspense scripts by pioneer broadcast writer-producer, Arch Oboler.

Although NANA's plans are the logical extension of a return-to-drama trend which has been increasingly evident in recent months (see SPONSOR, Dec. 9, 1963 pps. 14 and 54), they're not a straightforward revival movement.

"We're *not* trying to bring back 'the good old days' of network radio—let's face it, they're gone forever." That's how William H. Shriver, Jr., the energetic Marylander who is general manager of NANA Radio, puts it. "We won't seek network deals or even regional sales to sponsors. We intend to sell to radio stations who are enjoying a new independence in programing. Also, we don't want to be in situations where agencies and advertisers will have the kind of tight control over radio production they once had."

A number of innovations are involved in the new syndicated series, which are being produced in New York and Hollywood. For one thing, the production bases are recording studios, such as New York's Audio Techniques, largely because of their updated, stereo-wired equipment. For another, waivers are being arranged with AFTRA so that stations can repeat the quarter-hour and half-hour shows to take advantage of the cumulative rating factors so important in radio today. Even the show-lengths are modern; the half-hour stereo shows are actu-



BRASS: *NANA chairman John Wheeler, radio chief Shriver, pres. Will Eisner head project*

soapers'

ally 25 minutes long (with space for billboards and a trio of one-minute commercials) to accommodate the usual five-minute newscasts which stations have on the hour or half-hour point. ("We are beefing up, not lousing up, station program schedules," says Shriver.)

The soap operas, produced from "modernized" versions of old scripts, will use many of the classic techniques of the "soaps" but will play faster and more smartly, according to executive producer Eugene Burr, a veteran of radio and TV live production in New York. "We boiled down 17 scripts into five for the first week of *Big Sister*, so this will give you some idea of how 'non-loose' the series will be," reports Burr.

From the standpoint of performing talent, NANA Radio's plans are being met with loud huzzahs—and considerable cooperation from AFTRA, AFM and other unions.

Shriver isn't saying what the budgets on the radio dramas are, although they're far cry from top TV prices. He admits, however, that NANA Radio needs only about 20 stations in the top 80 markets to reach a break-even point. He hopes for business on the longer shows from stereo-voiced FM stations, many of which have expressed a desire for stereo drama (although few have the kind of budgets required to produce it locally).

Sponsorship deals will be set by purchasing stations, Shriver indicated. NANA Radio has no plans to drum up national spot business for its shows, although it intends to promote them, in general, to agencies placing the bulk of national-level spot radio. More shows are in the works—including a stereo series based on the derring-do adventures of one of fiction's top counter-espionage agents—as well as syndicated newspaper tie-in features through NANA and Bell-McClure. ■



PRODUCTION TEAM: *Exec producer Eugene Burr, director Arthur Hanna spark new soapers*



SOUND EFFECTS: *Familiar ingredient in "Big Sister" production is on-cue background*



ORGANIST: *William Meeder provides melting, syrupy "mood" music for serial scenes*



CAST: *Lee Lawson ("Hope") and Hal Studer ("Neddie") run through "Big Sister" drama*

Sinn sees UA-TV at $43-48 mil.

Predicts record sales volume in 1964 as syndie div. preps "Human Jungle" as first-run series, plans two half-hour skeins, readies six new "Wolper Specials"

A RECORD SALES VOLUME of between $43-48 million has been predicted for United Artists Television in 1964 by its president, John L. Sinn, who points out the company's syndication division this year will have such new product as a one-hour psychiatric drama series titled *The Human Jungle* and starring Herbert Lom in 26 segments; two new half-hour shows also in the first run market, plus six new one-hour *Wolper Specials*. Other first-run syndication properties to be made available include new feature film packages from the backlog of UA's post-'50 and post-'60 libraries.



Sinn

Stressing that 1963 was the most important year in the resurgence of UA-TV as a major TV supplier, Sinn said one of the factors contributing to the favorable picture was a 29% increase in gross sales over 1962 for its syndicated first-run and off-network product. He attributed this to the expansion of UA syndication into the field of public service with the *Wolper Specials*, now in prime time in over 85 cities, fully sponsored, as well as the acceptance in 145 markets of *Lee Marvin Presents —Lawbreaker*, 32 half-hours produced in color expressly for syndication.

Of the company's current 4½ hours of programing on the networks, *Patty Duke Show*, ABC; *The Fugitive*, ABC; *East Side, West Side*, CBS; *The New Phil Silvers Show*, CBS; *Hollywood and the Stars*, NBC; and *Outer Limits*, ABC, Sinn said it is expected that 3½ hours will be renewed. In addition, seven network pilots, consisting of 5½ hours, are in the works for 1964-'65—five of them for CBS and two for ABC.

Pilots for CBS are: *Calhoun*, starring Jackie Cooper and Barbara Stanwyck; *Mark Dolphin*, starring Robert Horton; *John Stryker*, starring Richard Egan; *Kibbee Hates Fitch*, starring Don Rickles and Lou Jacoby; and *Gilligan's Island*, starring Bob Denver and Alan Hale; for ABC: *Pioneer, Go Home*, starring Tom Ewell, and *The Unknown*, hour anthology spun off from *Outer Limits*.

Sinn noted that UA-TV gained complete production freedom in 1963 with final sale of the studio culminating reorganization of its domestic operation. He said this was evidenced in the last month of 1963, which saw UA-TV and its various joint-venture producer partners filming three series in New York, one in Florida, one in Honolulu, and three in Hollywood. Also, the Cincinnati office, at one time UA-TV's home office, is now closed and all its functions—except booking and shipping, which remain there—have been transferred to N. Y.

On the international scene, UA-TV is now supervising its own operation in Canada after years of representation by All-Canada Ltd. and has also organized its own sales distribution overseas. The international division distributes all UA-TV product supplied by network programing, first-run syndication, and off-network shows and features. ■



Above is scene from "Over and Out" episode of "The Human Jungle," new first-run, one-hour series developed by UA-TV for 1964. Herbert Lom (l) stars as psychiatrist

'Elementary, Dr. Watson'



Clueing each other on new advertising and promotion plans for Horton & Converse sponsorship of new radio drama series, "Adventures of Sherlock Holmes," are (l-r) Ted Huston, Lennen & Newell v.p.-gen. mgr., Los Angeles; Martin Fliesler, v.p.-gen. mgr. of KHJ (L.A.); and Leonard Davidson, president of the 25-store prescription pharmacy chain in Southern California. Program is aired by KHJ each Sunday at 5 p.m. (PST)

5,750 Fremantle hrs. aired o'seas in 1963

Fremantle International, overseas program distributor, reports it placed a total of 5,750 hours of film programing in countries on six continents during 1963. Also, the firm is now producing over 100 hours per week of live programing, including Bert Claster Productions' *Romper Room*. Local productions of *Romper Room* have been started in Australia, Japan, Mexico, and Scotland and, during last year, Fremantle took over Canadian distribution of the show.

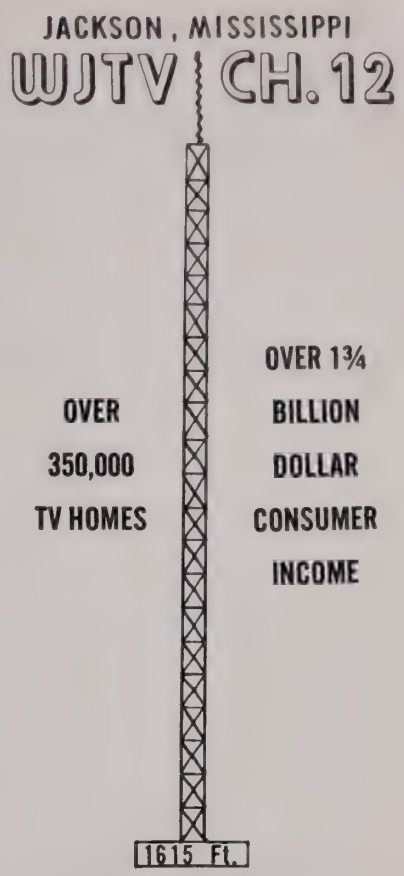
Fremantle has 127 series in foreign distribution, including Official Films' *Biography*, in 13 countries, and *Hopalong Cassidy*, distributed internationally by Fremantle for more than ten years.

Countries in which Fremantle currently has TV film and live programing commitments are: Australia, Belgium, Brazil, Canada, Colombia, Cyprus, Denmark, Finland, Germany, Gibraltar, Great Britain, Guatemala, Holland, Hong Kong, Italy, Jamaica, Japan, Kenya, Kuwait, Liberia, Luxembourg, Malta, Mexico, New Zealand, Nigeria, Norway, the Philippines, Poland, Portugal, Puerto Rico, Rhodesia, Scotland, Sierra Leone, Spain, Sweden, Switzerland, Sudan, Trinidad, Venezuela, Virgin Islands, and Uruguay.

NEWS NOTES

TFE promoters: Officials of Television Film Exhibit '64 have announced that Gene Plotnik of King Features Syndicate-TV and David Martin of Jayark Films will handle all the exhibit's printed material and press information. TFE '64 will be held at the Pick-Congress Hotel in Chicago, Apr. 5-8, coinciding with the 1964 NAB convention.

TAC renewed: Thirty-three subscribers of Television Affiliates Corp. (TAC) have renewed their memberships for extended periods.





WNDU-TV
The Notre Dame Station
SOUTH BEND · ELKHART
CALL VENARD, TORBET & McCONNELL, Inc

O'Connor firm gears new push to sell closed-circuit in N. Y.

Roger O'Connor, in the representative business less than a year and currently boasting a list of four TV and 25 radio stations, will be carrying word of a new advertising medium to agency timebuyers and advertisers.

As national sales representative for channel 6 in New York, known in hotel circles as Teleguide, O'Connor has set up a "double team" sales concept for its new client. The regular staff will sound out agencies on the idea and two men hired direct from Teleguide will pitch the closed-circuit system to individual advertisers. Presentations will initially be made only to advertisers after a prestige audience of travelers with ready cash to spend on class consumer products and to World's Fair exhibitors.

Teleguide, owned by Sterling Movies (information films) and operated by subsidiary Sterling Information Services, is constantly increasing its circulation and has, in the few years of its existence, been installed in some 50 New York hotels. In addition to ch. 6, it has been franchised to program channel 3, the foreign language outlet of the system, and channel 10, reserved for private use of conventions and special exhibitors. O'Conner represents only 6, which is on the air 18 hours a day with tips on New York entertainment, sailings, airline flight information, news, weather, time, and ticket availabilities.

(A detailed report on Teleguide will appear in an upcoming issue of SPONSOR.)

Dakota web to STS

Via a deal with Dean and Slaughter, Minneapolis-based representative, Spot Time Sales will take over national representation for the 14 radio stations in the Dakota Salesmaker Networks.

In exchange, D&S has been assigned a ten-state sales area in which it will operate as exclusive representative for STS.

A reorganization of top echelon personnel accompanies this upbeat development at STS. Carleton F. Loucks, vice president and manager of New York operations, has been appointed executive vice president and treasurer. Loucks will continue to head up New York operations, with president John E. Erickson headquartering in Chicago.

John J. Cook of the New York sales staff has been appointed vice president in charge of sales, operating in New York. John Papas of the Chicago sales staff has been appointed vice president in charge of Mid-West sales.

Two men have been added to the sales staff. Ernest L. Metcalf, Jr., formerly a media buyer in the New York office of BBDO, joins the New York office of STS and Edward Stein, most recently with CBS Radio in Chicago, will operate from the STS office in that city.

REALLY PULLING THE RUG OUT

Bob Allen and Boyd Rippey of Venard, Torbet & McConnell's San Francisco office returned from a festive holiday luncheon during Christmas week to find their secretaries, Dolly Abbott and Pauline Landon, standing on the sidewalk, clutching file folders and peering up at their 249 Pine Street office building.

They had been evacuated without any prior notice when their building was suddenly condemned by city inspectors. Seems that excavation next door for the new Hong Kong Bank building has weakened the foundation of the 249 Pine building to the extent that walls were cracking and floors sagging. The inspectors moved in quickly and evacuated the whole building, adding very considerably to the Christmas Week confusion.

The refugees of Venard, Torbet & McConnell are now operating virtually from packing cases installed in quarters at 2 Pine Street. They did, however, salvage their old San Francisco phone number —697-6187.

NEWS NOTES

Rounds out Maine web: WLAM Lewiston, Me., has appointed George P. Hollingbery as national representative, effective Feb. 1. The station will be sold in conjunction with the Hildreth Network, a grouping of stations in Maine, including WPOR Portland, WABI Bangor, WAGM Presque Isle, WRKD Rockland, and WTVL Waterville.

NEWSMAKERS

BORIS FRANK to account executive at Triangle Program Sales. He was sales vice president of Overseas Broadcast Services, Ltd.

RICHARD P. LEVY to the New York sales staff of Storer Television Sales. He was formerly with Edward Petry and Co.

TOM COSGROVE to account executive in CBS Radio Spot Sales' Chicago office. He has been with Robert E. Eastman & Co.

DOUGLAS L. YATES to the New York sales staff of H-R Television, Inc. He comes to H-R from Metro TV Sales where he was account executive.

W. F. MITCHELL to manager of the Montreal office of All-Canada Radio and Television Ltd., replacing KEN BAKER. GORDON FOSTER will take Mitchell's place in Toronto.

WASHINGTON WEEK

News from nation's capital of special interest to admen
January 20, 1964

★★ To no one's surpirse, the FCC gave up the ghost on its commercials rulemaking last week—but it promises closer surveillance on a case by case basis.

Unanimously, the Commission members said they did not have enough information at this time on which to base a "sound set of standards" widely applicable to the broadcast industry in limiting commercials. Neither station logs nor the recent ill-fated proceedings provided the agency with that information.

The Commission has also come to realize that the whole matter of commercial interruption would need research before any intelligent action could even be suggested, in the way of reforming advertising overload.

★★ The FCC pins some hope on the NAB's Code Board research into the clutter and quality aspects of TV commercials.

Also, it assures NAB that its decision not to adopt the industry codes does not mean the FCC thinks they are valueless, or too easy or too hard on the industry. FCC says it's glad to have the codes around as one avenue of control on the commercials flood—an avenue the agency hopes may be made "more effective" in the future.

★★ The Commission will have two checks on broadcast commercials in its case by case patrol.

First will be the more detailed program reporting form. It will be along the lines of recent proposals that brought cries of anguish from broadcasters for its elaborate questionnaire.

Second phase: with the help of the more detailed program accounting, the staff will find and pull out reports with heaviest commercial schedules, and report them to the full Commission "for consideration and action." This will be an "interim" measure to provide the Commission with more ammunition for future tries at "dealing more effectively with this problem."

★★ Broadcasters are warned not to stop with community check on program needs and interests—they must also beat the bushes for viewer and listener reaction to commercial practices.

The FCC still feels it has the authority to make some rules in this area if it wants to. In spite of the fiasco of the rulemaking and the oral hearings, FCC has not quite said "uncle" to the industry. The Commission says don't forget that it has considered overcommercialization in a number of cases over the years. And it has consistently taken the position that this is an important factor in judging program performance at application and renewal.

In short, there is more than one way to skin a cat. NAB president LeRoy Collins will undoubtedly remind the NAB boards at Florida meetings that pressure to improve clutter and quality aspects of tv commercials is not to let up.

WASHINGTON WEEK

January 20, 1964

★★ The Surgeon General himself has admitted that filtertips were mistakenly given a bad press in the first stories to roll on Jan. 11. Smoking and Health report by the HEW Special Advisory Committee.

(SPONSOR was not one of the publications to take the wrong tack on filters. Sponsor-Week, Jan. 13, pointed out Sen. Maurine Neuberger's advice to FTC to ease moratorium on preferential health claims by filters provided they admit nicotine and tar content and overall hazard.)

In response to a request for correction by Sen. John S. Cooper (R., Ky.), Surgeon General Luther Terry said the smoking report did not say "filters have no effect." Press stories to this effect were apparently based on misunderstanding during the closed-door briefing period.

Further, Terry agreed with Cooper that more research on the selectivity of filters--as well as on components of smoke itself--would be "unquestionably" a desirable course.

★★ Sen. Cooper found indications in the report that filtered smoke is to some extent preferential to non-filtered, and may become increasingly so, with research.

On pp. 60 and 61 of the report, Cooper found comment indicating possible filter benefit: one on the fact that "oxidation" could reduce harmful gas concentrate found in "side-stream" cigarette smoke; a second: that carbon filtration seems to eliminate certain of the gas elements which "depress ciliary activity." (Roughly, ciliary action is the natural filtration in lining of lungs and bronchia.)

★★ Sen. Cooper tried to push matters a bit further by suggesting that filter cigarettes might, by their filtration of gasses commonly referred to as "tars," equate "smoking fewer cigarettes."

The Surgeon General's letter could give only a very qualified "Yes--perhaps," answer. But he gave indirect comfort to nonfilter brands by saying that until further research proves otherwise--filters could be playing a good-bad role. They may select out certain harmful substances, but selectively permit passage of others.

★★ In her own report on the smoking report, Sen. Neuberger quoted American Cancer Society Studies' finding that filter smokers were "generally free of coughing" and other smoker symptoms.

Also, in line with Kentucky Senator Cooper's comment: "There is new evidence that the removal by filtration of ciliastatic substances may also aid in reducing the hazard of cigarettes."

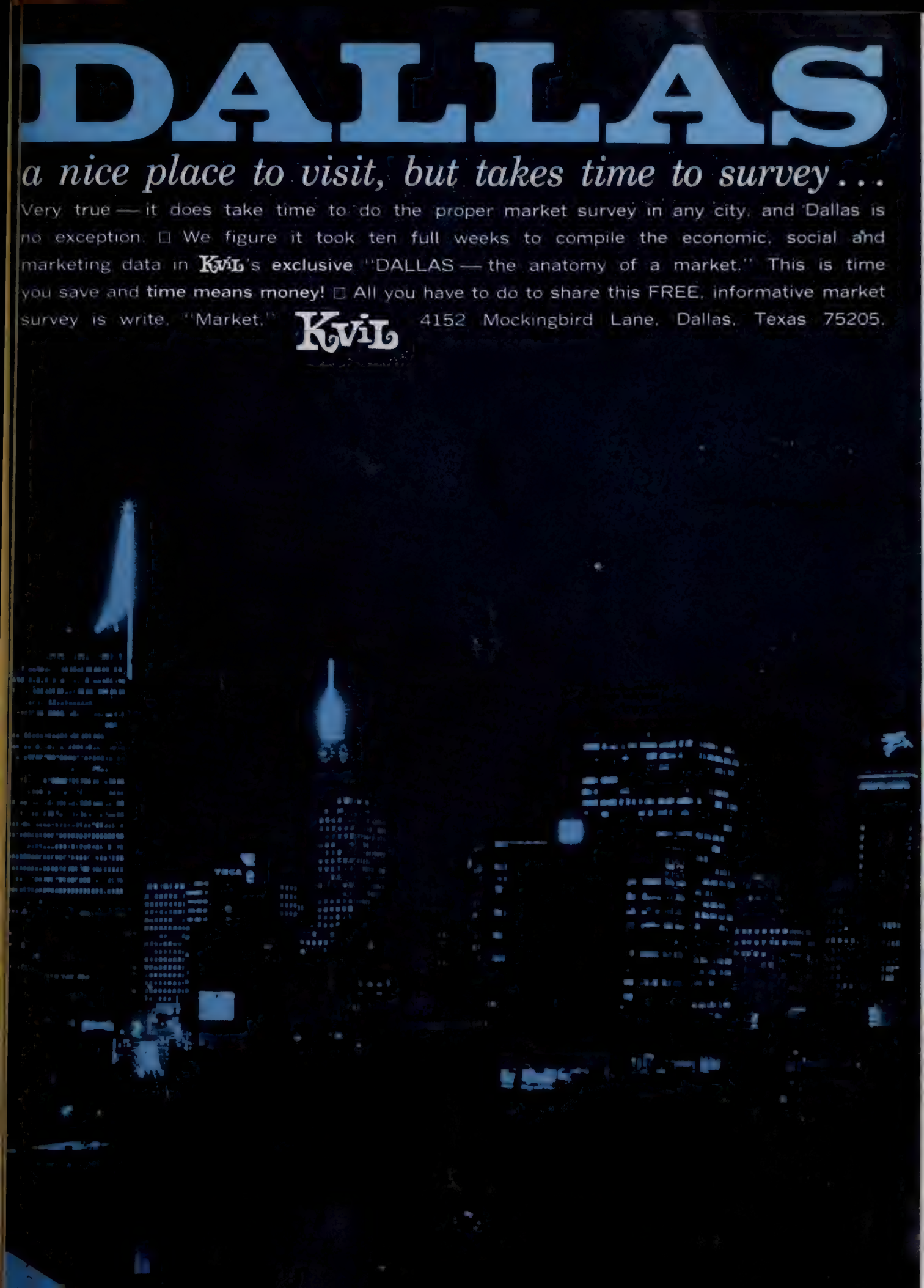
It is this possibility that led Mrs. Neuberger to advise FTC to permit bona fide competing claims by filtertips, in a new but strongly policed "tar derby." She figures competition will be added incentive to manufacturers to lessen tar and nicotine content.

It now remains for ingenious TV commercials to assure the smoker that "The Brand" is good for him--but cigarettes are bad for him.

DALLAS

a nice place to visit, but takes time to survey . . .

Very true — it does take time to do the proper market survey in any city, and Dallas is no exception. □ We figure it took ten full weeks to compile the economic, social and marketing data in KVIL's **exclusive** "DALLAS — the anatomy of a market." This is time you save and **time means money!** □ All you have to do to share this FREE, informative market survey is write, "Market," KVIL 4152 Mockingbird Lane, Dallas, Texas 75205.



WWDC radio salutes Washington's finest

Not only in the Nation's Capital, but throughout the country and even in faraway lands, customers look to Julius Garfinckel and Company with a very special kind of confidence, based on the firm's renown for the finest merchandise, chosen with flawless taste. WWDC takes great pride in serving as a showcase for the fabulous wares in each one of Garfinckel's three stores, for the program of special events, unique in the world of retailing, and for the splendid and thoughtful service to the people of Washington, to customers in every state of the union, and in many corners of the globe. We thank Julius Garfinckel and Company, and its agency, M. Belmont Ver Standig, Inc., for recognizing that the exciting and impressive Garfinckel story is indeed told well on "the station that keeps *people* in mind."

BLAIR GROUP PLAN MEMBER

Represented nationally by Blair Radio

WWDC RADIO WASHINGTON, D.C.



JANUARY 27, 1964/FORTY CENTS

RECEIVED

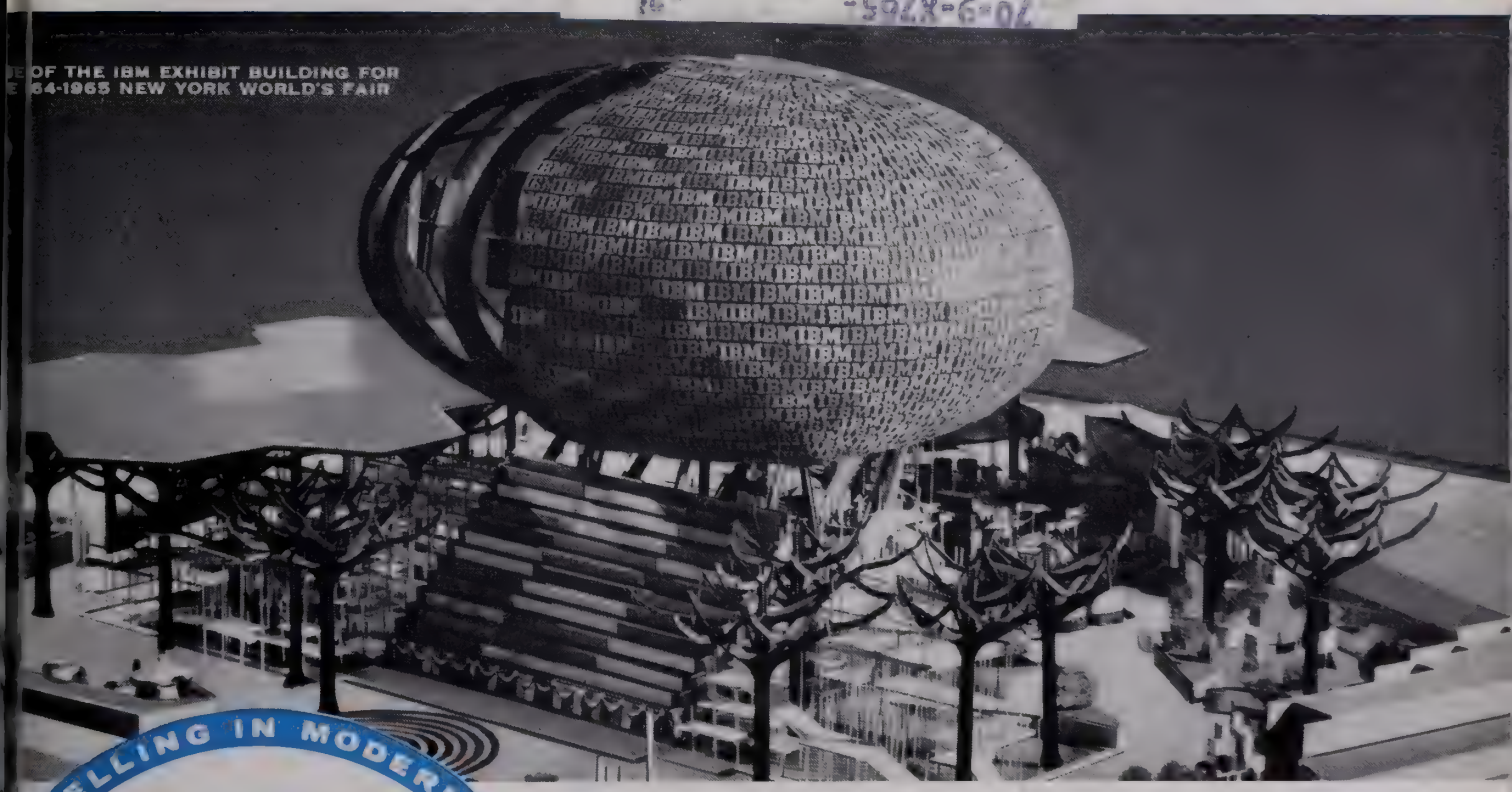
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Godfrey & Hayes: A view of radio after 30 years at CBS—page 23

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70-9-X705-24
MILDRED L. JOY
NBC - ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020



OF THE IBM EXHIBIT BUILDING FOR
64-1965 NEW YORK WORLD'S FAIR

SELLING IN MODERN AMERICA
TELEVISION DIVISION
EDWARD PETRY & CO., INC.
THE ORIGINAL STATION REPRESENTATIVE
SPOT TV

Overnight, old buying patterns are broken and new brand preferences emerge. Even the most successfully entrenched national advertiser needs the modern medium of Spot Television to protect and expand his share of market. That's why you'll find an ever growing number of national advertisers using Spot TV on these outstanding stations.

KOB-TV	Albuquerque	KPRC-TV	Houston	KMTV	Omaha
WSB-TV	Atlanta	WLW-I	Indianapolis*	WDBO-TV	Orlando
KERO-TV	Bakersfield	WDAF-TV	Kansas City	KPTV	Portland, Ore.
WBAL-TV	Baltimore	KARD-TV	Kansas State Network	WJAR-TV	Providence
WGR-TV	Buffalo	KARK-TV	Little Rock	WROC-TV	Rochester
WGN-TV	Chicago	KCOP	Los Angeles	KCRA-TV	Sacramento
WLW-T	Cincinnati*	WISN-TV	Milwaukee	KUTV	Salt Lake City
WLW-C	Columbus*	KSTP-TV	Minneapolis-St. Paul	WOAI-TV	San Antonio
WFAA-TV	Dallas	WSM-TV	Nashville	KFMB-TV	San Diego
WLW-D	Dayton*	WVUE	New Orleans	WNEP-TV	Scranton-Wilkes Barre
KDAL-TV	Duluth-Superior	WTAR-TV	Norfolk-Newport News	WTHI-TV	Terre Haute
WNEM-TV	Flint-Bay City	KWTV	Oklahoma City	KVOO-TV	Tulsa
				WTRF-TV	Wheeling

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • PHILADELPHIA • SAN FRANCISCO • ST. LOUIS

"Seasoned to Please!"



WKRG-TV

Mobile—Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager

NFL to CBS for $28.2 million: It will cost advertisers some $70,000 per commercial minute to buy into CBS-TV's coverage of National Football League season games, according to SPONSOR estimate, as result of web's winning bid of $28.2 million for rights to NFL telecasts for next two years. It is understood NBC and ABC each bid over $20 million for '64 and '65 rights, with CBS' figure more than triple the $9.3 million it paid for rights to '62 and '63 coverage. ABC is currently on last year of five-year pact with American Football League, and NBC just won rights to NCAA games next season, including New Year's Day games in Rose, Cotton, and Orange bowls, for $13,044,000. Rights to NFL title game is still up for grabs, but CBS can pick up playoff game in event of NFL tie for $200,000 if it wants. It is assumed two incumbent national sponsors, Ford (J. Walter Thompson) and Philip Morris for Marlboro (Leo Burnett), as well as ten regional sponsors will have first crack at future sponsorship. Commenting on high bid, CBS president James T. Aubrey, Jr., said: "We will stand on our record, which surely indicates we aren't in business to lose money or let the big ones get away. We know how much those games mean to viewers, our affiliated stations, and to the nation's advertisers." There are some 14 minutes per game for sale, which means a total of about 224 minutes for the 14 regular season games. Only thing coming close to its cost for advertisers is *Beverly Hillbillies*, but cost-per-thousand is higher for NFL due to fewer viewers watching Sunday TV. As result of CBS' price, each of 14 NFL teams will realize some $2,015,000.

Storke replaces NBC's Chester: NBC-TV has named William F. Storke to replace Giraud Chester as director, program administration. Chester resigned Friday "as result of certain policy disagreements." Storke, who joined web at Hollywood in 1948 in Guest Relations Dept. (a page), went to TV network sales in '53, came to N. Y. in '55 as a participating programs salesman (*Today* and *Tonight*), was named administrator in the same area in '57, and since '59 has been director of participating programs sales. Chester gave no indication as to future plans.

Critical ad issue: The federal case charging Kastor, Hilton Chesley, Clifford & Atheron with fraudulent copy for Regimen could set serious precedent, admen said Friday after grand jury action in Brooklyn. Indictment naming agency, along with client Drug Research Corp. and New Drug Institute, followed removal of reducing tablets from interstate commerce in wake of Food & Drug Administration charges (see page 49). Challenged ad copy ran on three TV networks, in newspapers, and magazines, according to indictment. It had been accompanied by validating material at time it originally was submitted to media. Agency is scheduled to appear with other defendants this week for pleading, and case should come to trial in relatively short order, observers think. Drug Research no longer is Kastor Hilton client, being listed now with Weiss & Geller, although virtually dormant there.

Over $3.5 mil. for ABC-TV: Eight sponsors placed over $3.5 million in new business with ABC-TV in past week, mostly for second quarter. They are: Brown & Williamson Tobacco (via Ted Bates & Co.); Carter Products (Sullivan, Stauffer, Colwell & Bayles); Dodge autos (Batten, Barton, Durstine & Osborn); S. C. Johnson & Son (Benton & Bowles); Lehn & Fink (Geyer, Morey, Ballard); Plough, Inc. (Lake - Spiro - Shurman); Polaroid (Doyle Dane Bernbach); Toni Co. (North). Among shows involved are *Hollywood Palace, Destry, 77 Sunset Strip, Empire, and Ensign O'Toole.*

NBC ends '63 on wave of profits: Annual report by chairman Robert W. Sarnoff and president Robert E. Kintner notes NBC-TV "attracted more national advertisers than any other network for 15th consecutive year" in 1963; the Owned Stations Div.—both radio and TV—achieved record sales and earnings; NBC Radio recorded its highest profits since 1950; and NBC Enterprises Div. had higher operating profits than ever before. Report notes NBC-TV posted record-breaking profits in all four quarters of year and set new sales record, as 270 national advertisers used its facilities; NBC Radio, operating at growing profits for fourth consecutive year, was 80% sold out for '63 and also had "more advertiser support than any of its competitors." Affiliate roster at year's end: 198 for NBC-TV, 215 for NBC Radio (including 13 stations outside U.S. continental limits). Additionally, the Sarnoff report pointed out that nearly 2,200 hours were programed on TV in color, carried by 196 affiliates.

Judy Garland to quit: Mar. 29 has been set as last broadcast of her weekly CBS-TV show by Judy Garland, who at that time will have finished production of her 26th program. Her reason: The demanding schedule of a weekly program had made it impossible for her to give her children the time and attention they need. Another, unmentioned probable cause: Failure of her series to achieve high ratings. In an aside in her letter telling network president James T. Aubrey, Jr., of the decision, Miss Garland notes: ". . . Let's be happy about all the bets we've won from the wise guys who said we'd never get our first show on the air." She also looked forward to working with him again in the coming years.

Legal view: While indicted agency belongs neither to American Assn. of Advertising Agencies nor to Advertising Federation of America, case is being watched with interest, and AFA legal consultant John Ryan, sees implications that could be "pretty far reaching." If government proves case, it would impose "terrific obligation" on any agency to check out claims. Regimen's agency doubtless acted in good faith, another observer commented, and said increased responsibility for accuracy would represent cost burden that surely would have to be passed on to client. A Kastor Hilton spokesman said action would impose "new concept of insurer's responsibility of advertising agency for client's product and business," attempting to fix "an unheard of type of responsibility." No agency people were named in action.

Daylight saving plan hit: Bill to extend daylight saving time in N. Y. state to nine months of year is under fire again. Latest attack from Paul Godofsky, chairman of N. Y. State Broadcasters Assn. subcommittee formed to fight bill, quotes letter sent a few months ago by CBS to State Sen. Edward Speno, bill's author. Godofsky, also pres.-gen. mgr. of WHLI, Hempstead, L. I., says CBS feels passage of bill would cost TV network over $500,000 a year to telecast programs at their regular time in N. Y. state, while its radio web would have to spend some $1,200 a week to rectify broadcast times during period when N. Y. was on Daylight Time and other states were not. As example, CBS said prime-time program telecast regularly in 10-11 p.m. slot would be aired under Speno plan at 11-midnight period. CBS has declined to make public its letter to Speno. An NBC spokesman has said his network is "opposed" to the bill, and ABC executives contacted have declined to comment.

 Second class postage paid at N.Y.C.



Why WHNT-TV bought Volumes 1,2,3,4,5&7 of Seven Arts' "Films of the 50's"

Says Charles F. Grisham:

President and General Manager of WHNT, Huntsville, Alabama

"Our philosophy has been and will continue to be, to provide the viewing public of this vigorous and booming market with nothing but the very best. Therefore to achieve this goal we decided we would acquire for our viewers the very best of programming including, of course, feature films. The best features available were Seven Arts' 'Films of the 50's', and

we wouldn't go on the air until we could get them

for our audience.

I'm happy to say that we have acquired telecasting rights to Seven Arts' Volumes 1, 2, 3, 4, 5 and 7, thus assuring our audience of many, many hours of the best entertainment available on television today."

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD
NEW YORK: 200 Park Avenue YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193
LONDON W1 ENGLAND: 24 Berkeley Sq. Hyde Park 0671
Distributed outside of the United States and Canada
Cable: NORFILM London

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data).

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SPONSOR

JANUARY 27, 1964
Vol. 18 No. 4

GENERAL

23 Two best-known "Arthurs" of CBS speak their mind
Godfrey and Hayes, a pair of 30-year veterans at the network, i an informal, factual, fascinating—and exclusive—interview

ADVERTISERS

29 Unprecedented use of radio in Mennonites' campaig
Religious group's drive on three Terre Haute, Ind., stations utilize 30-second spots for nine weeks for promotion of "a Christian truth"

30 Coca-Cola stresses TV in pushing new diet drink, Tal
Name, derived from electronic computer, uses electronic mediun to do 90% of the job of introducing the product to the market

AGENCIES

28 The timebuyer of seventies: just what will his job be
He'll operate not so much as a purchasing agent, but as a strategis and a technician, says William C. White of Cunningham & Walsl

TV MEDIA

44 Holds loss of tobacco advertising would be 'no debacle
George B. Storer, addressing a Wall Street group, urges greate investment in broadcast stock. Asks station-network co-op

RADIO MEDIA

53 Burger Beer Baseball buy hits WCKY's country musi
Jamboree dropped by station to become flagship spot on brewery 80-station radio diamond network with Waite Hoyt as announce

SYNDICATION

59 New overseas markets help rocket sales of CBS Film
Digges says 1963 "exceeded predictions by 19%" and gives detailed reasons for surge, also bright forecast for 1964 business

STATION REPRESENTATIVES

60 Eastman predicts bright future for radio drama show
Feels that by 1974 every major city in the U.S. will have two radi stations entirely programed for variety or dramatic fare

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Portrait of a media salesman who thinks he got the order

If only he knew!

The man *he* sold has to sell his account group. Then they have to sell the client.

Meetings and questions; challenges and more meetings.

And at these meetings your "friend at court" is alone with his conviction. Well, not quite alone. He usually* has his copy of **SRDS** with him.

So, with your Service-Ads in **SRDS, *YOU ARE THERE*** selling by helping people buy.



SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Laury Botthof, President and Publisher

5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500
Sales Office—Skokie • New York • Atlanta • Los Angeles

*In National Analyst, Inc. survey, 83% of agency executives say SRDS is accessible in client meetings.



NICE GIRLS FINISH FIRST

The story behind the runaway success of The Patty Duke Show on the new ABC—and how this incredibly talented youngster holds the fascinated attention of viewers in 12,700,000 homes every week.

EIGHT YEARS AGO, Patty Duke was an 8-year-old girl on the way to her first acting lesson. When she spoke, she said, "dese, dem and dose," with all the gusto of a native New Yorker.

One year ago, Patty Duke won an Academy Award. When she spoke, it was with the grace and charm of a favorite granddaughter.

Patty Duke was a girl with talent and the will to work. Patty Duke was also a girl with a delightful personality. Patty Duke, in short, was exactly the kind of girl ABC was looking for to build a show around for its 1963-64 season. It was to be a *new* ABC, firmly based on wholesome entertainment. And Patty fitted in perfectly.

Would she like to do a television program of her own? She would.

What kind of program? Obviously, Patty had to be a teen-ager. But how could you take advantage of her tremendous ability when most teenage roles had become stereotyped long ago?

The answer was to *un*stereotype the role. Instead of giving Patty only *one* part, give her *two* parts—identical cousins with diametrically opposed personalities.

With those two decisions—the obvious one of making Patty Duke a teen-ager, and the not so obvious one of giving her twin acting assignments—The Patty Duke Show was born.

Breck, General Mills and Sterling Drug became the sponsors. The American public saw the show for the first time on Wednesday night, September 18, 1963. And the darndest things began to happen.

The Patty Duke Show instantly became one of the top new hits on television. Over 12,700,000 homes tune in every week. Patty's devoted followers include over 15,500,000 grownups, many of them young adults with children of their own.

Patty has become a heroine—and an example—to her own generation. High school girls from Maine to California are sporting Patty's hairdo. More important, they are copying her gentle manners.

The ABC Television Network is tickled pink about The Patty Duke Show. It demonstrates clearly and forcibly that wholesome, quality entertainment can lead to commercial success *and* to better television.

ABC Television Network abc

Based on an average of Nov. 1 - Dec. 11 NTI Reports, Total Audience, and Nov. 1963 Nielsen Audience Composition Report estimates, subject to qualifications which are available on request.



PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

How broadcasters inform the public about broadcasting

FOR YEARS broadcasters have been notoriously silent when it comes to telling the public about their media.

They allow everybody else to do the telling. And frequently, they discover, to their discredit.

So I was impressed one day when I visited the WFBM Stations in Indianapolis and found Eldon Campbell and his associates acquainting a Congressman with television and radio broadcasting in a practical way. After a tour of the facilities they sat down to lunch and various department heads answered questions. They repeated this once a week, running down the whole roster of Hoosier Congressmen.

Last week I received three editorials broadcast by the WFBM Stations on the efforts of the federal government (especially the FCC) to extend its control over radio and TV. Labeled Broadcast Freedom #1, Broadcast Freedom #2, and Broadcast Freedom #3 they centered on such subjects as efforts to curb editorializing, restrictions on commercials, and the boobytraps in the "Fairness Doctrine."

This kind of information can do nothing but help the industry. It's the sort of thing that Mike Shapiro of the WFAA Stations and John Coyle of KVIL, both Dallas, do so well. I suggest that others join the parade.

* * *

I attended another kind of broadcast-information gathering the other day when George Storer Jr., president of the Storer Stations, told a jam-packed room of Wall Street stock analysts what a broadcast group is made of, what it does, and how it does it.

I've attended many an industry meeting. I've never heard anything as revealing. George cut through years of operation to show the pattern of success in terms of facilities, personnel, strategy, billings, and profits. The 300 eager analysts threw questions at George and his top staff as fast as they could field them.

After it was over I complimented George on his frankness and his believability. And I wondered, "Why not? Why shouldn't the public know more about broadcast operations? Why our traditional reticence?"

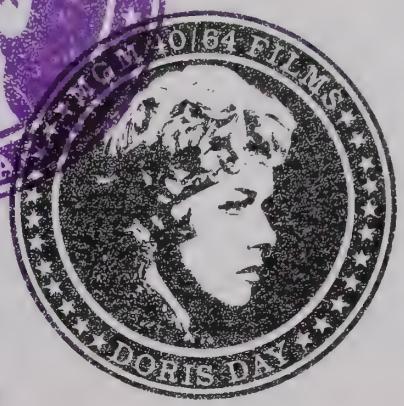
We're not reticent about reporting what George said. It's reported in detail in this issue. Wouldn't you, our agency and advertiser readers, like to get more information along these lines?

Norm Glenn











Fast sales mark approval by stations of latest MGM post '48 films 40/64







New York • Chicago • Culver City • Charlotte • Toronto

METRO-GOLDWYN-MAYER TELEVISION

MARKETS SOLD: WBEN Buffalo, WBBM Chicago, KLZ Denver, KRNT Des Moines, WXYZ Detroit, WOOD Grand Rapids, WCKT Miami, WCBS New York, WCAU Philadelphia, KTVK Phoenix, KENS San Antonio, KGO San Francisco.



Investment Opportunity

One of these boys will some day occupy the office next to yours.

But how much care and training and labor and love it will take to fit him for the job!

Whose responsibility is it? His family's alone? His school's? His cub pack's?

Yours too.

For you have an investment in that boy.

You can protect that investment by joining with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U.S. Savings Bonds. The Treasury Department's Plan works for thrift in our economy, strength in our defenses, industry and self-reliance in our thinking.

When you bring the Payroll Savings Plan into your plant—*when you encourage your employees to enroll* —you are investing in the next generation of industrial leaders. In a human resource that will keep our country young and vigorous and burgeoning. You are investing in America's future. In freedom itself.

Don't pass this investment opportunity by. Call your State Savings Bonds Director. Or write today to the Treasury Department, U.S. Savings Bonds Division, Washington, D. C., 20226.

In your plant...promote the PAYROLL SAVINGS PLAN for U.S. SAVINGS BONDS

The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.

Overshadowed by the tobacco furor have been developments in a TV product field that is twice as big: cosmetics (also under government pressure; see Sponsor Week, Jan. 20).
Continuing growth of cosmetics is illustrated in two timely cases, one a new $5-million advertising account, another a definite signpost to future. Latter is Bristol-Myers' Clairol, now budgeting half-million dollars for Negro market, giving significant emphasis to development. Using ad-line, "If you want to . . . why not," Clairol is making aggressive progress, building sales to Negro salons of one city from .4% ten years ago to 5.5% today, covering over half the entire Clairol range of colors, according to current *Gibson Report on the Negro Market.* The ad effort will probaby be confined to magazines for present, but Bristol-Myers is keeping its eye on sales potential and acceptance of the campaign and could conceivably begin integrating Negroes into its overall TV promotion for Clairol themed on, "Is it true blondes have more fun?" Via Foote, Cone & Belding, it's well into hundred-thousands.

The $5-million story broke last week when Helene Curtis announced its new wrinkle-eraser lotion, Magic Secret, which is spending most of its money in TV. Magic Secret's spot and network schedule, being lined up by Edward H. Weiss, will break after distribution is completed to drug and department stores next month. This is newest entry in a line now billing upward of $3 million in TV spot for roughly a dozen products.

FCC sanctions provocative broadcasts.
In letting Pacifica Foundation off hook last week after four long years, commission said a licensee has to offend some people some of the time, or radio and TV would become utterly bland, and licensees too inhibited to diversify programing. FCC last week granted all applications of listener-supported (non-advertising) Pacifica's FM stations, and cleared foundation of charges of Communist leanings.

Involved were initial license for KPFK (noncommercial educational) Los Angeles, and renewals for KPFA (commercial) and KPFB (noncommercial educational), both Berkeley, Calif., and WBAI (commercial) New York. Also okayed was transfer of Pacifica control from Executive Membership to Board of Directors.

FCC pointed out the four cited instances of rather esoteric programing, late in evening hours and over four-year period, didn't constitute justifiable complaint against overall programing on the stations. Pacifica itself said that in two instances it had let slip a bit of wordage that didn't measure up to its own standards of good taste. Cmnr. Robert E. Lee, although agreeing with majority decision to renew, took issue with discussion program by four homosexuals, calling it "mere sensationalism."

1964 poses double-barreled threat for already-hurting domestic electronics industry.
$32-million fall-off in factory sales of TV components from 1962 level (see story page 48) made 1963 less than bullish. Many think major blow may be dealt at this year's GATT international trade conferences where low tariffs on electronic imports may be further reduced—as much as 50%.

Tv receiver sales, though faced with significant squeeze from imports for first time in 1963, stayed on top of level. Here again, however, 1964 could be a negative milestone. Manufacturers' fear: unless Congress can be convinced to remove excise tax on high-priced all-channel sets, they will be completely out of running in receiver market once inventories of competitively-priced VHF sets are exhausted.

More product for advertisers hooked on radio drama.
Advertiser curiosity is high in current revival of soap operas and dramatic serials, but old subjects and techniques now available "hardly constitute a future for them," says Mars Broadcasting exec v.p. Robert V. Whitney. To this end, he revealed Mars is casting for two daily soapers due for pilot release on Mar. 1 and Mar. 15. Will follow this in late March and early April with two more serials. Also reviewing scripts for two weekly half-hour evening shows — one a situation comedy, other a mystery format.

Exec producer Phil Nolan currently holding auditions and story conferences on initial two serials in New York and Chicago. They are: *The Colonel's Lady*, "the story of an astronaut's family and their struggle to adapt to the space age challenge," and *Dangerous Dream*, which "unveils the private life of a husband-and-wife medical team dedicated to the world of psychiatry."

Mars, recently purchased by Pepper Sound Studios, Memphis, will produce new properties at its studios in Stamford, Conn. Plans call for syndication in the U.S., Canada, and Australia.

Sponsors had better be wary lest latest research on TV news touch off round of rate increases.
Announcing that TV has stolen a march on newspapers as source of news to public, Roy Danish of Television Information Office, which commissioned Elmo Roper to do study, said TV also won out in "believability," especially with young adults. Drawing advertising moral, he said that because young TV-believers are prime goods- and service customers, the data should be "a matter of prime interest to marketing people." The new Roper study shows TV as the preferred news source of 55% vs. newspapers' 53%, with much wider margins for TV believability preference. (In similar studies in 1961, newspapers beat TV 57-52 as a source of news and 57-51 in 1959.) Lately, TV news prestige has been boosted by mounting critical accolades, largely by print critics.

Evidence like the Roper study could bring economic changes to both network, local news. Prime news specials usually can be produced and sold more cheaply on networks than can entertainment, but documented audience attitudes like TIO's could open wedge to negotiate expansions in budget, time, and rates. Regular news is seldom a selling problem either in network or spot TV. Now conceivably there could be movement of news from pre-prime and fringe areas to "A" slots, or re-definition of existing time periods, as well as new upward pressure for rates.

Like all good showmen, Marion Harper knows importance of good timing.
That he chose this particular time to sprout a new handle for his advertising complex suggests an internal public relations move.

Cumbersome as new nomenclature is, the switch from just plain Interpublic to The Interpublic Group of Companies nevertheless reflects, as Harper puts it, "the evolving character of the organization as a group of separate service companies."

The loss of such significant accounts as Staley, National Distillers, etc., because of product conflicts with other agencies in the Interpublic empire makes it imperative for Harper to hit home harder with separate, if united, theme.

There are 17 in The Interpublic Group of Companies.

ALREADY A HOOSIER HOUSEHOLD WORD



Indianapolis, Indiana

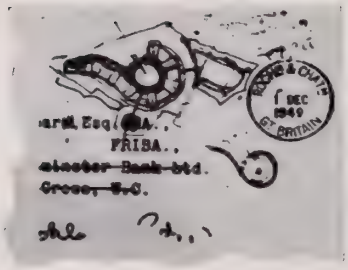
THE STAR STATIONS

DON W. BURDEN, PRESIDENT

WIFE • AM-FM • INDIANAPOLIS
KOIL • AM-FM • OMAHA
KISN • PORTLAND

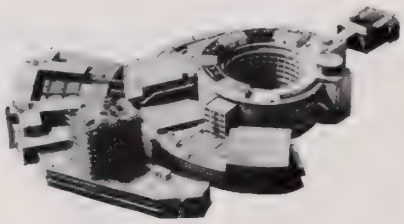
SOLD NATIONALLY BY H-Radio

past



1936.... the BBC begins the world's first regular television program. After the war.... the decision to build a national Television Center. December, 1949.... the shape of things to come starts as an architect's doodle on an envelope.

present



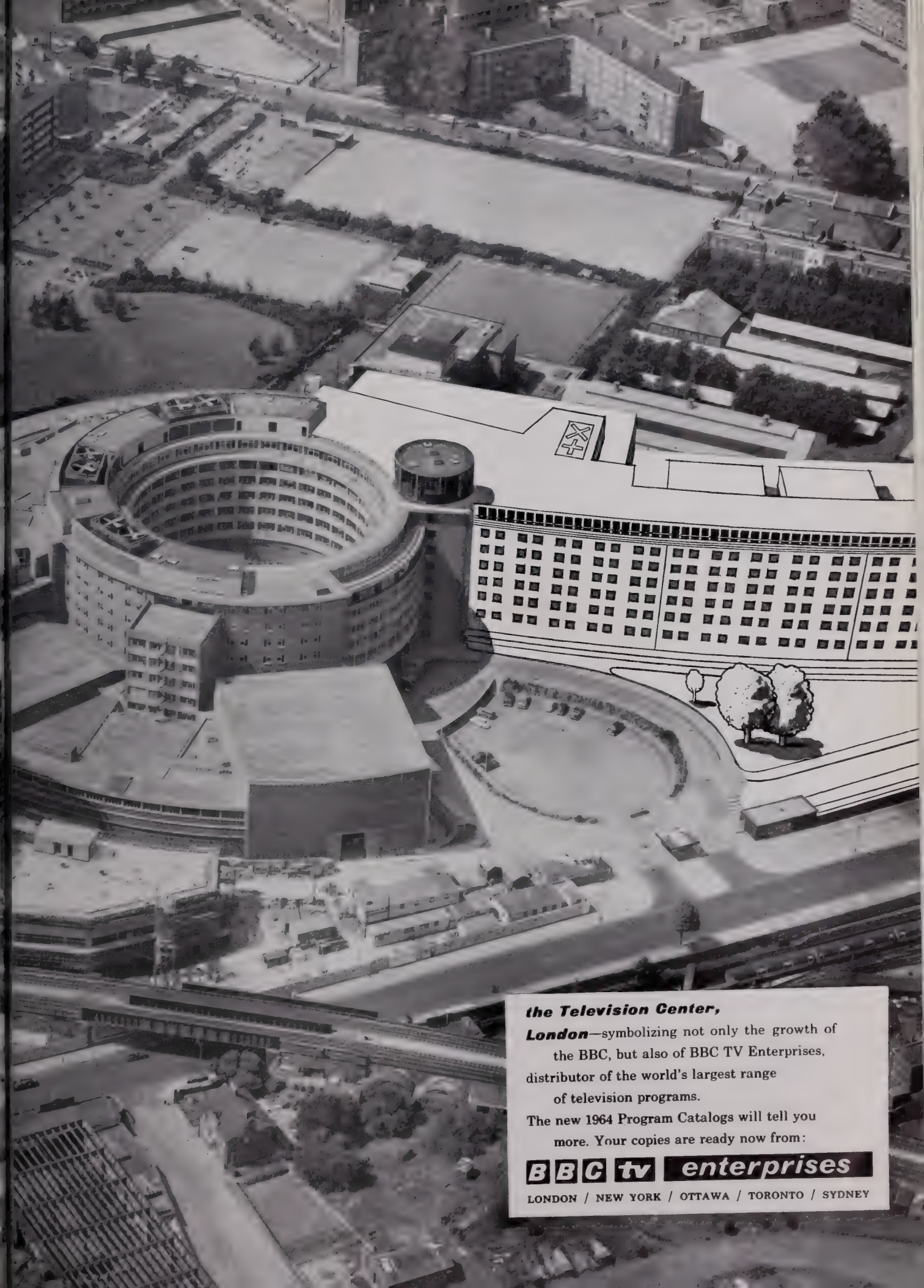
Today, an idea has become an actuality. The 13-acre Television Center in London is the home of a network covering 99% of the total population of Great Britain, with programs reaching over 12 million TV homes. Many of these programs are seen in more than a hundred countries throughout the world.



—and future

BBC TV is keeping ahead of the times.... a second network begins in the spring of 1964, to be followed closely by color television. To meet this expansion, the Television Center will grow until it alone houses ten (two of them color-equipped) of an estimated total of 25 production studios.





the Television Center,

London—symbolizing not only the growth of the BBC, but also of BBC TV Enterprises, distributor of the world's largest range of television programs.

The new 1964 Program Catalogs will tell you more. Your copies are ready now from:

BBC tv enterprises

LONDON / NEW YORK / OTTAWA / TORONTO / SYDNEY

COMMERCIAL CRITIQUE

Trends, techniques, new styles in radio/tv commercials are evaluated by industry leaders

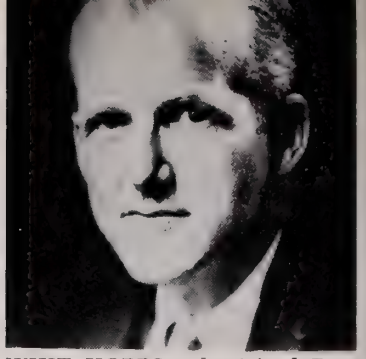
Fun and Games (*Part I*)

WHIT HOBBS *senior v.p. and board member of Benton & Bowles*

WHAT I'M AFRAID of is people who take advertising slightly. The flip and the glib and the superficial. What I am against is the creative man or woman who cannot resist the temptation to make a pun, just for fun. To burst into song, when singing isn't what is going to solve the selling problem. To show off and be sassy, even though showing off can hurt the reputation of the client. To think of something cute to say and not know enough *not* to say it. To cover up with a lot of razzle dazzle—cover up the fact that underneath it all there isn't a selling idea.

The easiest way to play fun and games is to wander around way out in left field, using ideas and techniques to attract attention that are irrelevant. So the commercial starts in Las Vegas with a spinning roulette wheel, and from there you have to get the housewife way the hell home and into her kitchen, and it is several thousand miles. And you lose her somewhere along the way.

Usually the excuse is "The interest level in our category is so low that we just have to do *something* to attract attention," but this really isn't a very good or new excuse. Because it is possible to say "Please pass the salt," and be exceedingly friendly and absolutely clear, but the temptation to say "Shoot the salt to me, Walt" becomes irresistable, even though it may not be appropriate.



WHIT HOBBS, who joined Benton & Bowles in 1963, worked at BBDO for 20 years. A Harvard graduate, he taught at New York University, City College of New York, and Columbia University.

And so, when people writing airline copy write "let's jet away from it all," because they can't resist the temptation (in the same creativity) to play around with the things that make potential customers nervous about flying, they are indulging themselves in fun and games. When solid, old, conservative American Airlines suddenly comes along with an ad that has a guy who looks like Groucho Marx sitting in every seat in the plane, this is a clever trick that may impress creative people in other agencies, but it cannot help doing harm to the image of American Airlines among customers who do not want to associate airlines with tricks.

Disservice to clients

When car advertising talks speed and power and zoom and va-r-o-o-o-m, and when cars are full of lively youngsters carrying guitars and assuming all sorts of outlandish poses like lying on the roof and on the hood, we're playing fun and games. Indulging ourselves. Doing our clients a disservice.

When are we going to let those girls who are lying around in the unmowed grass in the cigarette ads get up? That ground will be awfully cold this winter.

Why does everybody have to smile all the time? Beer isn't funny, and cigarettes aren't funny, and food isn't funny; what's so funny? ■

Excerpts from a speech before a Creative workshop in Chicago in July.



HAVE SOMETHING FOR SALE?

Metropolitan Toledo, 41st in U.S. consumer spendable income,* is waiting to be sold. WSPD-Radio wins you the ears of Toledo's spending families. Get the dollar and cents facts on WSPD-Radio's salesmanship from your Katz man.

Whatever you have for sale, you can't afford to ignore Toledo or WSPD, the No. 1 Radio Station in the Nation's 44th Metropolitan Market.

WSPD RADIO TOLEDO

A STORER STATION

*SRDS WS-26

SORRY,

SPONSOR is only #2 *(says who?)*

among the broadcast books

when it comes to tv station readers

BUT

SPONSOR is #1 *(says who?)*

among agency and advertiser

readers — and they're where it counts most

(says who?)

Attested to by 5
up-to-date surveys.
Ask Norm Glenn or any
Sponsor salesman.

It isn't easy, but you can . . . if you're *thick-skinned* enough to be satisfied with just the rump. It's like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole rhino, you've got to rank by total market. *F'instance.* Less than 10% of the Charlotte Market is located in the metro area, but the total Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation!* *And* all the rhinos are talking about WBTV's ripsnorting 87% lead over the market's second station.*

*ARB TV Market Digest

WBTV
CHARLOTTE
JEFFERSON STANDARD BROADCASTING COMPANY
Represented Nationally by Television Advertising TvAR Representatives, Inc.

how do you fit a rhino into a rain barrel?





ARTHUR GODFREY

In the fall of 1929, radio listeners in the Baltimore area heard the voice of a new air personality — "Red Godfrey, the Warbling Banjoist." In 1934, he signed with CBS Radio outlet WTOP (then WJSV). Today, he's one of the top performer-salesmen figures in broadcasting, a leading spokesman for charities, and a legend in the business

CBS' two Arthurs speak their minds . . .

A SPONSOR exclusive: An informal, factual, fascinating visit with a pair of 30-year veterans at the Columbia Broadcasting System



ARTHUR HULL HAYES

President of CBS Radio since 1955, Hayes has risen steadily in the network's executive echelons since he joined CBS Radio Spot Sales as a salesman in 1934. He's also a director of ARF, NAB, RAB, Broadcast Pioneers, and a number of public service and charitable organizations. He's known Arthur Godfrey since 1930's





SPONSOR QUESTION: Mr. Godfrey, what was the first big commercial success you had?

ARTHUR GODFREY: It was Schneider's Bread. They had a product called Schneider's Dandy Bread; there was a kid's program on the air in which I played the part of Uncle Arthur. The program was called (I wasn't even billed in it) . . . it was called "Aunt Sue and Polly" and I was Uncle Arthur to the kids. We were on every afternoon, 5:15 to 5:30, six days a week, and I got twenty dollars a week for this chore, which made me the highest-paid announcer in town, see. And I sold bread . . . I did the commercials and I participated with the people in the show. Lewis Edwin Ryan was the first advertising man to recognize the effectiveness of this way of selling. I used to say to the kids, "Now, look, you take a look at that bread in the kitchen, you see what the label is on it, kids. If it doesn't say Schneider's — S-C-H — don't you eat it. You tell Mommy you're not going to eat it, that Uncle Arthur told you to get . . ." And they called up and raised holy hell at the station, you know, that s.o.b., our children won't eat, this and that. Well, nothing could have pleased me more, and the client was beside himself. And, I've always honored Lew Ryan because when the other people wanted to fire me for doing this, he said, "You leave that boy alone if you want my business." He was the first guy that backed me up. So I would have to say that was the first success.

Q. What would you say was your greatest commercial success?

GODFREY: The one I told you about before. The tuna fish story. You can't beat that one. Of course, in millions of dollars, you have to tell the Lipton story. My memory is bad for figures, but I think it was 47 million they were doing, the year we started together, and when they fired me it was 167 million.

Q. Should agencies use personalized selling all the time or is it something that depends on a person like yourself?

GODFREY: There seems to be no question that the three different methods of selling on radio will work depending upon the nature of the product, the sponsor, perhaps. For example, "Luckies are always kind to your throat." It drove you nuts for years, but Lucky Strike cigarettes was the number one. Thorgeson did it and it used to drive us nuts. But what kind of pack did you pull out? You pulled out Lucky Strike.

Second, there is no question that jingles do a job. Pepsi-Cola showed the way. There have been, oh I suppose, 25 or 30 since then which have done just as well. Unfortunately, we are beleagered with three thousand that don't do any good and louse up the whole business. Everybody and his brother is hoping that his jingle will be another Pepsi-Cola; so that the air is rife with them. But when one of them is good and catches on, even the Pepsi-Cola one now — "For those who think young." That stays with you.

ARTHUR HULL HAYES: Yes, it's very good. Pepsi hasn't lost its touch.

GODFREY: Very smart. But, in the long run, jingles run their course. In the long run, I think that the third commercial method, the personal approach of the well-known, trusted voice is the most effective one. You first of all must have integrity . . . a well-established integrity, which I fought for many years to achieve. Once you have established that, even those who dislike your programs are forced to say, "Damn it, he tells you the truth," and that's invaluable and, I think, for over the long haul will probably be the most effective. Do you agree, or not?

HAYES: Very much. There's one odd thing that's developed over the years. We've seen programing and commercials move in opposite di-



"I decided that this radio was a very intimate little gadget. . . . So I said 'You know what, when I get back on the air, I'm going to gamble; I'm going to talk to one person; I'm going to assume that one person is there alone and I gotta hold his attention . . . and ignore everybody else.' And it paid off from the first day I did it."

rections. It used to be where radio programing was 99% entertainment . . . news and information was a very small part of early radio . . . you had this entertainment, and the commercial was done by a very straightforward, good selling voice. He said to you, "This is a good thing to buy."

Q. This is before jingles?

HAYES: Yes. Now the picture has changed, the largest part of radio is information. Some 71% of our schedule is not entertainment at all. It's strictly information . . . sports news, *Dimension* features, news and so forth. And what's happened to the commercial? They've gone to humor. They're offbeat, highly entertaining, many of them. I've often wondered if this is a mistake. It seems to me, as I listen to a very fine news program, like the *World News Roundup*, when they come to that spot for the commercial . . . there's a jarring note. I've often wondered if it wouldn't be better if a man of integrity whose voice carried authority came on and said, "This is the thing to buy and I will tell you why." It would fit the program.

The reason that jingles got started wasn't because of the type of program we're talking about at all. The record station grew up all of a sudden. In the early years there weren't very many record stations. All of a sudden they mushroomed. Advertisers remember the old story about the mule: hit him in the face first and get his attention, then start training him. The original recorded commercials started out with singing, steamboat whistles, girls screaming. When you're listening for information, or you're listening to an Arthur Godfrey or a Garry Moore, you're paying attention. You can't be talking to your wife and listen to Arthur Godfrey; you can't talk to your wife and listen to the World News Roundup. But with a record station, you can go on with your activity and hear it. And when a commercial comes on—something is needed to get their attention. I think they have carried jingles too far.

Q. Would the medium be better if there were fewer jingles?

HAYES: I think it depends on which community you're talking about. If I went out to Omaha or Kankakee or Tallahassee and was buying a record station, I think that I would put on a jingle that started out with a steamboat whistle or a blare of an organ or something. But if I were buying Arthur Godfrey or the *World News Roundup* or a *Dimension* feature with Betty Furness or whomever, I would fit my commercials to the tempo of the programing. I would put on the news and pause for a moment and then a serious, authoritative, honest voice would come on and tell about the product. I think it would get more results.

Q. Is the government apt to cut down on freedom for your type of selling?

GODFREY: No. First of all, CBS has its own screening. Art Hayes runs a very tight thing that way. There are lots of products that they won't even bother me with. They don't want anything to do with them. When they come up with a product that they think is acceptable from a business point of view, maybe for some personal reason I don't want to do it. So they ask me. OK, I say, "There's nothing wrong with that, let's find out if the product's all right." Now, if it's a product that I personally can test, I do. If it is a woman's product, for example, the gals in my office, my family, my female friends, they all try it for me. They don't pull any punches; they tell me — good, bad or indifferent.

Q. In other words, you set up your own standards.

GODFREY: That's right. If they tell me that it's a good product, I'll take it. If they tell me it stinks, it doesn't get on.

Q. Have you ever had occasion to turn down a product after it was accepted by the screening process?

HAYES: Well, Arthur's turned down a number of products that we had no reason not to take.

GODFREY: Well, usually they're proprietaries.

HAYES: I remember one—it was a dessert. There was nothing objectionable but would Arthur like it? Well, he said he was going to take it home and let Mary try it . . . the usual routine . . . they always try things at home, but I said, "I'm going to surprise him." I said, "Arthur, how about coming over to have lunch with me tomorrow?



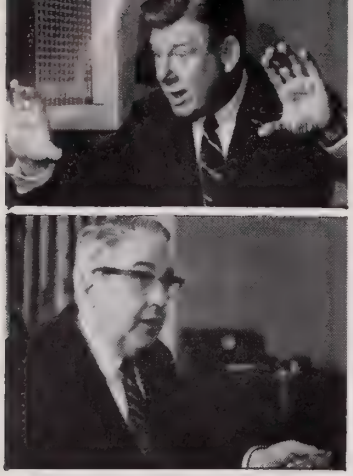
"Radio was 99% entertainment. Now, the picture has changed. The largest part of radio is information. And what's happened to the commercial? They're offbeat, highly entertaining, many of them."

There are a few things I want to talk to you about." So I don't say one word, but I arranged to have this dessert served. And I think, after he smacks his lips and comments on it, I'll say, "There's an account for you." He didn't even finish it . . . but said, "Where in hell did you get that damned stuff?" We didn't take the account. I remember another, it was a very expensive radio.

GODFREY: I just felt that I couldn't bring enough sales out of my audience to justify the expense. Also, I don't like to take accounts that I can't show. I don't like to be a part of a big advertising campaign, so that it's impossible to trace any sales to me. My kind of selling involves becoming almost personally associated with it. For example, Lipton Tea. To this day, it's associated with me. I haven't had Lipton Tea since they fired me in '58.

Q.It's like Jack Benny and Jello?

GODFREY: Same damn thing. You can't get rid of it. I'm stuck with this Lipton Tea. I have since then had Tetley Tea for a couple of years. One of the ways that I cre-



ated the sales image was with Chesterfield. They came on the program in the early morning show, and I said, "This is very nice to have Chesterfield five days a week, but how the hell are they going to know if I'm selling any cigarettes?"

Q. You hit an important point there. How does a national advertiser really tell how he gets results from a particular medium?

GODFREY: Well, I'll tell you how I did it with Chesterfield. When I took the account in the first place, it was agreed I would do the commercials the way I saw fit . . . that I would sell the cigarettes in the way I thought was the best way to sell them. And they would look at the sales curve and if it wasn't any good, go bye-bye and that'd be it. So after I thought about this for a month or so, I said, "Hell, I know how to do this," and I started telling people, "Buy 'em by the carton. It's a way to save a little money. Pick up a carton of cigarettes. You're in the store. Bring them home." About a week of that and they sent for me and said, "You gotta stop this. All the cigar stores in America; all the little shops are gonna boycott us." And I said, "Now, wait a minute. You told me that I had carte blanche and you can quit any damn thirteen weeks you want to; but between now and the thirteen weeks, I'm going to do what I want to do." So I went back and told the people, "You know where you buy that carton—that little fellow you've been buying the pack from. He can use that quick turnover . . . it does him a lot of good." And within six months, every cigarette in America was selling them by the carton.

Q. Mr. Godfrey, you started at WTOP—was that when you started with CBS?

GODFREY: WJSV it was then. "Willingly Jesus Suffered for Victory." We had a program in the morning which is still in Washington, run by a wonderful guy called Elder Michaux — M-I-C-H-A-U-X — who used to come on the air every morning at five preceding my show, which started at six, singing "Happy Am I In My Religion," and then he'd come in over the top of it and say, "WJSV — Willingly Jesus Suffered For Victory" and then "Happy Am I" and this would go on all morning. Many congressmen, senators, used to go there early in the morning to sit to get the treatment, you know, which was terrific because you couldn't listen to it, you couldn't sit in the same room with him, without feeling happy. Elder Michaux. He's still alive, and he was at the Arthur Godfrey Day luncheon in Washington a month ago,—his voice is almost gone—he's got permanent laryngitis from screaming so long; his sermons were fascinating. They all had to do with adultery, every one of them.

Q. Those must have been fascinating days in radio. When did you and Mr. Hayes first meet each other?

GODFREY: Do you know my memory is so bad I cannot remember my first meeting with Arthur Hull Hayes; the way I think it happened was when he came to Washington to talk about New York.

HAYES: It was before that, Arthur. When I was in charge of Spot Sales, you were in Washington. This was before we ever thought of you coming to New York. Of course, we were selling you here, we were representing you in New York; and I went down to Washington. I went down to see you about one of our New York clients. It seems to me I remember you and me going over to a little fish place to get some breakfast or something, on Pennsylvania Avenue. Does that ring a bell to you?

GODFREY: The fish place—wait a minute, not the fish place, what the hell's the name of that old restaurant?

HAYES: A little bit of a place.

GODFREY: Right next to the Willard Hotel.

HAYES: Not the Occidental. I don't mean that. This was a little bit of a place to go up for breakfast, a little cafe.

GODFREY: Oh, Harry's! Right downstairs in the Earle Building.

HAYES: Was that it?

GODFREY: Yeh, Harry's Bar and Grill. Right underneath the

Arthur Godfrey, despite serious operation five years ago, looks younger than his nearly-sixty years (l). He looked like this (r) in 1930's





stage entrance to the Earle Theatre.

HAYES: Well, we had breakfast there.

GODFREY: And this was when, about?

HAYES: I'd say, about 1935.

GODFREY: That's right . . . the time that we had Ed Klauber down, you came with him, did you not?

HAYES: Not with Klauber. I came down when Meff Runyan came down and when Joe Ream came down.

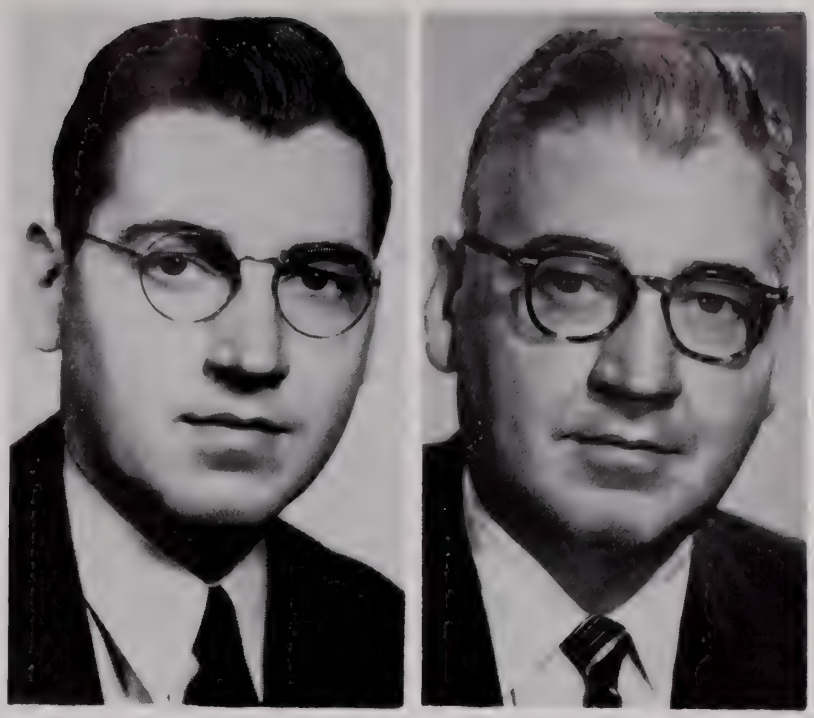
GODFREY: What we're talking about is, up until '34, I had been working for NBC in Washington, and on the 15th of January I went to work for CBS as a free-lancer. It was the first time I ever worked for anybody in radio in any capacity other than a staff announcer, or staff program director, or whatever the hell it was. But I was working for WJSV on a commission basis, on an early morning show, from six till nine, beginning January 15. Now, after we had been there for three or four years, I guess, CBS in New York took one of my announcers, one of the old announcers they had there—he came up here to New York and sold Brother Hayes here (who was boss of WABC in those days) on the fact that he could do an early morning show. I had wanted to go on in New York with this show . . . make it a two-station network — but they'd said, "Oh, Arthur, your stuff is great in Washington, in the rural areas, but not in New York." So then, one day, an engineer in the control room calls me in and says, "Hey, do you want to hear yourself?" I says, "What do you mean?" He says, "Listen." And here was a guy, God rest his soul, he's dead now. . .

HAYES: That's right, with a familiar style, you might say. We didn't know it at the time, though.

GODFREY: He's on the air on WABC (now WCBS) in New York, and he's doing everything that I taught him down there in Washington; he'd been one of my announcers. So I said, "Oh, ho, ho, I'm too corny for New York, huh?" And I hired a guy to go to NBC (in those days they had two networks, red and blue) and I said, "I want to go on in New York and beat this guy at my game . . . and you go up there and sell them a bill of goods." But really I didn't want to come to New York, I really didn't want to, 'cause I lived in Virginia, had a farm, horses, a lovely wife, I didn't give a dang about New York, but I wanted to pipe the show to New York; NBC came up with a contract and I took it in and I laid it on Harry Butcher's desk one day and I said, "Well, Harry, it's been nice knowing you, I'm sorry I have to leave now." And he said, "Whadda you mean, you have to leave?" And I said, "Well, Harry, you guys won't give me the New York thing; you think I'm too corny, huh? Well, take a look at this contract." They had offered $75,000 a year, guaranteed, and the rest of it on commission. So Harry said, "Let me talk to our people." I said, "Well, I'm going to sign this thing on Monday morning." So, come Sunday night, in comes Ed Klauber, also gone now, God rest him, Ed Klauber, Joe Ream, Meff Runyan—you didn't come then, Art?

HAYES: Yes, I did, Arthur. I came with the others. I wasn't letting you get away if I could help it.

GODFREY: We all sat together in the Willard Hotel — I'll never forget — we had a nice talk and Klauber wanted to know what did I want and I said, "Why, I want to do my show on both stations." "Well," he said, "we're prepared to let you continue in Washington on WJSV and also do the show on WABC in New York, and you can do it from Washington and we are prepared to offer you the same amount." And I said, "Thank you very much, but I don't want any guarantee of any kind." They perked up their ears and asked what did I want? I said, "I want commission. You sell a dollar, I want part of it. You don't sell, I don't want any part of it." I'll never forget, he was very much surprised. Nobody had ever come up with any such thought as that before. He wanted to know why, and I said, "I know that when I start up there you're going to get zero reaction and zero ratings for a long time . . . it takes daytime people quite a while to get used to you. And, by golly, you're not going to foul me up by giving me this little start and then saying, 'well, it doesn't pay off, and go!' Leave it alone for a little while; it'll cook. You have to do it for a year without touching it. If, at the end of the year, it's not cooking . . . ok." Well, they didn't like it much,



Arthur Hull Hayes was serious-faced young sales staffer for CBS in 1934 (l). The seriousness has gray-haired dignity today (r) in top post





but they bought it. And the funny thing is, about six months later (we still hadn't sold much—I knew we wouldn't) well, dear old Art Hayes comes down with his program director.

HAYES: George Allen, that was.

GODFREY: And they want to talk to me about this show . . . things aren't going so well. So, I said, "You know, you guys need a little fresh air . . . you sit up there in those offices in New York; come out on my boat (I had a Lightning Class sailboat) . . . we'll go out on the river and we'll sail and we'll talk . . . quiet, no phones . . . and I put them on the leeward side of the boat, sitting way down there, and I'm sailing along, and they were saying, "Well, now, you see, Arthur, what we'll do is, we'll put a big orchestra in front of you, and then, you know, you'll come on, do a half-hour, and then we'll come on behind you." And each time they would talk like that, I'd come up with the tiller and harden the sheet and the boat would lean over and the water would come in over the gunnel. About the fourth time I did that, they said, "All right, all right — so we'll go back to New York — OK." Shortly after that, Walter Mack of Pepsi-Cola steps in and bought not one but three participations per day.

HAYES: I remember that. It was the turning point for you.

GODFREY: He was the only sponsor I have ever had whose jingle I would permit on the air with me . . . because he was the first one. And he had that, "Pepsi-Cola hits the spot. Twelve full ounces that's a lot." We never allowed any other sponsor to do a jingle on our show.

Q. Was the jingle introduced on your program?

GODFREY: No, it had already been going. But that's what started it all, and then the next six months came around and boy, we were loaded!

Q. About what year was that?

GODFREY: By the time we got on in New York it was 1941. We put WABC into the black, way into the black. We were paying everybody's salary before they got up in the morning.

Q. Mr. Hayes . . . what do you remember of these early years?

HAYES: I remember the period very distinctly. I was in Spot Sales as a salesman. Of course, Spot Sales was a very small organization then . . . we were selling our newly represented WJSV then, which we owned . . . it later became WTOP . . . the biggest part of our business on 'TOP was Arthur, so I had to go down to see him, that's how we first met. At first we were going to do everything from Washington and pipe it here, then he kept coming up on a trip to see clients and he said, "I better come up here one day a week." Then he'd come up one week a month. Then after a few months he says, "I don't get all my work done. I'd better come up two weeks a month." And finally the day came when he said, "I'd better move to New York." The New York show kept getting longer and the Washington show was shorter.

Q. You mean this was the longest transition in history?

HAYES: That's right. Of course, you remember that when we had Arthur on WCBS in the morning to sell an announcement for a hundred dollars at six o'clock in the morning (it got to be a hundred fifty, didn't it?) . . .

GODFREY: I think we finally got it up there.

HAYES: That was the highest price anybody ever sold an announcement on the air. And remember, that was at 6:30 in the morning.

Who was actually listening at 6:30 in the morning?

GODFREY: All of New York, New Jersey, Connecticut. The ratings never gave us anything, but the sales results did — it's the same story today.

Q. Are there characteristics of radio, its ability over and beyond other advertising media to do a job . . . are there any things that stick out in your mind?

GODFREY: Other than that personal appeal, no, I don't. I think of it as I did when I was selling house to house. I have to make the sale the same way I did when I knocked on your door and you opened it and your instinct was to slam it. I had to make you say, "Hey, that's not such a bad guy, talk to me for a minute." I had to win you, in other words. I feel about radio the same way. And without that personal appeal, the only other way you can sell with it, so far as I can see, is by irritation and repetition, which despite your opposition finally gets through and makes an imprint.

Q. We recently published your story on Morton House, which has had a phenomenal sales growth.

GODFREY: That's a beautiful story and a good one, but you ought to read the one about tuna fish—Breast-O-Chicken—that's the damndest story you've ever seen. They were down to 30% of normal last June because of that scare and in sixty days they called me up and said, "We're 112% of normal." And they haven't spent a quarter any place else.

Q. Was that an industry promotion or for a specific brand?

GODFREY: No! Breast-O-Chicken Tuna. The industry was back up about 70%. Right now they're 107-108% of normal. And they've had another white fish scare in Michigan. These are the things that make us laugh like hell when people tell us nobody listens to radio.

HAYES: That was always our story, Arthur. I remember in those early days, they always asked about the audience — do we know anything about the audience? My answer was, "If you want to sell it, this man sells it. If you have some goods to move off the shelf, why, we have your man. If you want some figures, I haven't got any." That was always our sales story.

NEXT WEEK: How Godfrey evolved his sales technique, views of Hayes on future of network radio highlight conclusion of special two-part report.

Radio test aids Mennonite drive

Religious group's campaign on 3 Terre Haute stations utilized 110 30-second spots weekly for 9 weeks to successfully promote awareness of 'a Christian truth'

AN UNPRECEDENTED use of promotional 30-second radio spots in religious broadcasting has brought one out of every four men in a predetermined age group in Terre Haute from a condition of ignorance to awareness of a selected Christian truth. The test campaign, sponsored by Mennonite Broadcasts, Inc., Harrisburg, Va., has also shown that nearly one out of every two men remembered the radio messages and half of those could prove it. The campaign pioneered in the use of research as applied to religious broadcasting.

These findings were revealed last week at the First International Christian Broadcasters Convention, held at the Mayflower Hotel in Washington, D. C., by Alvin A. Sarra, senior account executive of Henry J. Kaufman & Associates, Washington advertising agency for Mennonite Broadcasts. The organization is the broadcast arm of the Mennonite Board of Missions and Charities, and the producer of *The Mennonite Hour, The Way of Life,* and *Heart to Heart,* aired weekly on over 200 radio stations throughout the United States and overseas. Six other programs in as many languages are broadcast worldwide on overseas stations.

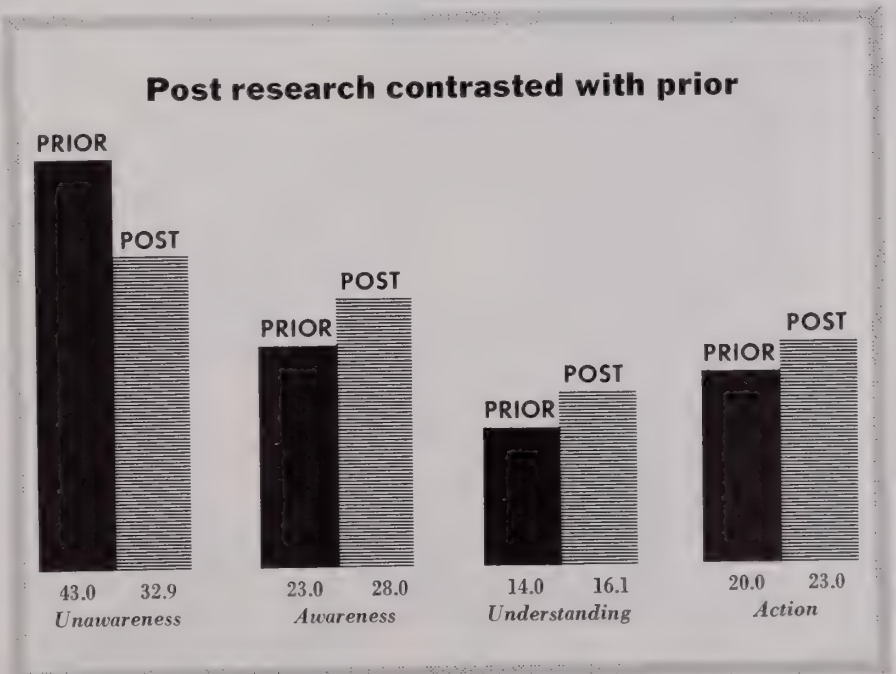
The objective of the radio spots was to promote the basic, Christian truth that "when a man accepts Christ as sin forgiver and leader, he gets a whole new outlook on life." Effectiveness of the agency spots in reaching men from 18 through 40 was measured by Walter Gerson & Associates, Washington marketing research firm. Terre Haute, which has no Mennonite churches, was chosen as the first city for such an experiment. Cooperation was given by the Terre Haute Area Council of Churches, Inc. Prior to the test, Dr. Henry Weaver, chairman of The Minute Program Committee of Mennonite Broadcasts, said it was hoped the test would indicate whether such broadcasting could influence men without spiritual orientation. The regular religious broadcast ordinarily attracts an audience with such orientation, Dr. Weaver explained.

"The figures speak for themselves," Sarra told the Christian broadcasters. "Two weeks before the broadcasts began, telephone interviews were conducted with 300 Terre Haute men in the selected age group chosen at random from the phone book. The results were carefully recorded. Then a total of 110 half-minute spots created by the agency was broadcast each week over three radio stations for a nine-week period, beginning Sept. 8, 1963. Afterward, the researchers returned and interviewed another 300 men in the predetermined age group.

"Prior to the broadcasts, 43% were unaware of the basic Christian truth promoted by the spot messages. Afterward, the figure was 32.9%. On a medium projection basis, the number of unaware Terre Haute men between the ages of 18 and 40 dropped from 6,450 to 4,935. This is a reduction of approximately one out of every four who had formerly been unaware."

The Gerson report said that the recall rate of 47.4% among those interviewed "is one of the highest we have seen. Almost half the total male population had some form of recall of the promotional spots used. The validated recall group (21.4%) consisted of men who said they had heard the spots and were able to complete one of the key lines. The only higher recall figure of this type that we know of resulting from a single campaign was 22%. It came from heavy radio and TV use over a period of one year by an automobile dealer group."

Sarra revealed that one-minute sermonettes with the same basic message and objective are being tested in another city. He declined to identify the community at present "because it would prejudice the research." ■



Studies conducted before and after the Mennonite Broadcasts cycle show significant changes among men aged 18-40. The target Unawareness classification dropped 10.1 percentage points. All other classifications gained. To accomplish this was their objective

Running up—TV for Tab

Diet drink entry by Coca-Cola, electronically named, leans on electronic ad introduction



Tab bottle: designed for sleek look, rigorous wear of handling. Textured "package" was done by staff of Robert S. Dickens, Chicago designer who has worked for Metrecal, Dial, Parker, Quaker Oats. High style fits Tab emphasis on chic-woman appeal

COCA-COLA's newest product is a creature of the electronic age.

Tab, the soft-drink leader's entry in the hot dietary race, has a two-fold claim as a child of its time: The name came from an electronic computer, and the fame is coming largely from an electronic advertising medium, TV.

Named and propagated by electrons, Tab still owes its life to human genius.

It took people to formulate a "lively," sugarless flavor. It took people to program the computer and choose from a selection of names offered. And it takes people to design promotion for the new product. As it happens, the design has been relying on television to do up to 90% of the job of introducing Tab to the market.

To date, the Coca-Cola Co. has authorized more than 780 of its bottlers to enter the market with Tab (covering about 78% of the U. S. population), and some 650 already are selling it. This has been accomplished in eight months, of which the first weeks amounted to *blitz* distribution. J. Paul Austin, president of Coca-Cola, called it "unprecedented acceptance" of a new product.

Accompanying the instant market hit is a carefully guarded "Tab Factbook," detailing for bottlers introduction strategy in all media. At the time this was put together 450 prints of the first TV commercials were ordered (see frames from minutes and IDs), heralding heavy play. Tab's effervescent rise in TV spot is evident by its progress last year from a $3,430 first-quarter start to $465,560 the third quarter, according to gross billing estimates by Television Bureau of Advertising-Rorabaugh.

Together, Coke and local bottlers are billing at nearly a $20-million gross rate yearly for all products in spot and network TV. TV's portion of the billings in 1962 amounted to some 69% of measured-media money. Dollar figures for unmea-

Backyard barbecue

1. *Carton ready for picnic supper*



2. *Couple gets the fixings ready*



3. *"Just one calorie a serving. . . ."*



4. *Tab type: woman, 30-40 years*



5. *He likes "big, happy flavor," too*



sured radio-spot run up the broadcast total for Coca-Cola products, with Tab in radio beside the others. Tab commercials are played largely in daytime to reach a calorie-conscious primary target of well-heeled women. Secondary targets are men and younger drinkers.

For the first nine months of last year, Coca-Cola products billed $11 million gross in TV spot. For the same period, chairman Lee Talley announced record earnings for the Coca-Cola Co., hitting $42.6 million for the three quarters, with stock income up 12.2% per share.

Behind Tab's introduction lies a period of market and lab research that began in 1958 and culminated in a frenzied two months last spring when the first plants started bottling it. Five years ago dietary soft drinks held 1.5% of soft drink sales in eastern food stores. By January 1962, Royal Crown's Diet-Rite and the early starters had doubled the national stake, and last year the trend took definite shape (SPONSOR, Oct. 7, 1963).

In June 1962, Coca-Cola initiated 'Project Alpha,' which was to result in the Fanta Divisions entry to the dietary market. Crash development was directed by a committee of chemical, packaging, research, and ad people, the last contingent including Neil Gilliatt of McCann Erickson and Stewart Watson of McCann-Marschalk, agencies for Coke and Fanta.

Their labors yielded two sugarless flavors that were taste-tested in Chicago, Los Angeles, and Birmingham homes. Meanwhile, a high-style bottle was designed and a logo readied for registration. First, however, the machine had to go to work naming the new drink.

When an IBM at Atlanta headquarters was programed to meet criteria of brevity, impact, identification, and memorability, the yield was 250,000 four-letter word combinations (including predictable Anglo-Saxonisms). The list was narrowed and passed on to Fanta and Coca-Cola chiefs, who shaved the letters to three as they emerged with Tab. Stories of the final choice have entered marketing folklore by now, but some quarters say chairman Talley had a hand in the decision and ad-libbed the line, "Keep tab with Tab," summarizing the calorie idea and now tagging all ad copy.

Came the spring day when Coca-Cola notified some 1,000 bottlers of the new product bottlers wired acceptance pressing syrup and bottle suppliers to fill orders. Store managers were approached by bottlers with a blind taste-test that put Tab on the shelves shortly after.

The story is still unfolding. Bottlers are in the introductory phase of advertising and won't let up for some time to come.

If the pattern of Sprite, the lemon-lime that preceded Tab in Fanta's new-product parade, is any indicator, the first year will see heavy reliance on TV. For TV buying, Coca-Cola bottlers, all of them independent operators, are organized into some 200 cooperative groups under station signal areas. Together, they are investing a formidable sum in TV. For Tab as for Coke, TV builds appetite appeal, and spot offers flexibility with frequency.

A clue to Tab's future can be seen in dietary soft-drink sales. In 1963, they represented 5-6% of the entire soft-drink market, it was reported by *Bottling Industry*. Diet-Rite claims nearly half the total, and Pepsi's Patio line is contending hard. There are a dozen or more national and regional brands besides, all with their eye on a potential that Coca-Cola's Austin conservatively estimates could account for up to 10% of soft drinks in the next two years.

One thing is certain. This aggressive crowd is not going to be satisfied merely to keep tab with Tab, but will do its best to overtake the odds-on new contender. ■

Sun porch party

1. *Neighbors drop in for dart game*



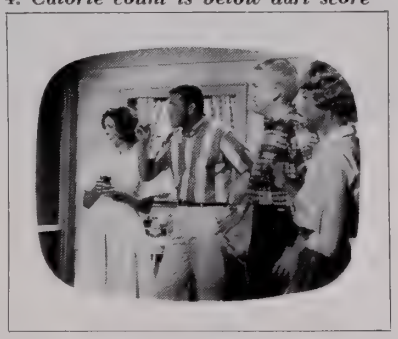
2. *Window snack service with Tab*



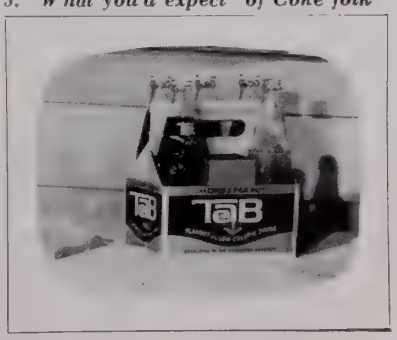
3. *A glass "brimming with flavor"*



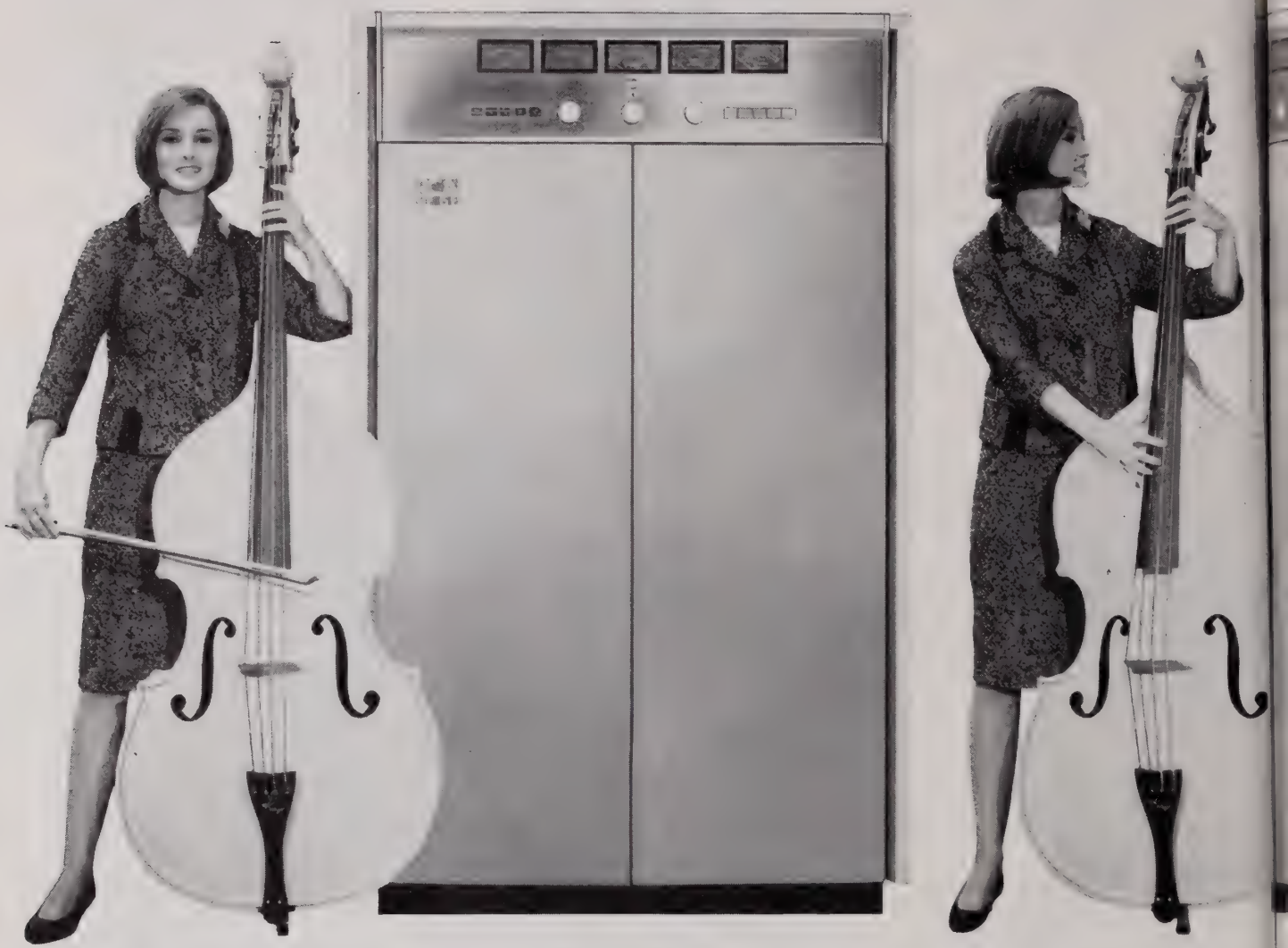
4. *Calorie count is below dart score*



5. *"What you'd expect" of Coke folk*



RCA announces...a whole new



NEW BTF 5E 5KW

Here's a line that's completely new and different! New in styling, new in color and size, new in operation, it's an entirely advanced concept of transmitters, in all desirable powers, employing the famous RCA direct-FM principle. RCA had "Direct FM" in its first FM transmitter, built in 1941 —and in all the FM transmitters built since then, including this new line.

NEW STYLING, new steel/blue color and convenient new "eye-level" height make these transmitters most attractive to look at and much easier to use.

RCA Broadcast and TV Equipment, Building 15-5, Camden, N. J.

line of FM transmitters!



NEW BTF 10E 10KW

NEW BTF 20E 20KW

NEW CIRCUITRY means improved stability and a new kind of stereo and multiplex performance.

NEW EXCITER assures simpler, more straight-forward operation and maintenance, greater dependability.

Attuned to the quality needs of FM for today and tomorrow with finest sound and fidelity, these are the transmitters to put your station "out front." Find out what it's like to own the finest in FM transmitters.

The Most Trusted Name in Radio

RADIO LINK STRONG FOR DISCOUNT CHAIN

Caldor, with stores in suburban New York and Conn., placed heavy emphasis on air spots since its start, increasing its schedule as new locations were added

THE HEAVY USE of radio as an important supplement to newspaper advertising has played a major role in the dynamic growth of Caldor, a quality conscious suburban New York and Connecticut discount department store chain.

Caldor has grown from one small downtown store in 1951 to a large multi - million - dollar business regarded as one of the most successful mass merchandising chains in the country. A publicly owned company with executive offices in Stamford, Conn., its common stock is on the American Stock Exchange.

Saturation radio coverage is used on local stations surrounding its stores, located in Peekskill and Port Chester, N. Y.; and Greenwich, Norwalk, Hamden, and Danbury, Conn. And, Fred Teitel, Caldor's executive vice president, said even greater emphasis will be placed on radio advertising in 1964 as the result of the tremendous part the medium played in the chain's record-breaking 1963 Christmas season.

Carl Bennett, president of Caldor, points to the use of a substantial amount of radio time ever since opening his first store. As the chain has grown, so has the radio schedule. The company now runs a permanent schedule on nine radio stations and adds several others for special promotions.

Caldor uses one-minute spots exclusively and averages between 20 and 40 a week on each of the stations: WNLK Norwalk; WLAD Danbury; WSTC Stamford; WELI New Haven; WAVZ New Haven; WICC Fairfield; WOWW Naugatuck; and WATR Waterbury, all Conn., and WLNA Peekskill, N. Y.

Advertising agency for Caldor is Martin A. Cohen Associates of Trumbull, Conn. Martin Cohen, president, works closely with Bennett; Steve LoPinto, Caldor advertising and merchandising coordinator; and Carroll Swanson, Caldor advertising manager, in determining concept, copy, and schedule.

Emphasis on price, service

Strong emphasis is placed on price and service in the Caldor radio spots. For example, the chain has a unique raincheck policy which enables its customers to buy aired specials at the price advertised even if the merchandise is sold out. The customer is issued a raincheck at the store and called when the merchandise is back in stock.

Radio has been successful in moving both big and small items for Caldor.

Once when the chain's Danbury store advertised an especially attractive price on a name-brand color television set, the store was sold out of the seven models it had in stock in less than a day, and the remainder of the spots had to be canceled.

Radio fills store

When the Peekskill store held its first anniversary sale last October, the event was also heavily advertised on radio. One of the largest crowds ever to jam into a store in Peekskill turned out for the cake-cutting ceremonies and special police had to be called to handle the crowds and the traffic.

Teitel visualizes even greater use of radio in the future.

As plans materialize for new Caldor stores throughout New England and New York, radio will continue to play an ever-increasing part in the Caldor story, Teitel stressed. ■



Discussing radio plans for the chain are (l-r) Caldor advertising manager Carroll Swanson; WSTC general manager Julian Schwartz; Caldor executive vice pres. Fred Teitel; agency pres. Martin Cohen; Steve LoPinto, Caldor merchandising-ad coordinator

'Me-too' ads losing saving-loan prospects

The repetitive "me-too advertising" of many savings and loan associations is not registering on the savings associations' "best prospects," according to a study financed by KGLM and KBIG, Los Angeles radio stations.

More than one-third of bank customers could not remember seeing or hearing any savings and loan advertising, although over 30 Southern California savings and loan organizations were advertising during the period. And, as the KGLM/KBIG report comments, "Savings and loan advertising the year around is many times more intensive in Southern California than elsewhere."

Many individual savings and loan advertisers are "registering their messages on virtually no one," this research, done by an independent research organization, found — although "these associations are consistent users of mass media that have circulation throughout the Los Angeles and Orange counties area."

Only six savings and loan associations were recalled by 6% or more of the respondents in this study, which was the third sponsored by KGLM/KBIG on awareness of savings and loan advertising and the attitudes of households with $7,000 or more annual income toward banks, savings and loans, and their promotion.

Only one savings and loan association apparently registered its message with as many as one-quarter of bank customers, the independent researcher discovered in this new study.

The findings of this third KGLM/KBIG study paralleled those of the other two reports which found:

(1) Low awareness of savings and loan advertising totally;

(2) Very low awareness of individual savings and loan advertisers among households "which, because they have incomes over $7,000 annually and money to invest and save, would be expected to be most alert to 'money' advertising";

(3) A feeling among the majority of savers that "all savings and loan associations are the same";

(4) A conviction that bank advertising, which they consider dull and not too informative, was still more informative and interesting than savings and loan advertising.

Strong criticism was voiced of the sameness of savings and loan advertising which, the stations said, could be summarized in the statement: "Don't they have anything to say for themselves except that they pay 4.85%?"

Wide discrepancies were also found between advertising expenditures and awareness of that advertising done by several of the largest associations.

"The biggest budgets didn't always bring the highest awareness. One of the two largest advertisers is a distant fourth in both the awareness score and in credibility," the stations said.

The new savings and loan study is one of 52 such studies sponsored by the John Poole Los Angeles stations.

Its purpose is "to throw more light on the penetration of advertising and attitudes toward advertising among the 40% of Los Angeles metropolitan area families who control 70% of the retail sales and virtually all of its savings."

World's Fair exhibit



Jack J. Culberg, president of Schick, points out features of the firm's chronological "History of Shaving" exhibit which will appear in the Better Living Center at the New York World's Fair, beginning this April

Radio eggs-actly right

12,000 eggs can't be wrong!

Conclusion? A New Jersey appliance distributor was convinced by a recent promotion that radio really sells.

Frank Kearns, the Motorola distributor for South Jersey, serving 125 retail outlets, was getting ready to make his merchandising plans for the new year and decided to test the pulling power of radio. Using WMID Atlantic City, exclusively, Kearns scheduled 2½ days of announcements offering Grade A White Eggs, regularly retailing at 65 cents a dozen, at 30 cents, available through the three Goodyear Appliance & Furniture stores owned by local merchant Arthur Handler. The goal was to sell 1,000 dozen eggs in a two-day period.

On the first morning of the promotion, each of the three stores was stocked with 50 dozen eggs, and by 10 a.m., only two hours after opening, all stores were screaming for more. These were supplied at the rate of approximately 100 dozen per hour, until closing time. The influx of prospective customers continued until noon of the following day, when the spots were yanked off the

air, one half day early, the goal having been reached.

"We could have sold two thousand dozen," beamed Kearns.

An added bonus: in addition to the extraordinary number of eggs sold, there was a sizeable movement of appliances and furniture in all three stores."

Bank client lets WFIL judge ad dollar use

When it renewed its schedule of special news programs on WFIL Philadelphia, the Central Penn Bank authorized the station to choose the bank's programs for it. Ralph W. Pitman, senior vice president of Central Penn, told WFIL executives Roger W. Clipp and George A. Koehler to use their own judgment in the use of the bank's advertising dollars.

The bank's satisfaction with the results of 1963 special news events broadcasts on WFIL have reportedly brought Central Penn "wide and favorable response throughout the Delaware Valley." Central Penn's agency is Lewis & Gilman.

The Nestle Company promotes Fleischmann

Charles F. Fleischmann has been appointed director of advertising and sales promotion of The Nestle Co. Fleischmann joined Nestle in September as advertising manager. He was previously with Young & Rubicam, was advertising and sales promotion manager of Penick & Ford, Ltd., and was divisional sales manager of Philip Morris. Horace W. R. Barry, who Fleischmann succeeds, has been appointed general manager of the chocolate marketing division of The Nestle Co.

ADVERTISER NOTES

Steps up TV for One-Step: One of the strongest individual product efforts ever conducted by Armstrong Cork Co. is in the works for One-Step Floor Care. Schedule includes one-minute TV commercials on a 52-week basis in both the *Danny Kay Show* and *Password*. Supplementing the TV campaign during 1964 will be regularly scheduled ads in four consumer magazines, concentrated in the spring and fall months.

Sponsors unite to underwrite game: 71 small businessmen and civic groups in Miami banded together to sponsor half of WLBW-TV Miami's remote telecast of the Florida State High School Championship Football Playoff between Tampa's Robinson High and Miami's Coral Gables High at Tampa. Just two days prior to the game, Plymouth-Valiant Dealers of South Florida decided to purchase the other half.

13 is lucky for some: World Toy House, national brokerage firm, reports sales of $6,340,370 for the fiscal year ending Nov. 30, 1963, an increase of 5.5% over the $6,009,-998 reported for 1962, and the 13th consecutive year of upward sales.



1963 net earnings amounted to $85,588 compared with $78,188 for the previous year, a rise of 9.5%, and came to 29 cents per share against 26 cents in 1962.

Kicks off new campaign: Tom Brookshier, relentless tackler as defensive halfback with the Philadelphia Eagles, is tackling a new assignment. As advertising spokesman for Louderback-North American Van Lines (W. S. Roberts) ex-footballer Brookshier will be on the offensive, selling for Louderback's commercial and residential division. Brookshier is currently sports director for WCAU and also does a nightly sports program on WCAU-TV.

JAMES L. BADGETT to vice president in charge of advertising for Eversharp in Culver City, Calif.

L. C. RADFORD, JR. to southeastern regional manager for Visual Electronics Corp.

WILLIAM E. MANRING to market development manager — plastics — in the international department of B. F. Goodrich Chemical, Co. Cleveland.

ROBERT L. SHOEMAKER to mid-west sales representative for LaBelle Industries Audio-Visual products. He was division manager for Charles Beseler Co. and DuKane Corp.

WILL EISNER to president of the North American Newspaper Alliance and the Bell-McClure Syndicate. He replaces HARRY SPIESS, who resigned to serve as consultant to Koster & Co.

ROBERT J. SMITH to western regional sales manager for Milprint, mid-west packaging convertor. He was vice president for sales for the Spencer Packaging Co.

HENRY M. STEVENS to director of advertising services for the Campbell Soup Co. WILLIAM P. MACFARLAND to product marketing manager for Campbell's Soups, suceeding Stevens, and WILLIAM CULP II to succeed MacFarland as product marketing manager for Campbell's beans products.

BILL LIPTON to consultant to the Hollywood Museum now being built. He is director of public relations for The Lambs Foundation.

ANDREW A. LYNN to board chairman of Jacqueline Cochran. He will continue as president also.

ROBERT S. JONES to director of advertising and publicity for Ice Capades. He has been serving as Los Angeles manager of Metro Radio Sales.

JOHN H. LOCKHART, JR. to assistant advertising manager for the consumer products division of Calgon Corp.

M. C. BAKER to assistant general manager of the Post division of General Foods Corp. Succeeding him as Post marketing manager is JAMES W. ANDREWS, formerly Jell-o division marketing manager. Former Jell-o advertising and merchandising manager HALBERT E. PAYNE succeeds Andrews. GEORGE H. BLAKE to advertising and merchandising manager and ALEX N. BRAINARD to national sales manager.



if you had the Quality touch

You'd have a crew of 18 newsmen, 4 mobile news units, a storehouse of still, movie and sound-on-film cameras. Of course, you'd encounter the same problems we did in trying to get them together for a family portrait. Fact is, we were able only to corner the guy anchored to the desk for rewrites and the camera repairman. Everyone else was out on special assignments — covering News That More People Quote in the Dallas-Fort Worth market. It gets lonesome around the newsroom sometimes... but it's a feeling of reassurance. Makes you glad you have that Quality Touch. Want it? Call Petry.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.

Timebuyer of the seventies

Cunningham & Walsh's Bill White forecasts a decade ahead in the fourth of this series written by advertising agency media people

WILLIAM G. WHITE
Vice President & Assoc. Media Director
Cunningham & Walsh Inc.

TOMORROW's media buyer will operate not so much as an advertising purchasing agent but as strategist and tactician. His new importance will result from improved and expanded media forms and the accumulation of instantaneous automated data on media and markets. This 1970 specifier's biggest problem will be to secure machine time; he will often be involved in dry runs on a simulator to compare projections of his creative thought processes.

Today's EDP equipment has developed to the point where all "paper work" can be automated. Right now, we find computers coming up with such answers as the allocation of advertising dollars by market in relation to sales and sales share; the selection of media combinations; specific definition of the approximate schedule in national media; and the optimum weight of spots by day, by program type in the appropriate markets. The buying operation is easily automated—from selection of avails, through orders, confirmations, invoices, affidavits and billing.

Fully automated buying can now be "guided" electronically:

- *The combination of linear programing and market simulation can indicate media choice and schedules; availabilities can be stored along with rates and ratings.*
- *The machine can print orders —print estimates—issue checks (or leave the station to deposit the check after providing proof-of-performance).*
- *Film shipping and copy rotation instructions may also emanate from the computer.*

It is only a minor technical step for current avails to be continuously fed (and erased) direct from stations to the memory drums (in the case of magazines, newspapers, outdoor, etc., this procedure is even simpler—basic coding would cover space-unit limitations where they exist).

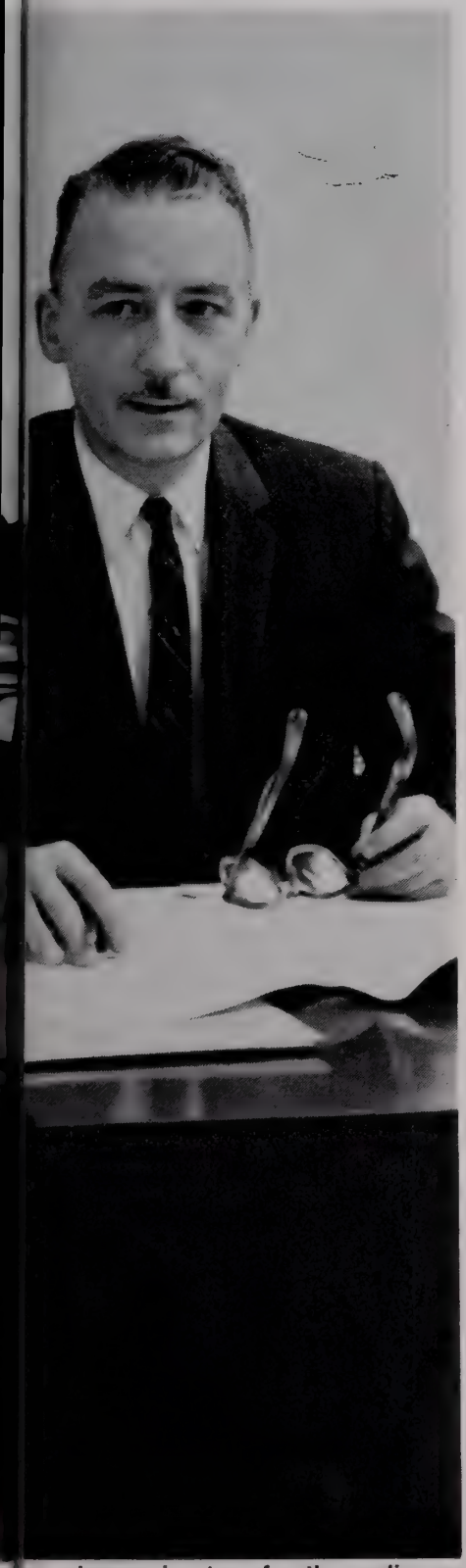
The television timebuyer's function right now seems far removed from that of the early radio buyer. Only a few moments in the business world today can mean dramatic change. Yesterday's timebuyer was really a horse and buggy operator. He came up a long and hard route —a few years as an estimator where he learned the various formats for frequency discounts, CWD's, 10-plans, ROS, Plan II's, P4's, Sections, earned rates, short rates, rebates, etc. He estimated planned schedules, proposed schedules, tentative schedules and finally final schedules — which were revised monthly thereafter.

He spent a year or two in media research when he laboriously added up populations and circulations and radio homes and TV homes by every conceivable cluster of U.S. counties imaginable. He made coverage tables and maps for planned schedules, proposed schedules, tentative schedules and even final schedules. He used 20% coverage for one client, 50% for another and any % for the one that had a small sales force. He calculated CPM's for what buyers wanted to buy and then again for what they thought they bought. He adjusted coverage data by guess and gosh to compensate for transient transmitter sites and for changing channel numbers. He adjusted coverage areas and marketing areas each time a new source appeared. He worked in



Bill White, media supervisor Frank McDonal

what will his job be?



ss changes in store for the media man

Consumer Income, and food store sales and drug store sales and client sales wherever the client had such then revolutionary data. And his mechanical aids were confined to the slide rule, the adding machine, the calculator.

When he mastered the mysteries of timebuying and learned how to look behind and below the salesman's glib persuasiveness — and how to bargain and trade and compete for the hot spots — then he learned that the actual buying operation was only a small part of what he really should do in the timebuyer's role.

He found that he was to become a salesman and a marketing man . . . a salesman in that not all account men and ad managers believed in or understood the TV medium; a marketing man because his media knowledge was useless unless related to a particular client need. In recent years he was the motivating force behind the addition of spot TV in many clients' schedules. Or he might urge the addition of TV network — for reasons. He was frequently the voice in the wilderness crying that a 10″ TV ID with "sight, sound and animation" was a powerful sales device — that the sales force *could* merchandise TV — that the dealers *did* believe in its power.

He contrived "sales sheets" for the salesman to replace the tearsheet. He arranged station merchandising devices to impress the trade—had station people talk to salesmen—had them make store checks and supply competitive data.

He was a marketing man, as an ever increasing responsibility descended upon the timebuyer to create schedules that pinpointed the target audience. To do that, he had to delve into product category market data and isolate the type of audience to reach — where they lived — when they bought — how much — how often. His need for media audience data led to the proliferation of the many helpful studies now extant. He wrote literate plans with substantial supporting evidence to prove that the objective was reasonable and the plan objective.

The buyer developed formulae for estimating coverage and the terms "reach and frequency" have become as commonplace among advertisers as the measures of "height and width" for carpenters.

How does this background help *today?* It has provided today's capable timebuyer with incisive advertising judgment and the talents to move into the electronic future with the same courage and ambition that characterized him during the past decade . . . when he worked with far less sophisticated measures. He needs to adjust — and he has adjusted amazingly well.

The staggering outpouring of market and product data now becoming available — and the definitive profiles of media and the detailed information of audience reading and viewing habits — all of which can be cross-ruffed in infinite variety — all this monumental breeding of numbers might seem to present an insurmountable forest of figures to confuse and confound a normal human being. But today's buyer is developing a nice perspective — for *both* forest and trees. And the media buyer of tomorrow will be far less interested in forestry; his trees will be on drums of tape down in the air-conditioned cellar. The media analyst of tomorrow will dial a coded request to a white coated technician in this electronic laboratory — and back will come plans "A," "B" and "C," with media combinations matched to budget and product marketing data.

Execution of the plan will require one more call — but he must get client approval first.

Does the foregoing suggest that 1970's timebuyer will have spare hours? With the machine doing his thinking and his buying, it might seem that all he has left is *time!*

But NO! . . . 1970's buyer will be concerned with negotiating and planning and forecasting — developing formulae involving qualitative and quantitative factors. The same functions he grumbled about yesterday plus some that we cannot yet forsee. The scientific developments of the twentieth century to date have occurred at an ever increasing pace; we can expect that the next 3 or 5 or 10 years will see developments in communications beyond the wildest dreams of a modern day Jules Verne or a George Orwell. Television itself was spawned during the lifetime of even the youngest timebuyer — the miracle transistors of three years ago are clumsy antiques today. Tomorrow's timebuyer will be deeply involved in areas that are now on the horizon as well as countless fantastic devices of the immediate future.

Media research as we know it today is historic in its perspective. But only money prevents important use of simultaneous TV ratings — today's ratings today! — only money prevents the use of similar data on radio. Tomorrow's inventions will make week-old ratings obsolete.

Imagine what will be the new look of radio as a medium when we finally keep pace with its mobility. The fantastic development of radio listening — from the living room to the kitchen to the car to the ear plug is not properly measured with today's out-of-date data. Proper measurement may open up whole new selling opportunities for this often neglected medium.

Tv itself is increasingly a mobile, dynamic medium which tends to break out of the traditional living room pattern. And TV presents more and more challenges for researchers — with TV portables — TV in planes — TV in autos. This audience will grow and in growth be fractionated so that separate audiences will develop in the same manner as in radio.

Does it seem unrealistic to suggest that tomorrow's TV viewer may have available as many stations as he now has on radio? Remember that major league use of UHF is around the corner and that multiplexing in TV is just one or two turns ahead.

This multiplicity of channels would lead inevitably to block programing to specific audience interests rather than to the greatest common denominator. Powerhouse stations may develop that would reduce networks from the 180-200 station lineup of 1963 to possibly 10 wide-area outlets. These could transmit from not yet invented super transmitters — or from permanently suspended satellites or via a network of 10 or 15 telstars that would cover *the world!*

Theatre TV is here and already breaking out of the legal shackles and franchise restrictions which have been drawbacks. Home pay TV must grow — it is not impossible that "wired" TV may expand beyond our expectations (with significant impact on telecasting via the ether). It is likely that a form of direct selling would develop — an advertiser's message wired to preselected socio-economic groups; a high CPM would be inevitable — but CPM as we now use it would be a thing of the past.

This antique measurement as of today is almost always applied against *total audience* — what would it be if computed against triers and users of your brand? Obviously more sophisticated measures will be developed by the alert media negotiators of the seventies.

Facsimile is already technically possible — it is not inconceivable that fax could be linked with home TV to provide home delivered coupons — or home delivered order cards that could be used for an electronic "shop from home" system. The card inserted in a device that would electronically order the item shipped to your home from a central distributing center.

Electronic outdoor posting may develop to provide a 3D color telescreen device to project instantaneous weather-traffic-news "sponsored" by participating advertisers, each using a rotating pool of product commercials.

How about the speedup in marketing data which will be necessary for the media analysts. In order for him to correlate the media facts of the day with marketing data, he can no longer wait for historic information on product movement perhaps reflecting 3-month-old volume figures. More likely, brand movement will be fed in daily, together with inventory reports, factory shipments and competitive brand data. Availability of precise information on the then *current* sales position in each marketing area would permit the computer to adjust media schedules automatic-



L-r, C&W media men White, Palmer, McEvoy, and Sprague in media planning conference



LIAM G. WHITE

president, associate media director and ger of the media department ningham & Walsh in New York, he the agency in 1953. to that, he was broadcast media or at Pedlar & Ryan, and a timebuyer ton & Bowles, started his career in nd programing at CFRB (Toronto).

ally within pre-determined maximum and minimum A/S ratios. And demographic breaks may be subdivided by psychological groupings — which will result in startling changes in copy and media devices.

Perhaps somewhat later will come fully automated media research, providing instantaneous broadcast and print advertising exposure information — and permitting the computer to adjust merchandising and advertising pressure within socio-economic groups, by geographic region, by heavy user or light user groups.

For instance, a commercial or pages or posters (or even couponing) would be automatically intensified against the target group of customers; or, if pressure is to be lessened, the computer would select the less costly message class.

At this stage, the timebuyer will have become a media "selector," assuming responsibility for all the nuances of electronic media blending. He will be supported by specialists in research methodolgy, in marketing practices, in computer programing and the many other facets of the world of tomorrow. The seeming complexity of this electronic future will be resolved through the efficiency of the hardware — no longer will we be concerned with the machinery.

The 1940 timebuyer looked askance as radio grew from a few hundred to a few thousand outlets — later the early TV buyer was suddenly confronted with 500 TV stations which came from nowhere after the freeze — and simple EDP equipment of 1960 (already regarded as somewhat primitive) has solved these problems with ease. Already, we take it for granted that computers of the future will take care of any conceivable marketing and media complexity which will arise.

The 1970 timebuyer — we prefer to think of him in his new role of media specifier — will have a vastly broadened "job specification." He will:

A. Assume responsibility for broader areas in the media field —

• *just as the Air Force has been assigned the important role in space even though pilots and propellers are obsolete, the timebuyer will move into all major media areas as they become automated and electronic;*

B. Take the lead in anticipation of further dramatic changes in radio and TV—both in programs and facilities; he will require analyses of coverage and justification of rates related to mercurial market changes;

C. Be a prime mover in media research theory including —

• *radio and TV audience data by brand usage,*

• *ad page effective audience-per-issue,*

• *optimum reach and frequency combinations by product category user groups;*

D. Exert a powerful influence in advertising schedules

• *by initiating daily adjustments indicated by instantaneous market data (moving sales and share data by market areas and buying groups will require adjustments in A/S ratio; shipment and inventory by area will indicate need for prompt increases or decreases);*

E. Scrutinize each day competitive advertising and promotion:

• *first, so as to conform his schedules to changes in competitive activity, and second, to capitalize on competitive moves with opportunistic moves related to the market need-of-the-moment;*

F. Eliminate waste coverage —

• *market research data will pinpoint potential purchasers within each socio-economic group;*

• *media research will permit elimination of ineffective weight against non-users;*

G. Measure response to varying ad units and environment. These measurements will be related to several considerations, such as —

• *selling effectiveness of various ad units singly and in combination,*

• *effectiveness of shared screen vs. full-screen electronic messages in 4/color, 3D telescreen outdoor posting or wall-screen home TV,*

• *relative effective values of selective programing or editorial commercial adjacency vs. general appeal by socio-economic and user groups,*

• *relative effective values of selling messages in island vs. shared vs. multi-commercial blocks in all media;*

H. Project media research data—for instance:

• *in development of fluid market segment coverage formulas by media singly and in combination; in expenditure by market segments related to the most effective sales messages by media combinations.*

1963's average "consumer" is said to be exposed to 1200 to 2500 selling messages daily. By 1970 this may increase twofold or tenfold; but exposure will be far less useful to the media analyst than measures of perception. The law of supply and demand indicates that new media devices must be perfected so as to provide advertising opportunity necessary to move old *and new* products to expanding mass and specialized markets at home and abroad.

Finally, we must emphasize the need for judgment and control. Most media "banks" will be electronically motivated; market and media research will be on memory tapes, not monumental tomes. In that highly automated era the logical candidate to assume authority for use and control of this complex is today's marketing oriented timebuyer—the media specifier with his unique insight into the almighty power of the ad dollar. ■

NEXT WEEK: the fifth in this special SPONSOR series of articles concerning timebuyers will be by Kudner's vice president and media director, Donald E. Leonard.

Burnett names Tennant exec. vice president

Leo Burnett Co. has named Don Tennant to executive vice president in charge of the creative services division. Tennant, formerly vice president for that division, will continue to serve as a member of the creative review committee.



Tennant

Tennant joined the agency in 1950. He started as a radio-TV commercial writer-producer, then became a full-time TV writer, and after two years was made TV copy supervisor. In 1957 he was made vice president with special responsibility for TV creative exploration and development. He became vice president in charge of the television commercial dept. in 1958, and was named to his present post in 1962. He has been a member of the creative review committee since 1958, a member of the board of directors since 1960, and a member of the executive committee since 1962.

Recruitment of admen a 'marketing' problem

Only if the industry will attack the recruitment of new personnel as a "marketing" problem will it stand a chance of attracting the kinds of people that it must have.

This is especially true, said N. W. Ayer vice president John D. Upton, because young people today can afford the intellectual luxury of a job which, in addition to providing a meal ticket will offer a "purpose, a cause, that can return real personal satisfaction to them." He was addressing last week's meeting of the Peoria Advertising Club.

"The positive, constructive, convincing case for the advertising business is getting almost no visible circulation, according to Upton. It's a two-pronged problem of the young people not knowing the facts of what advertising offers in terms of a purposeful career, and the advertising business not understanding the interests and attitudes of the young people.

Approaching it as a marketing problem, Upton said the first step is to find out as precisely as possible just what the "market" knows and thinks about advertising. He suggests that each adman be a one-man research team and probe every student he comes across. And the industry could stimulate the colleges to study the subject as part of the curriculum in marketing or advertising courses, he added.

Upton predicted that when advertising understands the mind of the young person better, it will make quite a different "product offer" to him. "We need to re-define the purpose of our business and what it offers in terms much broader than just providing a living or an exciting occupation," he concluded.

Another B&B Blighty link



Robert E. Bett (center), chairman and joint managing director of Nelson Advertising Service, British firm long known for its association with automotive and allied markets, talks with Douglas Lowndes (r), chairman of Benton & Bowles, Ltd., and P. Townsend Griffith, a v.p. of B&B, Inc., after announcement that B&B acquired major interest in Nelson

AGENCY NOTES

Car rental to LBA: Budget Rent-A-Car-Corp. of America, now operating in 100 locations from coast to coast, in addition to offices in Canada, Honolulu, and Puerto Rico, named the Lavenson Bureau of Advertising as its national agency. LBA is 34 years old. Other agency appointments include the Milwaukee County Rambler Dealers Assn. to **Geyer, Morey, Ballard,** Racine, the office for all divisions of American Motors; Crystal Paradise Estates, a real estate development in Crystal River, Fla., to **Lee/Baader & Rose,** Newark; American Flange and Manufacturing Co. to E. M. Freystadt Associates; CAH Industries, manufacturer of flexible coatings, to **Sander Rodkin Advertising,** Chicago; Bailey Meter Co., Wickcliffe, O., to **Ries Cappiello Colwell;** Aunt Penny's line of sauces to the San Francisco office of **Botsford, Constantine & Gardner** for 11 western states. Initial ad plans call for spot radio in selected west coast cities. Milprint, Milwaukee, Philip Morris subsidiary which is also nation's largest manufacturer of flexible packaging, to **Holtzman-Kain Advertising,** Chicago; the Wisconsin Cheese Foundation to **Klau-Van Pietersom-Dunlap,** Milwaukee, for advertising and

public relations; Show Management, Los Angeles, to **Calvert-Stearns,** New York; AMT Corp., manufacturer of scale model plastic autos, to **Zimmer, Keller & Calvert,** Detroit; Tri County Publishing Co. of Linden, N. J. to **Venet Advertising;** Alta Brazil Coffee to **Handman & Sklar** for a west coast consumer advertising program; Fairmont Foods to Tatham-Laird, Chicago, succeeding Allen & Reynolds, effective April 1.

Retires after 54 years: Maurice H. Needham ended his active career as chairman of Needham, Louis & Brorby on Jan. 19, which happened to be his 75th birthday. Needham, who began his advertising lifework in 1910 as copywriter for Nicholas, Finn, founded his own agency in 1925. For 35 years he served as its president and three years ago became chairman. During that time billings bounded from $270,000 to $55million. Needham has now assumed the title chairman emeritus.

Sport new stripes at Manoff: John V. O.'Brien, director of marketing and research, and Larry C. Varvaro, account executive, have been elected vice presidents of Richard K. Manoff. O'Brien joined the agency in 1961, from McCann-Erickson, where he was an associate research director. Varvaro has been with Manoff since 1958. Previously he was with Kenyon & Eckhardt as account executive on the Lever Bros. account.

Deadline extended: Entry deadline has been moved up to Feb. 10 for the 1964 American TV Commercial Festival, and commercials will be accepted after that date and until the 17th upon payment of a $5 penalty fee per commercial. Judging starts on March 4 and continues through that month with daily screenings for the 135 advertising executives who will meet in New York, Toronto, Chicago, Dallas, Los Angeles, and several other cities.

Savage heads screening panel: Lee Savage, creative director of Elektra Films, will host a preliminary judging panel to select the world's best TV commercials during January entered from 20 countries in the fourth International Broadcasting Awards competition. Appointed by IBA judging chairman Don Estey, the committee will ballot for finalists, tv series category, in the Hollywood Ad Club's 1963 radio-tv commercials contest. Also on the panel are Bill Duffy, vice president and executive art director , McCann-Erickson; Jack Goldsmith, vice president and executive producer, BBDO; Jack Goodford, vice president and film director, V.P.I. Productions, with more to be announced.

D & C for T-L: Trans-Lux Corp. has appointed Donahue & Coe as its advertising agency.

Buys own building: Harris & Weinstein Associates, ten-year-old Atlanta agency, moved into its own two-story office building at 1208 West Peachtree. Also relocating is Richard C. Lynch, to the newly constructed Clayton Inn Office Building at 230 South Bemiston in St. Louis County. This is the first phase of a long-range program designed to allow for further expansion of facilities.

'Big Sister' has her eye on you



The Detroit Chapter of American Women in Radio & Television has honored four Michigan men and one woman at its fourth annual Five to Watch awards dinner. Flanking chapter president Edyth Fern Melrose (3rd from c), they are (l-r) Ian K. Harrower, program and production mgr., WWJ-TV Detroit; Douglass L. Alligood, acct. exec, Batten, Barton, Durstine & Osborn; Jack Berry, station mgr., WNEM-TV-FM Saginaw; Joel Sebastian, d.j., WXYZ Detroit; Marion Corwell, director of school relations, Dearborn Bd. of Education. Fete was at Detroit Press Club

BERNARD BAROL to executive vice president of Ernest William Greenfield, Philadelphia. He was with Frederick Goldman.

EDWARD A. FALASCA to Gaynor & Ducas as vice president in charge of sales promotion. He was director of mail sales for Crowell-Collier Publishing.

WILLIAM H. YOST, JR. to supervise the New York sales promotion department of Ketchum, MacLeod & Grove.

EDWARD N. MAYER, JR. to chairman of the plans board of Lawrence G. Chait & Co. He was senior vice president of Dickie-Raymond.

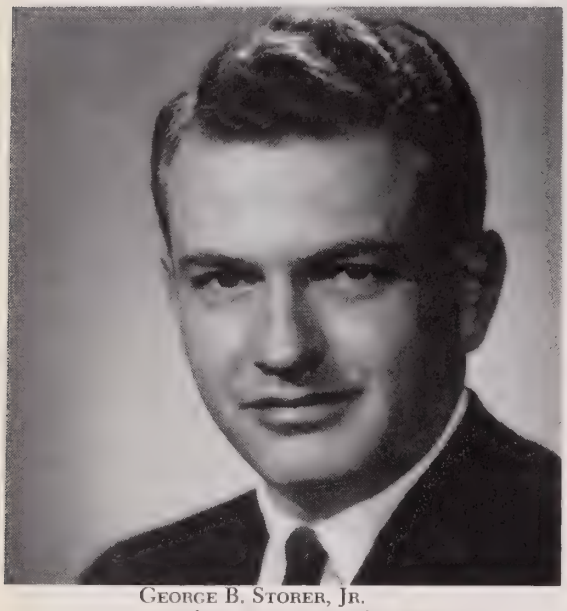
TONY TREZZA to executive art director and TV producer for S. E. Zubrow Co., Philadelphia.

ALTON C. BROWN to producer with the Los Angeles division of the TV and radio department of Compton Advertising. He was supervisor of broadcast operations at NBC-Burbank.

GILBERT MILLER to chairman of the Advertising Planning and Evaluation Committee of the Assn. of National Advertisers. He is division manager of E. I. du Pont de Nemours & Co.

Group stock: bright future

President of Storer Broadcasting Company tells Wall Street he sees "no debacle" if cigarette advertising is lost; also reports on growth, profits and problems



GEORGE B. STORER, JR.
President, Storer Broadcasting Co.

THE SPECTRE of more government regulation of broadcast advertising should not be a deterrant to investors in broadcasting stocks. That opinion, voiced by George B. Storer, Jr., president of Storer Broadcasting Co., to a luncheon gathering of leading security analysts in New York last week, was bolstered by his view that there would be "no debacle" if all cigarette advertising were lost. Such a loss, he estimated, would not exceed 2.5% if only half of it were replaced by other-category business.

In putting the Storer group under the microscope for a clinical dollars-and-cents examination by security analysts, Storer also detailed policy attitudes which contribute to the growth and profit climb of a company offering broadcast stocks to investors.

Stations should "be partners, not competitors" with networks with which they're affiliated, and should seek to assure the networks that it will have an outlet for its long-range "commitments," he said.

Networks, in Storer's opinion, will be "a vital source to successful station operation in television for many years to come" — an interesting statement in light of Storer's successful program production-syndication ventures. There was no direct conflict between Storer Programs Inc. (newest venture: *The Littlest Hobo* series) and network needs for choice time periods for sponsored shows, as Storer described the rela-

STORER BROADCASTING COMPANY Consolidated Earnings Record

Year	*Net Profit Before Non-Recurring Items*	*Operating Earnings Per Share*	*Non Recurring Items*	*Net Income*	*Earning Per Share Net Income*
1963	6,250,000*	3.12* (a) 2.91* (b)	(250,000)*	6,000,000*	2.99* (a) 2.80* (b)
1962	5,441,866	2.24	911,460	6,353,326	2.61
1961	4,453,681	1.80	—	4,453,681	1.80
1960	5,062,667	2.05	—	5,062,667	2.05
1959	4,755,068	1.92	581,614	5,336,682	2.16
1958	3,981,304	1.61	(2,304,550)*	1,676,754	.68
1957	4,430,042	1.79	1,966,122	6,396,164	2.58
1956	5,517,207	2.23	—	5,517,207	2.23
1955	4,330,428	1.73	—	4,330,428	1.73
1954	3,680,779	1.62	—	3,680,779	1.62
1953	2,186,415	.94	—	2,186,415	.94

* Estimate, subject to Audit
(a) Based on 2,005,000 shares outstanding as of December 31, 1963
(b) Based on 2,145,270 average shares outstanding during 1963

tionship to the Wall Streeters. Said he: "Even had we unlimited funds, we could not draw on the talent pool available to the networks for programing."

Storer also provided evidence that the station group's diversification policies (TV and radio stations, self-represented sales organization, program distribution, CATV systems, etc.) were paying off handsomely. On the basis of current stock prices, Storer Broadcasting was worth "some $80 million," he reported, adding that "our five television stations alone" could bring that amount. Net income for the past year was $6 million or $2.80 per share (as compared with $2.61 in 1962).

What Storer described as "a substantial reduction in net income" was experienced by Storer Broadcasting in 1963 due to commercial cancellations at the time of the extensive coverage of the late President Kennedy's assassination and burial. (Similar losses, of course, were felt in the final quarter of 1963 by other groups, networks and independents for the same reason.)

Having been one of the first station groups to service its own national spot TV sales to agencies and clients, Storer Broadcasting—which entered the self-rep field in 1961—had no regrets about the move, according to Storer. The time-sales subsidiary, established in 1961, had a "profitable" year and "was able to repay in full during 1963 the balance of the initial loans made to it by the company to get it into operation." The rep activities were growing, Storer noted, pointing to the naming by non-Storer-owned WGHP-TV, Greensboro-High Point of Storer Television Sales as its rep during 1963.

Of Storer's venture into the hotly competitive field of radio station programing in New York, via the purchase of WHN, Storer said: "It has been our experience that a period of some two years is required to establish a station in a market." WHN "operated profitably during 1963 and recorded a significant increase over the 1962 results," he said, adding that the station's blend of music and sports "will enable us to attain the financial goals and objectives we contemplated when the station was acquired."

Although Storer executives look with favor on financial investments in new areas of broadcasting (Storer put three TV stations on the air in 1948, after borrowing heavily, and has had no cause to feel sorry), the Storer Broadcasting president indicated to the security analysts that the firm was not anxious to move into UHF broadcasting. He noted: "The company today operates at the limit allowed by law of five VHF television stations and seven AM radio stations. True, we can add two UHF television stations, but these locations will have to be selected with extreme care and caution. Storer operated, as a matter of fact pioneered, UHF television during the early fifties. Our experience showed it could not compete against VHF, even with 100% saturation of UHF receivers."

Miami, Jan. 21—SBC announced quarterly dividend of 45 cents per share on common stock; 41st consecutive since company went public, Nov. '53. This marks 186th dividend payment since first issued in 1930. Stock's been listed on New York exchange since July '55. Unlisted "B" common stock gets 12½ cents per share dividend.

Storer admitted that his firm had largely goofed when it laid out $5.3 million for a channel 12 outlet in Wilmington, Delaware (the station was "unable to achieve competitive signal strength in Philadelphia") but hit the jackpot with WIBG, a Philadelphia radio outlet that was part of the same deal. "WIBG, thanks to outstanding personnel and a considerable improvement in physical facilities which we were able to make, today is one of our strongest profit contributors in radio."

Now operating at about 1500% of the profit base of 1957, WIBG has grown in value in the Philadelphia market to the point where Storer "wouldn't take $6 million for the property.

Color TV is part of the rosiness of Storer's future, in the opinion of the firm's president. "In 1964 we expect to be televising locally, as well as network, in color in all markets," he said. "Detroit has been equipped to do so for some years." Of color's potential, Storer said that the group's primary interest in color "is in the wide variety of new clients it will open for our industry." A few he mentioned: soft goods, sportswear, cosmetics, meat packers, foods. It's Storer's opinion, he said, that color-equipped homes are "at the knee of a growth curve."

Like all stations operators, Storer Broadcasting Co. lives in the shadow of government regulation — a fact which Storer admitted was "perhaps the greatest deterrent to investing in broadcasting stocks." Storer took issue with pessimistic investors. "To such people I point out that Storer Broadcasting Co. has operated happily and profitably for the past 36 years under such so-called restrictions — and we are by no means unique," he said. (Storer also pointed out that a number of other businesses, including the buying and selling of securities, operate under government control. "Broadcasting, however, makes the headlines," he explained. As for proposals for additional regulation, most of them generally "are just that — proposals," he added.)

Personnel is one of the most important factors in the success of a station-operation company, Storer stated. "Any broadcaster can buy physical equipment; few can assemble outstanding personnel — or at least it seems that way," he said. According to Storer, the firm's radio-station managers average 46.5 years of age (within a 38-60 spread) and average 17.5 years of broadcast experience. On the TV side, the managers are even younger, averaging 40 years of age with an average of 15 years in the business. "When one considers that commercial TV only started in the late forties, this is even more startling," he said.

The future? Said Storer of the broadcast-oriented family: "Storers were in radio in 1928, in television in 1948, and should pay TV, global TV, CATV or something not yet invented be the vital factor in our industry by 1968 or 1978, I feel it is a reasonable assumption that Storers will be in that, too." ■

ABC o-o warms Olympics clients

Web studio converted into Alpine Village by KABC-TV at fete cementing station-agency-client relationship and heralding coverage of Winter Games in Innsbruck

HERALDING exclusive coverage by its network of the IX Winter Olympics, KABC-TV Los Angeles recently feted some 500 representatives of advertising, agency, client, press, and civic dignitaries at a "Winter Olympic Carnival" held at ABC Television Center, which was converted into a complete Alpine village for the event.

Guests arriving at the Center's front gate were greeted by the traditional Alpine oom-pah band and taken by gaily decorated trams through snowy lanes to a welcoming area, where fur-trimmed gals from the *Queen for a Day* show presented the men with Olympic-type feathered hats and gave the women colorful nordic scarfs.

They then entered the "village" to partake of games, polka dancing, jugglers, delicacies from Europe, and a ferris wheel.

In an adjacent studio, a special film was continuously showing footage of the last Olympics, this year's competitors, and clips of various sporting events covered by ABC. Potential advertisers saw features from ABC's *Wide World of Sports*, as well as highlights from AFL games, boxing, the Orange Bowl game, professional bowling tournaments, Challenge Golf, Little League World Series, U.S.-Russia track meet, and the National Ski Championships, among others. The instructive film expanded on all phases of the sports picture at ABC.

Commenting on the effects of the carnival, one advertiser noted that although he has been on the Los Angeles scene for years, this was the first time he had been able to meet and talk with as many ABC and show personnel, including many from San Francisco and New York. He added that the relaxed atmosphere afforded a more compatible means of strengthening the station-agency-client relationships, because it permitted "phone voices," who talk to each other many times a year but have never met, to become acquainted with "the other end."

Elton H. Rule, ABC vice president and general manager of KABC-TV, also pointed out that clients and advertisers were able to meet the people surrounding the account executive — production services personnel, sales service, merchandising, engineering, or program people — all connected with their products but never in contact with them.

Rule co-hosted the "Olympic Winter Carnival" along with KABC-TV promotion-publicity director Jack F. Brembeck. A highlight of the affair was the drawing for a door prize consisting of an all-expense-paid trip for two to the Winter Olympics at Innsbruck, Austria.

This was won by John DuBois of Hixson-Jorgensen, who left San Francisco Saturday (25) via BOAC to London, stayed there overnight, then went to Innsbruck for a ten-day stay at Hotel Grauer Bar and a first-hand view of all the Olympic events. He flies back to London Feb. 10, and then on to San Francisco. Linda Lyman of BOAC, who drew his winning ticket, is serving as airline hostess for DuBois and his guest on the round-trip flight. ■



Giant ferris wheel made spectacular back



Posing at Polaroid booth during carnival (l-r) Decathlon champs Rafer Johnson and C.



...rnival. Olympic torch is in foreground



... (record-holder); Eddie Blatz of Compton; ... Davis (hurdles champ), KABC-TV acct. exec



John DuBois (l) of Hixson & Jorgensen, winner of Olympics trip, receives congratulations from Dr. and Mrs. Frederick Waller, Austrian consul general, and Elton H. Rule



L-r: Jim Osborne, KGO-TV (S.F.); McC-E's Leslie Wellwark and Gene McCarthy; Jack Gregory, KGO-TV; Margaret Auckstetter, Carson-Roberts; Jim McGovern, KABC-TV



Living it up at KABC-TV's Winter Carnival are (l-r) Charles Barrickman, ABC Spot Sales; Douglas Anderson and Merv Oakner of Anderson-McConnell; Russ Coughlin, KGO-TV

Tv set sales up in '63 but components drop

ABOUT the only good word for domestic electronics manufacturers is that, despite predictions, TV set sales continued to hold their own.

This could hardly compensate, however, for the more than $32 million decrease in factory sales of TV components in the first 11 months of 1963 compared to the same period in '62.

Radio set sales also suffered a considerable fall-off during November and for the January-November period, according to EIA's Marketing Services Department. While phonograph sales suffered substantial drops in November at distributor and factory levels, they managed to stay above the 1962 level for the 11-month comparison. Here's the breakdown:

Tv set sales in November of last year reached 640,831, compared to 630,487 for November 1962. For the first 11 months, total was 6,068,862 compared to 5,565,367 for the corresponding 1962 period. On the output side, a total of 621,402 TV sets were produced in November 1963, 517,275 in November 1962; TV production totaled 6,440,308 in the January-November 1963 period, compared to 5,951,361 in '62.

All-channel TV set production almost doubled in the comparison, as manufacturers rush to meet the April deadline. In November 1963, 106,955 VHF-UHF sets were produced, compared to 64,080 for the same month in 1962; for the first 11 months it reached 940,592, compared to 549,105 the year previous.

Picture tubes sold on the factory level totaled 734,266 in November 1963, compared to 742,162 in November 1962; 8,289,444 for January-November 1963, compared to 8,404,548 for the same 11 months of 1962. This represented a dollar value decrease of $562,598 in the November comparison, and a serious fall-off of $5,101,523 for the 11 month period.

Receiving tube factory sales fared even worse. Unit total for November 1963 was 27,787,000, compared to 28,842,000; and for January-November, 312,074,000 compared to 335,010,000 for the same 1962 period. Dollar loss was $2,668,000 in the month of November over the same month of 1962, and $26,123,000 in the 11-month comparison.

Excluding auto units, radio set sales totaled 898,074 in November, compared to 1,280,599 for the same month of 1962. The 11-months total was 8,596,188, a plunge from 1962's 10,169,503.

Total radio production for November 1963 was 1,799,763 units, compared to 1,735,274 in the '62 period; 16,694,055 for the January-November 1963 months, down from 17,420,007.

Phonograph sales at the distributor and factory levels managed to hold above the 1962 level for the 11-month comparison but suffered substantial drops in November.

Distributor sales of portable/table models totaled 379,735 units for November, compared to 431,381 for the same month the previous year. Sales for the first 11 months totaled 2,822,343, compared to 2,662,061 in 1962. Distributor sales of consoles reached 182,440 compared to 201,457 and for the longer period, 1,362,635 compared to 1,314,780 for the 1962 period.

Factory sales of portable/table models reached 437,891 compared to 480,509 in November comparisons, and 3,144,026 compared to 2,923,986 for the 11-month period. Console factory sales were 169,796 units in November 1963, compared to 187,128; but for the 11 months, total was 1,491,103 compared to 1,440,322. ■

No loafing on this job



Alfred G. Beckmann, president and general manager of Pioneer Flour Mills, San Antonio, presents $1,000 check to 6-year-old Guadalupe Galvan, first-prize-winner of "Buscando Estrellas," amateur talent contest jointly promoted by Pioneer and Spanish-language KWEX-TV, UHF in San Antonio. Girl, who also won round trip to Mexico City via jet, garnered 885,950 votes—equivalent to 442,975 pounds of flour under contest rules which had each pound of Pioneer counting for two votes. KWEX-TV aired contest. Pioneer agency is Fuller & Smith & Ross

Drug Research Corp. drops Regimen sales

Regimen reducing tablets have been removed from interstate commerce under a consent decree in the U. S. District Court, Brooklyn. The decree grew out of mis-labeling charges filed against manufacturer Drug Research Corp., New York, by the U. S. Food and Drug Administration, which had announced a few weeks ago it would seize the product wherever it was found.

FDA charged that Regimen is mis-branded under the Federal Food, Drug, and Cosmetics Act, in that it will not—contrary to its advertising claims—cause weight loss without planned dieting; satisfy hunger; and shrink the appetite.

The federal agency said that depositions taken since its first seizure of Regimen at Denver in February 1962 "show that many persons who gave testimonials for television and magazine advertising . . . were actually reducing on starvation diets and drugs prescribed by physicians. The depositions also showed that some of the purported clinical tests conducted by promoters . . . were either not carried out at all, or were falsified."

FDA recently began seizure action in Boston, Baltimore, Chicago, Cincinnati, Kansas City, Providence, Washington, D. C., and Lexington, Ky.

BPA readies awards

February 15 is the deadline for entries in the Broadcasters' Promotion Association's third annual contest to determine the best radio and television promotion announcements.

Contest is open to all stations regardless of whether or not they hold membership in the association. BPA runs the competition to "promote and recognize the imagination, ingenuity, and creativity employed by individual stations in the use of their own facilities to advance the broadcasting media."

Eligible announcements must have been broadcast or telecast between Oct. 1, 1962 and December 31, 1963. Stations are invited to send in as many as nine entries in the contest which offers three categories each for radio and TV: station image; special events; and personalities and programs.

TV MEDIA NOTES

New buy: Consolidated Cigar Corp., through Compton Adv., has bought participation in five NBC-TV prime time shows. The Consolidated order, which runs until September, is for *Monday Night at the Movies; The Richard Boone Show; Espionage; Temple Houston;* and *International Showtime.*

$300,000 for Orange Bowl: By outbidding its competitors for the Miami classic, NBC sewed up a New Year's Day gridiron Bowl schedule which will run from 2 until about 10 p.m. with the Orange Bowl following the Sugar and Rose Bowls. NBC's three-year contract calls for the payment of $300,000 annually for exclusive TV and radio rights to the game and other events in the ten-day Orange Bowl Festival, including parades, regatta, basketball, and tennis tournaments. ABC, which has had the game for the past three years, paid $257,000 annually. Because of the other bowls, the Orange Bowl will be played at night after 30 years as a day game. NBC recently bid $13 million for the 1964-65 National Collegiate Athletic Assn. games and last week entered a bid for the National Football League games, which some thought might top the $13 million mark.

Cites top discs of 1963: BMI made its annual Citations of Achievement for success in the field of popular music. They went to 118 writers and 77 publishers of 94 award-winning songs in 16 states and six foreign countries. The awards are based on trade paper polls of national popularity and public acceptance, reflecting radio and TV performances, record and sheet music sales, coin machine plays, and other factors measured in those polls. Top writer-award winners were Gerry Goffin and Carole King, both of West Orange, N. J., with five awards each, and top publisher-award winner was Screen Gems-Columbia Music, with 12 awards.

Purchases debentures: Sierra Capital Co., San Francisco, has invested $350,000 in Visual Electronics Corp. through the purchase of six-year debentures. Sierra Capital, along with American Broadcasting-Paramount Theatres, which previously had invested in Visual, each have rights to purchase up to 20% ownership in the privately owned electronics firm. Visual, which supplies technical equipment to the broadcast industry, will use the proceeds of the debenture sale to expand sales of its new lines of solid-state broadcast equipment.

NBC-TV adds business: Carter Products and the General Cigar Corp. have brought participations on NBC-TV. Carter purchased spots in 11 nighttime programs throughout the first three quarters of 1964. Sullivan, Stauffer, Colwell & Bayles is the agency for Carter. General Cigar, through Young & Rubicam, bought into seven NBC-TV prime time vehicles through Mar. 31.

Price rise: Price increases ranging from 2.6% to more than 29%, covering selected TV broadcasting equipment, have been announced by General Electric's Visual Com-

WTRF-TV STORY BOARD

Free!*

THINNER SANCTUM! Reducing salons and diets are for people who are thick and tired of it!
Wheeling wtrf-tv

INNER SANCTION! It may help to know that being poor is very inexpensive.
wtrf-tv Wheeling

SOUTHERN COMPOSURE! When a southern gal calls you "Honey," she either likes you or can't remember your name. (Righto, Phil Dean's Betsy?)
Wheeling wtrf-tv

A BACHELOR is a guy who can't give up having a whole closet to himself.
wtrf-tv Wheeling

DISAPPROVED! The desert was hot and dry and the two camels trudged on wearily across the endless sand. Finally, one turned to the other and whispered: "I don't care what people say, I'm downright thirsty."
Wheeling wtrf-tv

DATA PROVED that the psychiatrist who used other peoples heads to become successful was the one who had a steering wheel attached to his couch to bring out the worst in people.
wtrf-tv Wheeling

PANE TRUTH! Did you realize that a race track is the only place in the world that has windows that clean people?
Wheeling wtrf-tv

A TALLER TOWER and Wheeling's Channel 7 moved in to more hearts and homes-of the folks in the Wheeling/Steubenville Market. Today, 529,300 TV Homes are getting the Wheeling message. Alert advertisers? Rep Edward Petry & Company will give you the WTRF-TV Wheeling specifics.
wtrf-tv Wheeling

* FREE COVERAGE MAPS! See Wheeling in the best circles. Just write or ask for our power-packed portfolio!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Funeral home cited for tv ads



Nick Daphne (l), director of the Daphne San Francisco Funeral Service, shows David M. Sacks, ABC vice president and general manager of KGO-TV (S.F.), the Citation of Merit he received at recent Houston meeting of the Preferred Funeral Directors International for TV commercials aired on KGO, which organization judged "best in the nation"

munication Products Div. The new prices are said to result from increased costs of development and manufacture of the equipment.

New building: KGW-AM-TV Portland, Ore., have announced plans to build a new studio at a cost of $1 million. The stations' present facilities will be demolished to make way for a new highway. The new studio will be completed by Sept. 1.

CBS establishes regular auditions: CBS will soon inaugurate a system of regular variety auditions to encourage youth talent trying for a break in show business. CBS-TV star Garry Moore is largely responsible for establishing the audition system. To be held in New York, the auditions will be conducted by director of talent and castings Robert Dale Martin and supervised by the director of live programing for New York, Russell Stoneham.

Inside Hollywood: A 90-minute special called *Inside the Movie Kingdom*—1964 will be telecast by NBC TV on Mar. 20 (9:30-11 p.m.). Sponsors are Colgate - Palmolive, Best Foods Div. of Corn Products, and P. Lorillard, all via Lennen & Newell.

Youthful news: WTAR - AM - TV Norfolk has begun a series of special news programs each Sunday for teenagers in its audience. Teens from schools in the stations' area have formed a scholastic non-profit corporation which will administer the weekly programs.

PAT COONEY to KCOP-TV Los Angeles as account executive. He was general sales manager of KOVR-TV Sacramento.

DOUGLAS EDWARDS, CBS news correspondent, to president of the Association of Radio-Television News Analysts.

JOHN FERGIE to station manager of the newly purchased WONE-TV, Dayton. He is vice president of Springfield Television and station manager of WRLP Brattleboro, Vt. Greenfield, Mass. Keene, N. H. JAMES O. MARLOWE to station manager of WRLP.

VINCENT D. GARRITY to director and vice president of WCIU, Chicago's first UHF television station. He is vice president of the Metropolitan Sanitary District of Greater Chicago.

THE EASY WAY!



You don't have to fumble through a lot of rate cards to blanket the Sioux Falls-96 County Market. One television facility, KELO-LAND TV, blankets it all! Our three interconnected transmitters, operating as one station, gives you full market coverage, more than 284,000 tv homes — simultaneously! In fact, so effective is KELO-LAND TV as an audience builder, it delivers 25.7% more tv homes than the highest-rated station in Omaha, 31.7% more than Des Moines' top station, 26.7% more than Duluth's.

Source: ARB Audience Summaries, Nov. 1963, 9 a.m. to midnight, 7 days a week. This data submitted as estimates, not exact measurements.

Sioux Falls—96-County Market—Intact!



General Offices: Sioux Falls, S. D.

TIMEBUYER'S CORNER

Media people, what they are doing, buying and saying
January 27, 1964

■ **Liddel bids farewell to media department:** **Bob Liddel** has joined Doyle Dane Bernbach (New York) as director of radio and television. He was formerly with Compton (New York) as vice president and associate media director.

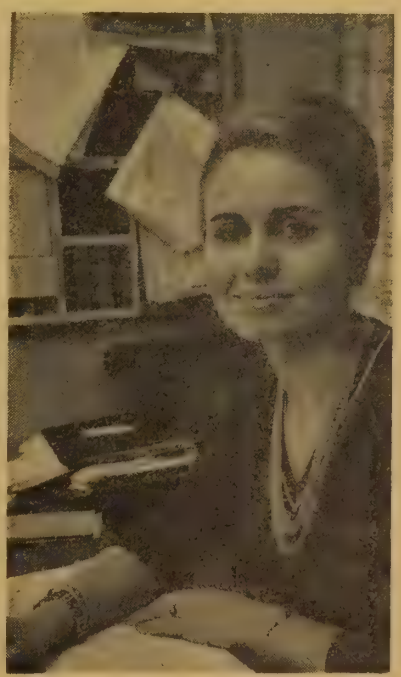
■ **Who buys what at Rumrill:** Here's a new breakdown of account responsibilities in Rumrill's New York office, according to media director **Bill Mackey.** This does not include industrial accounts. **Rita Venn** now buys for Corfam and Pattina, DuPont fabrics; Edlund french fried onion rings; Lea & Perrins; Long Island Duck Farmers Cooperative; and Permutit and Degna water softeners. **Bill Krause** has been assigned to the DuPont lawn and garden products, and Wakefield king crab accounts. Both media buyers also handle a number of industrial accounts. **Trudy Bradbury** will be working with Rita and Bill in the area of radio and television buying, and will continue to be responsible for all estimating.

■ **Media director appointed:** **Ina L. Hoffman** has been named media director at Marketplan (Newark).

■ **Chap Stick and Olympic chaps:** Morton Manufacturing has started a 10-week sked of spots placed on NBC-TV's Today show to coincide with the beginning of the winter Olympic Games in Innsbruck, Austria. Products being pushed are Morton's Chap Stick and Chap-ans, with the lip balm proclaimed as "selected for use by the U.S. Olympic Team!" National magazine ads are using the same theme. Agency is Gumbinner-North (New York).

■ **Gardner has new media director:** In reorganizing its marketing service to separate functions of media and research, Gardner president and chairman **Charles E. Claggett** has named **Earl B. Hotze** media director in the agency's St. Louis office. The new media director joined Gardner as a mail clerk in 1950. The following

ELLEN KOURTIDES: of patterns, beware



"When a buyer understands, likes, and knows his job, he will also find it interesting and challenging," explains Ellen Kourtides, sole radio and TV timebuyer at Chirurg & Cairns (New York). Ellen goes on, "Every account has its own particular problems, and therefore a buyer should be well informed about his product, product strategy, marketing, and all media plans, not just the broadcast plan. It's only the informed buyer who can dodge buying patterns, and instead make an intelligent and successful buy." With C&C almost a year, Ellen handles buying for such accounts as Jack Winter sports clothes, Julius Wile Sons & Co., Eaton paper, McGraw Hill books, Binney & Smith Crayola crayons, and James O. Welch candy. She started her career as an assistant timebuyer with J. Walter Thompson, then joined D'Arcy in the same capacity, and later became radio-TV buyer on the American Motors account at Geyer, Morey, Ballard. Born in Greece, she studied there and at Hunter College in New York, where she majored in psychology. She enjoys drama both in the theatre and the movies; makes her home in Manhattan.



NEW MEDIA CHIEF: *Earl B. Hotze, newly appointed head of media department at Gardner's St. Louis office*

year he transferred to the media department, where he rose to media group supervisor assigned to major accounts. In July 1957, Hotze was named assistant account exec on the Pet Milk account, and since January 1959, he had been an account exec on Pet until his recent move from account service to his new post.

■ **Mogen David pours out heaviest campaign:** Mogen David Wine Corporation has launched the heaviest radio-TV-trade advertising campaign in the 30-year-old company's history. Spots are now running on the ABC Radio Network. Multiple announcements are being aired on news shows on approximately 340 stations five days a week. Daytime shows are being used to reach an audience of women. Drive will run through the Easter holidays. Heavy spot TV is being used in major markets, and will continue through the Easter and Passover holidays. TV spots are adjacent to top-rated shows, and are placed to reach a mass audience throughout the day as well as during the prime early evening and late night hours. New radio and TV spots were produced for the company. They continue the "Mogen David Time" theme used in the firm's fall campaign. Trade publication ads are scheduled to begin in February. Agency is Edward H. Weiss (Chicago).

MEDIA MEN FLY TO ST. LOUIS



WILL TRAVEL: *All set to leave Chicago's Prudential Plaza on a recent trip to the St. Louis market and KSD Radio, are (l-r) Len Materna, Wade Advertising; Bill Thomas, Young & Rubicam; John Roberts, Katz-man shepherding the group; Gordon Gredell, D'Arcy; A. S. "Bud" Trude, Clinton E. Frank, Inc.; Chicago Timebuyer of the Year Larry Claypool, Kenyon & Eckhardt; John Cole and Bill Beyers, Needham, Louis & Brorby; and Leonard Kay, MacManus, John & Adams. The contingent was transported in the station's own plane*

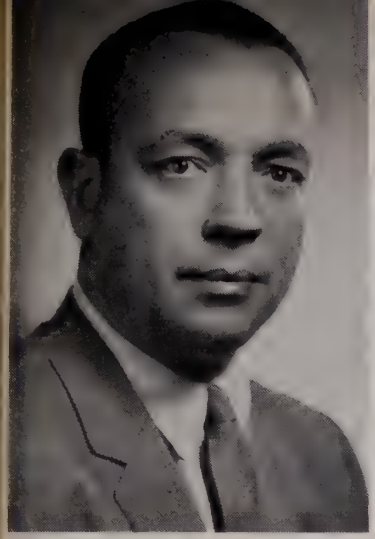
■ **Swank TV test "exceeded all expectations":** Swank's entry into TV advertising began with a December test campaign for the firm's new Jade East line of men's cosmetics and toiletries. Minute spots were used in the Los Angeles, Detroit, and Atlanta markets. According to a Swank official, "The response could not have been better. There was a sharp and sustained upsurge in sales of all Jade East products in the three areas. We know for sure now that television can be a powerful sales stimulant for such products." Next month Swank will launch the heaviest ad campaign in its history, utilizing space in national magazines and newspaper supplements. Because of the success of the TV test, officials of Swank and their agency, Shaller-Rubin (New York), are currently holding meetings to consider adding other major markets to Jade East's TV program, as well as the possible use of the medium for some of Swank's several hundred other products.

TV BUYING ACTIVITY

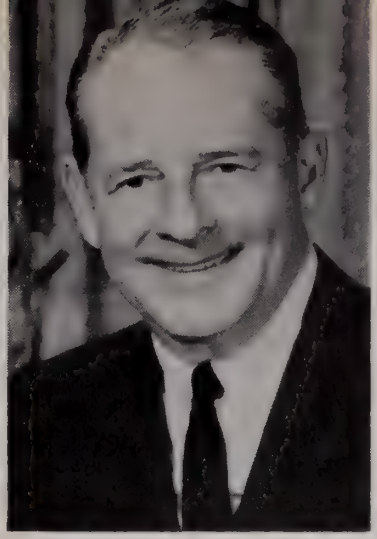
▸ *Lever Bros. Breeze* eight-week campaign of daytime and fringe minutes, and daytime and prime IDs expected to start early in February. Buyer at Reach McClinton (New York) is Eugene Brown.

▸ *American Tobacco Tareyton* cigarette drive reported set to start the first week in February for a 26-week run. BBDO (New York) buyer Barbara Kellner interested in fringe minutes.

▸ *Johnson & Johnson's Micron* campaign of daytime and fringe minutes set to be aired early in February for four weeks. Buyer at SSC&B (New York) is Jack Fennell.



JACK F. KOONS, JR.
President, Midland Advertising



WAITE HOYT
Cincinnati Reds announcer



MRS. JEANETTE HEINZE
Vice president, gen. mgr., WCKY



PAUL MILLER
Station mgr., WCKY

RADIO MEDIA

Burger Beer's baseball buy

Jamboree, country music show with a two-decade top earning record, dropped by WCKY for flagship spot on brewery's 80 radio station baseball net

ONE of the nation's last great radio strongholds of country music will shut down its hoedowns April 15th. Fiddlers, guitarists and singers and other performers on WCKY's *Jamboree* since 1945, will relinquish top billing to another brand of programing. Reason: the 50,000-watt Cincinnati station will become the hub of an 80-station baseball radio network, largest in National League coverage, to air the Cincinnati Reds' games.

Midland Advertising and its client, Burger Beer, which hitched their star to a one-time boy wonder of baseball some 23 years ago, will then attain radio saturation of their present and potential market.

What caused the demise of a nighttime program that blanketed an area encompassing 58 per cent of the U. S. population? Is WCKY, where country music built the second largest nighttime radio-station audience in the nation, sticking its head out for a bean ball from the public?

Midland does not think so; neither does WCKY. Here's why:

Midland needed a key station capable of sending a strong signal beyond the six-state network. WCKY was looking for a replacement for *Jamboree*, which was beginning to show signs of hardening of the program arteries.

The search for both ended when WCKY's Mrs. Jeanette Heinze, v.p. and general manager, and Paul Miller, station manager, sat down across the conference table from J. F. Koons Jr., head of Midland Advertising.

Baseball broadcasts in Cincinnati, in the state of Ohio and in five other nearby states, are major league business. Cincinnati is the home of the National League's first team. And major league business to counteract the slow death of its top program was exactly what WCKY was hunting.

"Our Jamboree program was not on its last legs. It was still good for plenty of revenue for three to five years. The warning signs were there, though, and we simply made the move while we still had an audience to sell," Mrs. Heinze said.

The WCKY dilemma is packed with paradoxes.

The weakness of *Jamboree* was that it was too good an idea. Small radio stations in the South began getting into the act. Each started a pint-sized *Jamboree*. They began gnawing at the drawing power of the Grandfather of them all. The warnings reflected in a dip in mail and orders for products advertised were as definite as the reading on a thermometer taken from a feverish person's mouth.

Jamboree's "air-catalogue" format is a money-maker. Advertisers are charged on a P. I. (per inquiry) basis and the station reaps the commissions. The program is aired each night from 7 p.m. to midnight.

Small pickings?

At the height of its popularity in 1952, the program drew more than a million orders for items advertised in a six-weeks period prior to Christmas. There were orders for 240,000 plastic, inflatable toys and 144,000 records, to name a couple.

Interspersed with country music are advertisements for tablecloths imprinted with the picture of "The Last Supper," white, leather-bound Bibles; baby chicks and even tombstones. WCKY discovered there is gold in those rural hills, that people who like country music like to buy—and always seem to have money to make the purchase.

Midland, on the other side of the media fence, was in a quandry, too. The agency and Burger were having growing pains.

The agency, responsible for persuading Burger to go to bat for baseball in 1942, had made the rounds of Cincinnati stations (with the exception of WLW and WCKY, the Queen City's two most power-

ful stations). WKRC, Taft Broadcasting Company station, inaugurated the baseball broadcasts. When network commitments interfered, Midland moved the account to WCPO, the Scripps-Howard station. The largest audience in Cincinnati proper was not enough, so the broadcasts were moved to WSAI in a search for additional area coverage possible with 5000-watts. WKRC, relaxing its network ties, wooed the baseball account back for another several-year stay.

Baseball's infectious popularity began drawing an audience far outside Cincinnati and Midland started building a strategic network of additional stations. Burger sales boomed, but spotty coverage where it was needed most sent Midland officials scouting for a larger station as the heart of its network.

WCKY's massive coverage was the answer.

With the L. B. Wilson station on its team, the Burger message could be pounded beyond Youngstown where the beer firm is pressing stronger into northern Ohio. Night time coverage extending from the Mississippi to the Atlantic and from Maine to Florida could drive beyond network coverage into weak sales spots in North Carolina, Georgia and Virginia. Alabama, Kentucky, Ohio, Tennessee, West Virginia and South Carolina, where sales were strong, would be saturated.

Is it wise to maintain such an extensive network and overlap its coverage with the signal of a far more powerful station?

"Our network is made up of many small stations and there are blind spots in coverage of Burger territory," Midland's Koons says:

"It is much like painting a piece of wood. In many cases, the *first coat* doesn't cover sufficiently. WCKY is insurance for *second coat* coverage, so to speak, within our network area, and a necessity beyond network limits," Koons explains.

Midland and WCKY are confident the station will retain—even regain — its night time audience. And, the heavy night baseball schedule is on their side. WCKY's daytime good-music policy will extend into evening hours when no games are scheduled. Midland will also use newspapers in the South to tell WCKY's present and former listeners that their old friend will now give them baseball, as an extra hedge.

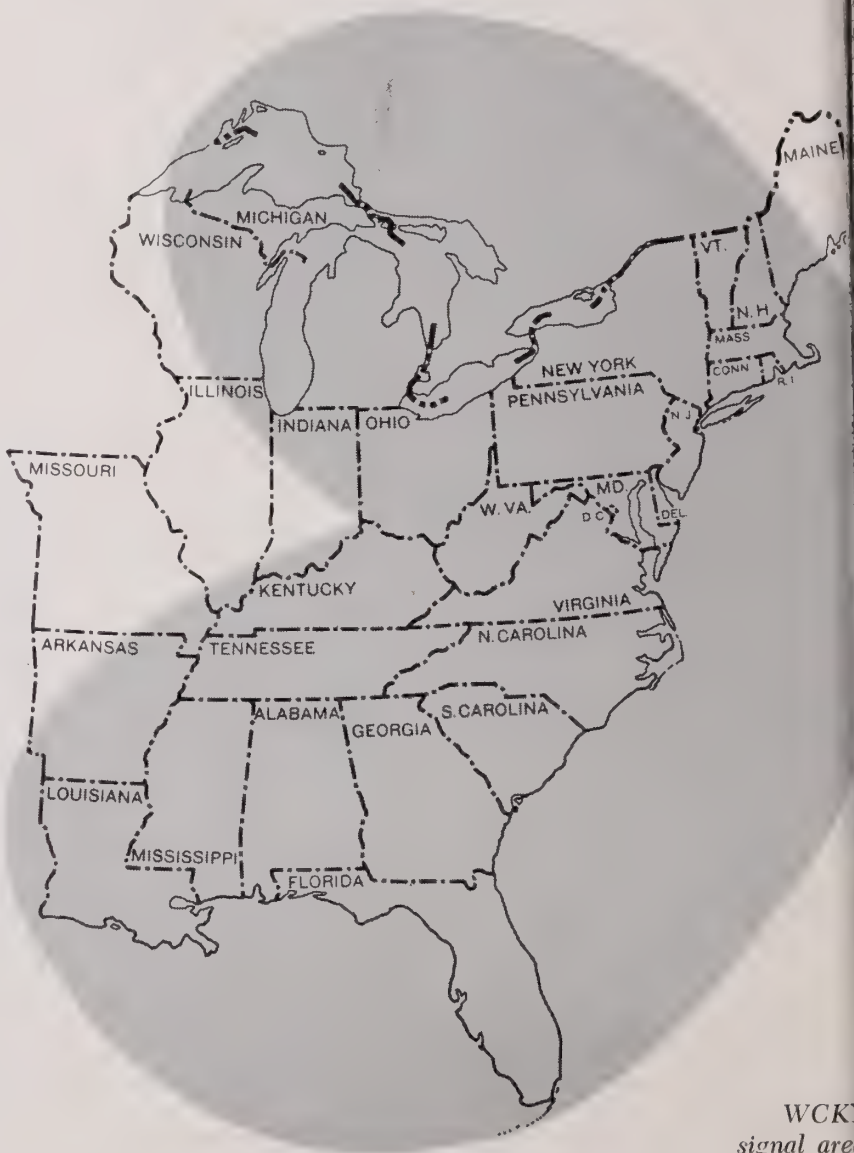
The signing of WCKY to the Burger roster is another high point of the advertising firm's 40-year career. Midland was founded in 1923 by J. F. Koons Sr. One of its first accounts was Buckeye Malt. With the end of prohibition in 1933, Midland's malt client began making beer. Burger retained the agency and Koons later conceived the idea of mixing baseball and beer. He di it so well the name of his firm an Burger are almost a synonym fo baseball in the midwest.

Koons got his idea when he sav the local enthusiasm for baseba when the Reds won the pennant i 1939 and 1940.

Koons scouted the country fo baseball announcers. Some came t Cincinnati for auditions; other sent recordings. Each prospectiv baseball announcer was given a number and those selecting the announcer did not know his name

Burger Beer's radio coverage for Reds' game

Cincinnati's WCKY signal area, below, is called "second coat coverage' by Midland's J. F. Koons, Jr. Last year's first coat, listed at right, varies only slightly from year to year. Only confirmed change to date: WCKY for 'RC.



WCKY signal area

When the auditions had ended Koons had a winner—Waite Hoyt.

Most any baseball fan can tell you Hoyt signed a major league contract with the New York Giants 48 years ago when he was 15. In minor league training for three years he became discouraged and quit to pitch for an industrial team, the Baltimore Drydocks. The Boston Red Sox signed him back into the majors three months later.

Hoyt spent 20 years in the majors, was on the Yankee "21" club that began the Yankee dynasty, pitched in seven World Series and played for seven major league teams before retiring in 1938. While still with the Brooklyn Dodgers, his last team berth, he began a sports show broadcast before and after games.

Having heard of the baseball announcer hunt in Cincinnati, Hoyt sent in an audition record, took a number and batted 1.000.

Hoyt has 48 years in baseball behind him, 23 of them in continuous service as a baseball announcer for Midland and Burger. Unlike most baseball sportscasters, he works for an advertising agency, not the baseball club.

Hoyt, who took to the mike for Midland two years after the Reds won their second pennant in a row, had to wait 19 years before he could "play" in his eighth World Series. This time he was behind the mike calling the plays rather than making them.

Rains bring out the best in Hoyt. When a game is delayed the old pro draws on a reservoir of anecdotes bigger than the clouds above. Stories about Babe Ruth, Lou Gehrig, Ty Cobb, Miller Huggins, John McGraw and Connie Mack flow faster than the rain.

Putting the old pro and an assistant on the air is a big job for an agency. And rising costs make the job even bigger.

How does an agency with a giant on its hands operate? How does it keep costs down, boost sales, continue to expand and still find time to handle other accounts?

It's a mixture of know-how, energy of king-size proportions, and ability to stretch dollars a little farther. Aiding Koons are Richard S. Broshar, vice president and Kathryn B. Gallagher, secretary-treasurer and three assistants. Koons Sr. is retired but still makes regular appearances at the office, which consists of a reception room and eight private offices.

Half of a million-dollar-plus Burger advertising budget is poured into baseball broadcasts. Midland signs network stations, pays line costs, baseball broadcasting rights, salaries of Hoyt and an assistant, their travel and meal expenses, pays the radio engineers, spot announcement costs, and still makes the account pay. Network stations are signed on a flexible cost basis that varies with how much good the baseball broadcasts will do the station and Burger.

Costs of maintaining the show are 1,500% higher than they were when broadcasts started.

The network lineup for 1964 is incomplete but signing of WCKY indicates it will remain in its present six-state boundaries. WCKY's power will be counted on to push beyond and stretch an advertising dollar across the eastern United States. ■

	Athens	970 KC
AM FM	Chillicothe	1490 KC 93.3 MC
	Celina	1350 KC
AM FM	Cincinnati	550 KC 101.9 MC
AM FM	Columbus	610 KC 96.3 MC
	Coshocton	1560 KC
	Dayton	1290 KC
FM	Eaton	92.9 MC
AM M	Gallipolis	990 KC 101.5 MC
	Hamilton	1450 KC
	Ironton	1230 KC
AM FM	Lima	1150 KC 102.1 MC
	Marietta	1490 KC
	Marion	1490 KC
	Middletown	910 KC
AM FM	Newark	1430 KC 100.3 MC
AM FM	Piqua	1570 KC 95.7 MC
	Portsmouth	1260 KC
	Springfield	1340 KC
	Wellston	1330 KC
	Zanesville	1240 KC
FM AM	Van Wert	90.9 MC 1220 KC

IANA

AM FM	Connersville	580 KC 100.3 MC
FM	Greensburg	107.3 MC
	Indianapolis	1260 KC
AM FM	Madison	1270 KC 96.7 MC
	Portland	1440 KC
	Richmond	1490 KC
	Shelbyville	1520 KC

ITUCKY

	Albany	1390 KC
	Bowling Green	1410 KC
	Corbin	680 KC
	Cynthiana	1490 KC
WHIR	Danville	1230 KC
WFKY	Frankfort	1490 KC
WKIC-FM	Hazard	94.1 MC
WKOA-AM -FM	Hopkinsville	1480 KC 100.3 MC
WVLK-AM -FM	Lexington	590 KC 92.9 MC
WHAS	Louisville	840 KC
WFTM	Maysville	1240 KC
WSIP	Paintsville	1490 KC
WPKE	Pikeville	1240 KC
WMLF	Pineville	1230 KC
WDOC	Prestonburg	1310 KC
WEKY	Richmond	1340 KC
WSFC	Somerset	1240 KC
WWKY	Winchester	1380 KC

TENNESSEE

WOOD	Chattanooga	1310 KC
WSMG	Greenville	1450 KC
WKPT-FM	Kingsport	98.5 MC
WNOX	Knoxville	990 KC
WJCW	Johnson City	910 KC
WLAF	LaFollette	1450 KC
WMTN	Morristown	1300 KC
WATO	Oak Ridge	1290 KC

VIRGINIA

WMEV-AM -FM	Marion	1010 KC 93.9 MC

WEST VIRGINIA

WJLS-AM WBKW-FM	Beckley	560 KC 99.5 MC
WHIS	Bluefield	1440 KC
WKAZ-AM -FM	Charleston	950 KC 97.5 MC
WSAZ	Huntington	930 KC
WVOW	Logan	1290 KC
WMON	Montgomery	1340 KC
WTAP	Parkersburg	1230 KC
WMOV	Ravenswood	1360 KC
WRON	Ronceverte	1400 KC
WOVE	Welch	1340 KC
WBTH	Williamson	1400 KC

Record check changes hands



Egmont Sonderling (r), president of the Sonderling Group, presents $2.1-million check to William H. Reuman, president of the Long Island Broadcasting Corp., completing purchase of WWRL New York and marking biggest amount ever paid for a Negro Market radio station. Sonderling has appointed Frank Ward the general manager of WWRL

Richard Moran named to WIND sales staff

Richard Moran has been appointed to the sales staff of WIND Radio, Chicago. Most recently assistant sales manager at WHEN-TV, Syracuse for two years, Moran was previously with CBS Films, the first year in Chicago and succeeding three in New York. Moran's first employer out of college was D'arcy Advertising in St. Louis, where he worked for two years as a field representative. The announcement was made by Don Frost, sales manager of the Group W station.



Moran

RADIO MEDIA NOTES

Local franchises: Eight radio stations are latest to sign local franchises for the 1964 *Miss Teenage America* competition: WFWB Los Angeles, KEWB San Francisco, KDWB Minneapolis, WLEE Richmond, KONO San Antonio, WFUN Miami, WIL St. Louis, and KXOA Sacramento. They will conduct a *Miss Teenage Hometown* competition and pageant, with the national coronation to be telecast in November on CBS.

Station sale: WJAB Westbrook-Portland, Me., was sold for $140,000 to Howard Green, Harlan Murrelle, Myron LaBarr, Donald Simmons, Albert Theetge, and John Stethers, The first three ars associated in the ownership of WOND Pleasantville, N. J., WMGM (FM) Atlantic City, and WENY Elmira, N. Y. The others are Pennsylvania businessmen. WJAB's former owner is Jacob Agger. Broker was Blackburn & Co.

Will cite creative, cultural contributions: WLIB New York, plans its 11th annual "Festival and Salute to Negro Performing Artists" for Feb. 8 at Carnegie Hall. The entire proceedings will be aired live from 3-6 p.m. as a public service, preempting all commercial messages normally scheduled for those hours. Designed to highlight contributions Negro artists have made to the American heritage, the festival climaxes Negro National History Week.

Mid-west station sales: Hamilton-Landis, brokerage firm, reports two recent transactions. WOKZ (AM & FM), Alton, Ill., was sold by Edward N. Palen to Richard D. Gillespie, for $210,000. Gillespie recently sold WGHN Grand Haven, Mich. In Beloit, Wis., Howard Miller Enterprises & Consultants sold WGEZ to Ray Grandle of Green Bay for $145,000.

Sells Oregon station: Willamette Valley Radio sold its KLOO, Corvallis, to Mr. and Mrs. Robert Houglum for $76,875 cash, with Hamilton - Landis handling the transaction. Willamette is owned by Mr. and Mrs. William C. Hurley. Houghlum is employed as program director of KGUN, Eugene. Station in question operates with 250 watts, fulltime, on 1340 kc.

Adds FM: WVIP-AM Mt. Kisco, N. Y., has been granted an FM license by the FCC.

New FM station: KSEA (FM) has begun operating in San Diego, simulcasting with sister-station KSON-AM. The FM outlet is on 97.3 mc.

Lloyd Webb to general manager of WVON Chicago.

Paul Edwards to station manager of WINF Hartford, Conn.

Anthony Soupios to vice president—finance for Profit Research, Inc., broadcast-oriented publishing house. Herman Maxwell to vice president of the broadcasting division.

W. S. Morgan has resigned as manager of KLIF Dallas.

Lawrence Krasner to the sales staff of KGLM and KBIG Los Angeles. He was with KCOP-TV there.

Bob Silverman to sales account executive for WRFM-FM New York. He was formerly station manager of WTFM New York.

List of Public Affairs TV Programs Grows

The information listed below was inadvertently omitted from Sponsor's recent 1963 report on TV public affairs programing. As the report stated, there often comes a need to explain problems facing the public, and to take a stand. In this area, there is growing participation in editorializing by broadcasters, and the list probably will continue to grow in the years ahead. As for other efforts "in the public interest," the SPONSOR report, covering programs aired over a one-year period ending last September, pointed up the fact that a great number of TV stations are engaged in continuing public affairs series as well as one-time programs.

Indianapolis, Indiana

WFBM (*Editorializing*)

FREQUENCY: *three times daily*
PREPARED BY: *editorial researcher and writer*
DELIVERED BY: *news manager*
METHODS USED: *video tape*

St. Louis, Missouri

KMOX-TV (*Editorializing*)

FREQUENCY: *weekly*
PREPARED BY: *Steve Fentress, manager of news and public affairs*
DELIVERED BY: *Gene Wilkey, vice president for CBS Television Stations and general manager*
METHODS USED: *live, video, film*

MISSOURI

ST. LOUIS

KMOX-TV

CHANNEL 4
LICENSEE: *CBS*
NETWORK: *CBS-TV*
REPRESENTATIVE: *CBS-TV National Sales*
GENERAL MANAGER: *Gene Wilkey*
AWARDS: *Press Club of Metropolitan St. Louis* (1)
EDITORIALIZING: *Weekly*

THE GOVERNOR'S MANSION*	Filmed documentary on Missouri's 93-year-old residence for governors, conducted by the state's first lady Mrs. John M. Dalton. Sponsor: Union Electric. 30 minutes (2-27-63).
THE GOLDEN GIFT	Focus on Grace Bumbry, singer and native of St. Louis who has achieved success at home and abroad. Sponsor: Union Electric. 60 minutes (4-18-63).
THE AGE OF THE EGGHEAD	Filmed report on the growth of Washington University. Not available for sponsorship. 60 minutes (12-27-62).
THE ROAD TO UNITY	Two-part series on the Christian faith, written and narrated by news director Spencer Allen. Part one filmed locally, the other in Rome. Not available for sponsorship. 30 minutes (9-20-62) (11-10-62).
BIENVENIDOS, AMIGOS	Documentary on Cuban refugee families flown to St. Louis to be resettled. Not available for sponsorship. 30 minutes (11-14-62) (12-5-62).

* *Made available to other stations.*

TEXAS

DALLAS

WFAA-TV

CHANNEL 8
LICENSEE: *A. H. Belo Corp.*
NETWORK: *ABC-TV*
REPRESENTATIVE: *Petry*
GENERAL MANAGER: *Mike Shapiro*
AWARDS: *Press Club award* (1)
EDITORIALIZING: *None*

TELESCOPE	Discussion program dealing with local problems and controversies. Not available for sponsorship. 30 minutes (weekly).
GOVERNORS CONFERENCE*	Debate in which all candidates for Governor of Texas participated. Not available for sponsorship. 60 minutes (11-62).
CHALLENGE OF CHANGE	Panel discussion by leading educators in area dealing with the problems facing children today. Not available for sponsorship. 30 minutes (2-63).
GHOST OF MIDWAY	History of the Ft. Worth-Dallas airports and both sides of the local airport controversy. Not sponsored. 30 minutes (7-63).
THE TRINITY PROJECT	Explored all phases of the project and offered reasons for and against the project. Not available for sponsorship. (3-63).

* *Made available to other stations.*

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CBS FILMS BOOST DUE TO U. S.-FOREIGN SALES

HAVING LAUNCHED 1964 with a sales bang—two major regional advertiser spreads have been locked up for fall starts with the new first-run *America!* show produced by Jack Douglas—CBS Films last week took stock of its 1963 sales activity. The resultant smile on the face of administrative v.p. Sam Cook Digges was easy to understand. In 1963, CBS Films:

- Racked up over $2 million in station sales of *Have Gun, Will Travel* reruns, used primarily as early-evening blue-chip spot carriers.
- Launched a third production-distribution cycle of the *Deputy Dawg* cartoon series, backstopped with extensive tie-in products, games, etc.
- Sold *Hector Heathcote,* a moppet-appeal series, to NBC-TV for a Saturday-morning sponsored network slot.
- Distributed a total of 82 program series, several dubbed in as many as 15 languages, to TV customers in foreign countries, booming sales to the point where CBS Films had to install automated equipment to keep track.
- Expanded tie-in publishing agreements to include a line of Terrytoon books in Britain, plus publishing deals for books based on *The Defenders, Gunsmoke, Have Gun,* and other CBS Films-repped properties in Denmark, Japan and Holland.
- Opened up new overseas markets which read like an American Express itinerary—Cyprus, Kenya, Malta, Sierra Leone, Trinidad, Uganda, Taiwan and Chile. Additionally, West Germany's new second network, ZDF, became a subscriber for news and public affairs shows.
- Reversed the U.S.-to-overseas syndication trend with sales of the Canadian *Jerry Lester Show* to stations in Australia . . . and the sale of an hour-long drama special produced by Tokyo Broadcasting System to Canada's CBC-TV.

Digges noted that, in 1963, domestic sales "exceeded predictions by 19%." As a postcript, domestic sales chief Jim Victory told SPONSOR: "CBS Films can easily be considered as being in the top three firms in domestic syndication for the past seven years." ■



Sam Cook Digges

4 Star rating data

Four Star Distribution Corp. has inaugurated a new service to provide agency media and research executives with new market-by-market rating data on its eight off-network series. The new campaign, which will serve the top 50 agencies, is in addition to Four Star's policy of furnishing rating data to stations and reps.

Len Firestone, vice president and general manager of the distribution firm, said: "This grass-roots approach should prove to be a great asset to stations and station reps since it gives the timebuyers and ad executives more information with which to evaluate Four Star series, and which we hope will stimulate the advertisers to purchase spots on these shows."

MCA TV names Saltman dir. of advertising

MCA TV Ltd. has appointed Sheldon A. Saltman advertising promotion director for the company. Saltman's area of responsibility will be all national and international advertising, publicity, and research of syndicated properties. Saltman comes to MCA from the Storer Broadcasting's station, WJW-TV, Cleveland where he served for three years in a similar capacity. Prior to that, he was promotion research director of WBZTV, Boston, and sales promotion coordinator for the Gillette Safety Razor Co.

7 Arts pix to 3 o-o's

Seven Arts Assoc., which recently sold its new 215-feature Universal package to four CBS owned TV stations, has announced further sales of the films to three ABC-owned stations: KABC-TV Los Angeles; KGO-TV San Francisco; and WXYZ-TV Detroit.

Among the titles in the Universal post-'50 package are *Magnificent Obsession; The Glenn Miller Story,* and *The Far Country.* The four CBS stations which purchased the package are WCBS-TV New York; WCAU-TV Philadelphia; WBBM-TV Chicago, KMOX-TV St. Louis.

SYNDICATION NOTES

Canadian firm organized: A new Canadian TV program distribution firm, Ralph C. Ellis Enterprises, has opened in Toronto. In addition to filmed programing, the new firm will develop and distribute live and taped shows for both radio and TV. Offices are at 22 Front St. West.

New project: Bill Burrud Enterprises has concluded arrangements with the U.S. Defense Dept. and the Air Force to co-produce a series of one-hour color specials called *Breakthrough.*

Embassy honored: Embassy Pictures has won a Certificate of Special Merit from the Printing Industries of Metropolitan New York for its *Channel Selector,* a merchandising brochure prepared for its program of feature films for tv.

Eastman hails return to radio drama, soaps

TEN YEARS from now, every major city in the U.S. will have two radio stations which are totally programed with a variety of dramatic fare.

Predicting the return of drama, Robert E. Eastman told the Athens, Georgia Radio and Television Institute that whereas the move will require "a very substantial investment," it will be a good one because it is eagerly desired by the public.

"Radio doesn't need revival of the old soap operas and the old shows," he continued. "We should not dig back into the archives for the old, but rather set our sights on the new, modern, and vital fulfillment of the appetite for a new dramatic product. The revival of drama in radio should capitalize on the proven factors of block programing and consistency. The Ian Fleming type of fantasy will be part of it. Romance, adventure, the Peace Corps, the city hospital—the Washington scene, a la "Advise and Consent."

The continued cliff hanger is out, as far as Eastman's programing crystal ball goes. Instead, there will be a full episode each day, with a carry-over of the same cast of characters.

Creation of the new dramatic format is the radio industry's big creative challenge, according to Eastman, whose topic was "Creative Selling." Drama won't replace music and news on radio, but rather "bringing the total dramatic format back into radio will add power and greater appreciation for the other format as well."

Eastman outlined for the state broadcasters how the creative selling approach works at his shop. Basically, he summed up creative selling in six words — hard work, long hours, imagination, and guts. "Anything else to be said on the subject is pure embroidery," he said. His staff has brainstormed such creative ideas as the Holly Hayes sales plan, the Eastman Network, Halloween and Valentine Spectaculars, a Springtime Showcase for Mother's Day, a Father's Day Bonanza, and the Eastern Extravaganza Sales Plan, the Buy It from Backus Sales Plan (to bring back personalized salesmanship by a star).

Stressing that "every salesman and every sales organization in every field of selling must always have something cooking to help develop future business," Eastman concluded: "What we are attempting to do is to package and dramatize, all in one, the type of commercial schedule, promotional tie-in, merchandising, and promotion linked to an event or a personality which will be more meaningful to both the advertiser and the public than just the usual so many spots, so many rating points for so much money type of supplementary use of the spot radio medium." ■

Edward Petry & Co. opens Phila. office

On February 1, Edward Petry & Co. will open an office in Philadelphia, bringing the number of offices which the representative firm maintains up to ten. The office will be managed by Jack Duffy, Petry radio salesman in New York for three years. Previously, for two years, he was a radio time salesman for George P. Hollingbery, and from 1956 to 1859 was an advertising salesman for the *Philadelphia Inquirer*. In addition to his office management responsibilities, Duffy will serve as radio sales manager. James H. Carmine, Jr. will be television sales manager. He comes to the Petry Co. from WRCV, Philadelphia, where he was local sales manager. Before Joining the station, he was advertising and sales promotion manager of Philco Distributors. Before that, he was a sales representative and merchandising dir. of WPTZ, Philadelphia.



Duffy



Carmine

STATION REP NOTES

Opens Atlanta office: Tico Enterprises, which sells the radio stations owned and operated by J. Olin Tice, Jr., has expanded into the southeast with a sales office at 1371 Peachtree Street, NE, Atlanta. It also operates out of New York. The new office is managed by Joe E. Morris, assistant to the president and national sales manager. Stations include WEET, Richmond; WCAY, Columbia, S. C.; WKTC, Charlotte; and WGYW, Knoxville. Other stations may be added soon.

Richer adds two: KFOG San Francisco, and WNMP Chicago, have both joined Robert Richer Representatives, which specializes in "quality-programed" radio stations in the top 50 markets. KFOG is owned by Kaiser Industries and is, according to Richer, first place in the San Francisco FM market. WNMP is owned by Otto Semrow, Chicago's postmaster, managed by Bennett O. Scott, former sales manager of WIND. Other stations changing representatives include KLTV Tyler, Tex., which appointed **Avery-Knodel.** Station is a primary NBC affiliate and carries other networks on a per-program basis; WAFG-TV Huntsville, to **Jack Masla.** Call letters will soon be changed to WAAY-TV. Station is an ABC TV affiliate; WAIV (FM) Indianapolis, appointed **Frederick W. Smith.**

Adds office: C. K. Beaver & Assoc. has opened its third branch office, at 1708 Daughn Bldg., Dallas. Jack Riley, formerly of Glenn Adv., will head the Beaver office.

WASHINGTON WEEK

News from nation's capital of special interest to admen
January 27, 1964

★★ The FTC's proposed rules for regulating cigarette advertising will hand both industry and its own attorneys a murderously complex task.

Heeding the call of the Surgeon General's report on smoking and health, the commission has rushed into three "proposed" rules for safeguarding Americans from the perils of smoking. The first is a fairly simple type of "Danger—Health Hazard!" warning for labels and advertising.

But Rule 2 spells out infinite possibilities for violating statutory bar to deceptive advertising, and Rule 3 compounds Rule 2. On Mar. 16, advertisers, broadcasters, and tobacco interests will have a chance to discuss --if that's the word--the proposed rules. FTC adds that the rules are strictly tentative and could be changed, or even dropped.

★★ Disclosure requirements in Rule 2 are heavy with semantics.

"No cigarette advertisement or label shall state or imply by words, pictures, symbols, sounds, devices, or demonstrations or any combination thereof," that smoking the advertised brand promotes health or physical well-being; is not a health hazard, or is less hazardous than other brands.

On the last type of claim—FTC says Brand X can claim less hazard if there is scientific proof, and if "adverse aspects" of smoking are right up there in big letters with it. Strictly interpreted, Rule 2 could knock nearly every present cigarette commercial off the TV screens.

★★ Rule 2 is further clarified by FTC to prevent deception by "half truths, misleading suggestions or innuendo . . ."

Example: if Brand Z can provably claim it filters out all Argon from smoke, it can say so. But if science has not also proven that reducing Argon content "significantly" reduces health hazard--the label or advertisement must say this, too, and prominently.

What constitutes "significant" lessening of hazard will be another hair-splitter.

Also ruled out as deceptive: any general claims of "extra protection" or simple statement that a cigarette has the "New, Improved" whatsis filter.

★★ The third proposed rule for cigarette advertising sets up procedure for verifying any "tar derby" claims.

Such claims must be verified in advance with a uniform testing procedure yet to be decided. FTC may use the so-called "Cambridge Filter Method" presented at 77th annual meeting of the Association of Official Agricultural Chemists here Oct. 16, 1963.

Even verified, the claim falls into more fishhooks. If the X milligrams of tar in the cigarette has not been scientifically proven to indicate significantly lessened health hazard—this fact has to share the limelight with the other claim.

One thing seems sure: whatever the final rules, cigarette packages will have to be larger, commercials longer, to accomodate the warnings and explanations.

★★ At NAB's "little headquarters" in Miami:

The NAB TV Code Review Board has decided to leave the cigarette advertising problem to the manufacturers: self-regulation is now the manufacturer's primary responsibility. Meeting at Miami last week, the Code Board decided that the broadcaster role has been reduced still further because "another new element has been introduced into an already complicated situation by proposed regulations for cigarette advertising by the Federal Trade Commission. These proposals have made it impractical for the Code Review Board to attempt to develop detailed standards of cigarette advertising practice at this time. All persons will, of course, be bound by any trade commission regulations which may ultimately be adopted.

"Any new federal regulations pertaining to cigarette advertising should be impartially administered with respect to all advertising media."

However, pending final rules to come from the FTC, the TV Code Board recommends broadcaster precautions against cigarette advertising with special appeal to the young on social or health grounds. Also recommended: a special committe of TV and Radio Code members to suggest new provisions to match government and other developments in cigarette advertising.

The statement was approved unanimously by the nine-member Television Code Review Board made up of chairman William D. Pabst, KTVU, Oakland-San Francisco; Roger W. Clipp, Triangle Stations, Philadelphia; Robert W. Ferguson, WTRF-TV, Wheeling; Ernest Lee Jahncke, Jr., NBC New York; Douglas L. Manship, WBRZ, Baton Rouge; Joseph H. Ream, CBS New York; Lawrence H. Rogers II, Taft Broadcasting Co., Cincinnati; Alfred R. Schneider, ABC New York, and George B. Storer, Storer Broadcasting Co., Miami.

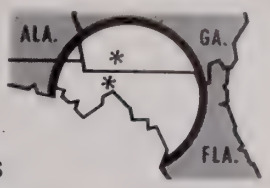
★★ In the piggyback controversy, the NAB TV Code Review Board recommended tightening restrictions on piggyback commercials, and limiting the number of consecutive spots in prime time programing.

The NAB Television Board will say yes or no to these proposals at its Jan. 29 meeting in Sarasota, Fla.

NAB Code Authority Director Howard H. Bell, chief proponent of the piggyback cutback, said the action would ease the picture of overcommercialization on TV. The proposed amendment would count piggybacks (multiple product) announcements as two, unless they are so well blended as to appear as one "integrated" comercial to the viewer. Adjacent piggybacks within a program would be barred—otherwise, such double announcements would add up to four, says Bell. Quadruples are already outlawed by the Code in non-prime time. Bell, in his maiden speech as co-director, urged stronger public image for Code, more financial support, stricter enforcement.

Present TV Code interpretations allow multiple products of the same advertiser—or related products of different advertisers—to be counted as a single commercial. Open battle between Procter & Gamble and Helene Curtis over the use of multi-product commercials reflects industry-wide division on the good and bad of the new piggyback proposal. Many claim that interpretive problems make the idea impractical on the face of it, and unfair to smaller advertisers who rely on present piggyback rules or interpretations.

WCTV-land — land of YEAR-ROUND good living, good business





We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

WCTV

TALLAHASSEE 6 THOMASVILLE

BLAIR TELEVISION
A Division of John Blair & Company



Courtesy of The Detroit Institute of Arts

"FEDERICO, PRINCE OF URBINO"

by Federico Barocci was painted in 1605, when the young Prince was 13 months old. Noted for its beautiful colors and unaffected charm, "Federico" represents a reaction against the stylized and rigid designs of the Renaissance, and influenced such later masters as Rubens and Van Dyke.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

FEBRUARY 3, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Strong bid made by British for U. S. commercials accounts—page 17

'S—see p. 5

RECEIVED FEB 1964 NBC GENERAL LIBRARY
NEW YORK, N.Y. 10020
30 ROCKEFELLER PLAZA
NBC - ROOM 274
MILDRED C. JAY
70-3-X765-
-3-



When KSTP-TV says Go out and buy it" (in color), people go out and buy it (in color)!

In the pioneering tradition which made it famous, KSTP-TV built and maintains the finest, most complete local color television facilities in the nation.

KSTP-TV sells color TV sets – and any other reputable product you can name – by providing the outstanding TV programming in the market.

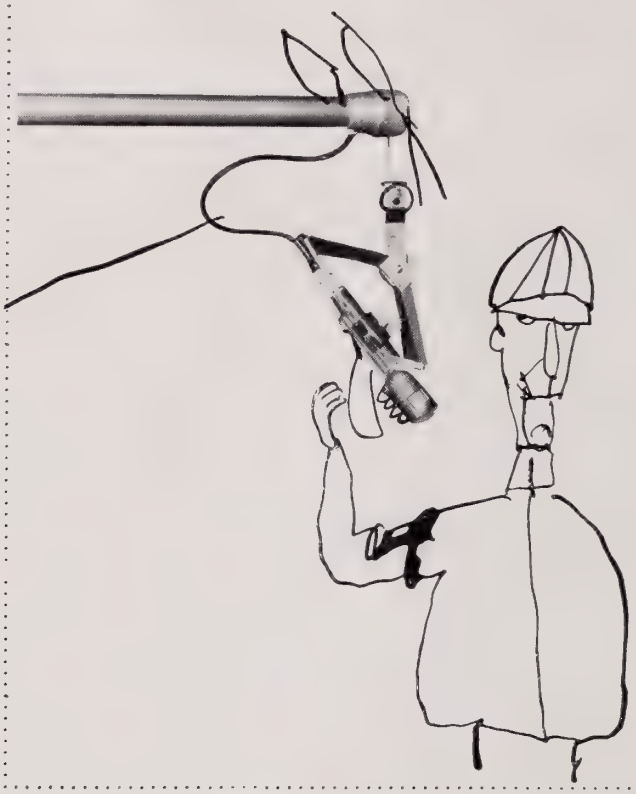
That's why KSTP-TV has earned the loyalty of the Twin Cities audience and the confidence of its businessmen.

Represented nationally by Edward Petry & Co., Inc.

KSTP-TV

TELEVISION CHANNEL 5 • 100,000 WATTS • NBC

MINNEAPOLIS - ST. PAUL • HUBBARD BROADCASTING INC.



Here are the latest results, straight from the horse's mouth. Our Nielsen average audience rating for the season to date is 19.9. The second network is two lengths back at 17.9. The third network comes in at 15.5. Needless to say the smart money is on the winner.
CBS Television Network◉



We're all set with the ladies – attracting 57% bigger daytime audiences than the next network, 106% more than the third – and leading for the sixth straight year. The beauty part is that it may be permanent. CBS Television Network◉



The young lady is "Miss Lois" of our **Romper Room.** She's handling the heartbreaking chore of turning away 1,000 children from our recent **Romper Room** Party at a downtown theatre. (A gift, a smile and a reserved seat ticket to our next party helped soothe their disappointment.)

Inside the theatre 4,000 more kids excitedly await the start of the fun.

This is the power of **Romper Room** on KTVI, TV 2. After only a week of promotion, 5,000 children descended on downtown St. Louis early on a Saturday morning.

Obviously, our **Romper Room** audience offers you that wonderful and unique sales ingredient: enthusiasm.

HR St. Louis
KTVI 2 abc

SPONSOR FEBRUARY 3, 1964
Vol. 18 No. 5

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GENERAL

17 British commercial makers pitching big for U.S. jobs
English cousins, out to steal TV film spotlight from Yanks, claiming art, production superiority, are showing work for U. S. accounts on sample reels

21 Thirty years on the air: Hayes & Godfrey
In this concluding half of a two part taped interview with CBS' Arthurs, Hayes and Godfrey, they commit themselves on the present and future of radio

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29 Sealy puts spring into 83rd bedding campaign
Seizing promotional tie-in possibilities of new Jerry Lewis movie, Sealy is blanketing the country with local broadcast spots in three-month anniversary drive

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34 30-30 or fight — agencies defend piggybacks
NAB effort to oust TV piggybacks stirs heated opposition by agencies, clients

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38 The timebuyer/planner: a true professional
"Be proud you're a media man—if you qualify!" counsels Kudner's Don Leonard in fifth of series of appraisals written for SPONSOR by agency veterans

TV MEDIA

42 Whiz kids help Honeywell sell big-ticket computer
Science-oriented series on ABC-TV combines functions of building diversified image for midwest concern and boosting sales for industrial, consumer products

RADIO MEDIA

49 Summer listening eclipsed in fall
New Sindlinger comparison of July, October audiences finds warm weather on top only in before-noon slot, cold holding forth in midday and evening

SYNDICATION & SERVICES

52 TeleGuide cable TV grows in N.Y.
Closed-circuit service hooked to nearly 50 hotels draws blue-chip advertisers, reaches free-spending visitors

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WHEAT

thresh • grist • chaff • flour

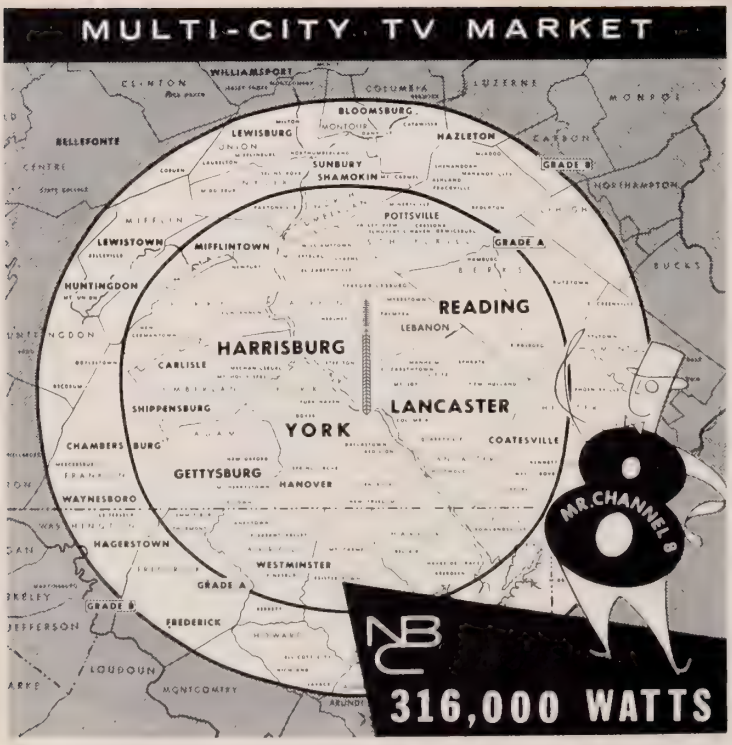
MILLSTONE • DOUGH • GRAIN

loaf • gluten • bread

oven • crust • cereal

CRACKER • COOKIE





Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisc

UHF: MRS. PETERSON TO THE RESCUE

Sure enough, the first thing President Johnson's new Special Assistant for Consumer Affairs is asked to do is—get into broadcasting problems. Americans for Democratic Action (ADA) has urged Mrs. Esther Peterson to save ultra-high TV from the monopolistic fate of VHF television, and from FCC ineptness. Coincidentally, the FCC last week put over the deadline for comment on its controversial UHF table of allocations from Feb. 3 to April 3, 1964.

ADA says FCC's proposed allocations table carves out a TV channel pie that will be up for grabs, with no safeguards for a competitive system. ADA wants Mrs. Peterson to demand that FCC hold public hearings, and to get Congress to line up policy for the 70 UHF channels.

ADA asks, among other things, what about pay-TV on UHF? FCC having made no provision about it, will free stations on UHF be allowed to convert at will—putting the bite on the consumer? Will FCC let one newspaper take over local UHF as well as VHF? Will FCC permit more grabs by the kind of multi-media monopilies presently forming, which include movies, magazines, books, business papers, et al? Will a situation develop where "three networks have profit participation in all but 15 of their hundreds of cleared programs?" ADA wants Mrs. Peterson to demand the answers.

TV BIG-TICKET PIONEER XEROX EARNINGS ARE UP

Xerox, Rochester, N. Y., firm that pioneered the idea of using TV consumer advertising to rent big-tag office equipment, reports record earnings for 1963, gaining 66% over 1962. After-tax earnings last year were $23,001,209, and operating revenues were up 53% to $176,036, 387.

Estimated to be spending into the millions annually on network TV, Xerox bought eight specials last year on ABC-TV and NBC-TV and has scheduled four so far into 1964 (most recently "The Kremlin" last month on NBC-TV, repeating a special the advertiser ran twice last spring).

Xerox' agency is Papert, Koenig, Lois, New York. In TV since 1961, the manufacturer has used "CBS Reports" and NBC-TV's "Chet Huntley Reporting" in years past.

Emenee denies charges by FTC of 'deceptive' toy advertising

Emenee Industries, of Flushing, L. I., N. Y., one of top Christmastime advertisers on TV, has denied FTC charges it used deceptive ads for its Inter-Comunitron and Electronic Rifle Range toys, misrepresented retail price of latter. FTC's complaint, made last Nov. 26, claimed Emenee made false and misleading statements, representations, and pictorial presentations in TV commercials, advertising in newspapers, and periodicals and other printed matter.

McGannon reports on Rating Council progress

Definitive report on Broadcast Rating Council progress made by Chairman Don McGannon to NAB meeting in Sarasota at week's end showed results of his riding herd on time-consuming details involved in getting the Council's work under way.

The Westinghouse Broadcasting Company president told the NAB that:

1. Criteria have been prepared; and

2. Some research organizations have already returned their questionnaires (ARB, complete; Pulse, complete but for few minor items expected to be resolved within a day or two); and

3. Auditing organizations (8 or 10) have been acquainted with necessary data and objectives and the Rating Council expects to name one of them shortly.

McGannon, who receives Papal Honors in Boston tomorrow (Tuesday), and is also 1964 chairman for the Broadcast Committee for Radio Free Europe, has been named to receive the 1964 Distinguished Service Award of the NAB. He will be the 11th recipient of the award when it is made at the annual convention in Chicago (April 5-8).

Magnuson, for Fairness

Sen. Magnuson, Chairman of the Senate Commerce Committee, has dropped a broad hint that FCC's Fairness Doctrine has his strong support. This includes licensee's duty to provide answer time free, if necessary, to sponsored controversy aired on his station. The latter viewpoint has already gone on record by Chairman John Pastore of the Commerce Communications Subcommittee.

Magnuson's method was to enter into the Congressional Record a "fairness" talk by Sen. Gale W. McGee (D., Wyo.) to the Washington chapter of the Academy of TV Arts and Sciences here last week. The Magnuson-endorsed speech said sponsored right-wing extremist programs have mushroomed alarmingly, and the "good guys" in the liberal camps have not provided enough counter-ammunition for broadcasters to present. However, this does not excuse the licensee—he must achieve the balance even if he has to beat the bushes for an answer to the sponsored controversial viewpoint.

McGee recognizes the prime right and need of the broadcaster to make money in his segment of the economy, but: "It would be a sorry day indeed if . . . we would forfeit the idea market to those with the most money." He urges the broadcaster to find a sponsor for the "other side" if possible, but if not—make sure it gets on anyway.

NAB's new war on pay-TV

The NAB's Television Board has declared all-out war on pay TV in the home, whether transmitted by wire, cable or air. Previously, NAB had opposed only the aired type of pay TV. Outlined at Sarasota last week, the NAB's anti-pay campaign will include backing the FCC in its proposal to control community antenna TV systems fed by microwave.

Additionally, NAB's special "Future of TV in America" committee will compose and push legislation to permit FCC regulation of non-microwave CATV systems. A report on the anti-pay TV progress of the committee and of the full NAB staff will be made on or before the June board meeting date.

Who's worried about a strike at ABC and NBC? Not the agencies

Admen were curiously unruffled late last week in the face of a possible strike by NABET (National Association of Broadcast Engineers & Technicians) at ABC and NBC. Having learned lessons in the CBS walkout of unionized technicians in 1958 and a NABET strike against NBC in 1959, the networks had long since created a shadow force of supervisory personnel to take over everything from film chains to audio booms. Agencies learned a lesson, too; only a few minutes of commercial time were lost in the CBS walkout, and only a few seconds in the NBC strike. Said Max Buck, eastern sales manager of NBC-TV on Friday afternoon: "We haven't had a single call, so far from an ad agency worrying about a NABET strike."

35 MARKETS IN 4 DAYS FOR 'LISTON-CLAY SPECIAL'

New *Sonny Liston vs. Cassius Clay Special* is proving to be one of hottest properties to hit TV syndication trail. Produced in hour and half-hour versions by The Big Fights, Inc., for programing prior to Feb. 25 heavyweight title bout, company has picked up firm orders for over 35 markets in only four days of announcing special's availability. Deal allows two showings within six months and includes on-air promo spots. Top transaction in works has two beer firms vying for regional setup of some 18 markets in southwest.

TOBACCO: EVERYBODY IN THE ACT!

Sooner than had been expected after the Surgeon General made the hazards of smoking official, an industry stance seemed to emerge on the handling of cigarette broadcast advertising. Dramatic moves by American Tobacco and WMCA New York sealed the fact that the accent is definitely off youth. And up and down Madison Avenue media strategists huddled on how to avoid that 12% of the total TV population known as *Teenagers*.

American Tobacco's pull-out of all broadcast sports when current contracts expire raised a lot of questions, the foremost being where will its approximately $5 million go? Its stated aim is to "avoid any appearance of appealing to young people." According to Nielsen, teenagers do about 9% of total TV viewing. This percentage is only slightly higher for sporting events, with teenagers constituting about 11% of the average TV baseball and football audiences last year. They represent a higher percentage of the average evening program audience, however. Of some 19 million TV household teenagers, 6.4 million viewed from 7-8 p.m., 7.6 million from 8-9 p.m., and 7.3 million from 9-10 p.m. (at any of these times they could conceivably represent as much as 20% of the total audience). No significant drop-off of teen screen watchers occurs until after 10 p.m., when their average viewing level falls to 4.6 million.

If American's adult-appeal-only philosophy is carried to conclusion, the entire prime-time evening period could be taboo. And specifically, should other tobacco companies follow suit with sports schedule cancellations for cigarettes, loss to broadcast could climb to $32 million in this area alone.

While a few scattered small stations have taken stands similar to WMCA's, the move made by the giant New York independent carried considerably more weight. In a letter to advertisers announcing the Jan. 31 cancellation of cigarette commercials in the Monday-Saturday 7-11 p.m. block, president R. Peter Straus described the nightly four-hour *B. Mitchel Reed Show* as the only one "which directs a special appeal to young people." At least six brands have been advertised on the program. It could set a precedent for other stations with teen-oriented programing.

After bucking its leader LeRoy Collins on this score for over a year, at least, the NAB TV Code Board bowed and altered its code to include guidelines on cigarette commercials. The Radio Code Board, which had created a cigarette subcommittee the week before the federal cancer report, said it hadn't had time to take definite action. But the full Radio Board of the NAB directed its Code group to put into writing a policy which parallels that adopted by the TV Code. Basically it warns against ad copy that appeals to youth, sells smoking as a habit worthy of imitation, or presents cigarette smoking as promoting health or personal development.

However, the Radio Board emphasized that it wasn't ready "at this time" to propose formal amendments to the Radio Code: "We believe the amendments proposed by the TV Code Review Board pertain primarily to visual presentation and, therefore, are not applicable to radio." But the board urged all licensees—Code subscribers or not, to "scrutinize carefully all cigarette advertising copy to determine . . . whether or not it . . . is in the public interest." It noted that all tobacco companies are re-examining their advertising approach.

DEFENSE: NO FREE SMOKES

Good-bye to those long-familiar announcements of gifts of free cigarettes to the military. Defense Department says no more free distribution of cigarettes will be allowed in military hospitals, and what's more, the department will begin an educational program to warn all military personnel of the hazards of cigarette smoking. Defense says further study of the Surgeon General's "Smoking and Health" report may result in more plans for health precautions in the Armed Forces.

Ellis named chairman of Radio Code Review Board

Elmo Ellis, general manager of radio station WSB Atlanta, today was named Chairman of the Radio Code Review Board of the National Association of Broadcasters, effective April 8.

Ellis, who already is a member of the board, succeeds Cliff Gill, president and general manager, KEZY, Anaheim, Calif., whose term as a board member is expiring and who is ineligible for reappointment.

The nomination of Ellis was made by NAB president LeRoy Collins and confirmed by the NAB Radio Board of Directors.

Puzzle NAB Agency Choice For TV Code's $100,000

Ad people were wondering Friday (Jan. 31) who would get the National Assn. of Broadcasters' small TV Code account, and further, what could be bought with $100,000 for both public relations and advertising. Speculation followed action the day before in Florida when broadcasters ordered a campaign to sear the Code seal on viewer minds.

The Code p.r. effort is to be carried out by a liaison man between NAB and Television Information Office, the industry's p.r. organization. Probably NAB's highest hopes for the program ride on one part of it, a plan to reach advertisers and agencies with special education on the Code. The program also is to name its own agency, produce film and cartoon material, a viewer's guide, station employee kits, and promote Code news stories on TV.

Odds were being placed on Washington agencies to get the small broadcasters' account, since the initiating organization is headquartered there. Furthermore, by naming a local agency, NAB would sidestep singling out one of the big shops that represent bread and butter to broadcasters and likely would be no more than mildly interested in such an account.

Vast audience of over 165 million reached by TV in Kennedy tragedy

In a statistical footnote to history last week, A. C. Nielsen documented response of U.S. televiewers to the coverage by networks and independent stations of tragic events. Key findings: In Nov. 22-25 period, 96.1% of U.S. TV homes of all types watched the coverage with average amounting to 31.6 hours. There was little difference between areas; events were watched in the South (96.8%) almost as much as North-East U.S. (96.9%). Peak viewing by head-of-household's age was, not surprisingly, in 40-50 bracket (Kennedy was 47 when killed). TV viewing started at typical 23.4% on Friday of assassination, rose steadily to more than 75% at 5:00 p.m. and continued to climb past 90% at 10 p.m. Total viewers reached by TV coverage: estimated 165,900,000.

Web list addenda, page 30

The latest signal Friday (Jan. 31) on "Bewitched," Screen Gems' half-hour CBS-TV and ABC-TV have been contending for, was in ABC-TV's favor, with probable slotting Thursday at 9 p.m., sponsored by Chevrolet (through Campbell-Ewald) and Quaker Oats (J. Walter Thompson). The new series stars Elizabeth Montgomery, Dick York, and Agnes Moorehead. CBS-TV probably will have "Alan King" Sundays at 9:30.

ALREADY A HOOSIER HOUSEHOLD WORD



Indianapolis, Indiana

THE STAR STATIONS

DON W. BURDEN, PRESIDENT

WIFE • AM-FM • INDIANAPOLIS
KOIL • AM-FM • OMAHA
KISN • PORTLAND

SOLD NATIONALLY BY H-Radio

ONCE-A-WEEK IN SAN FRANCISCO AGAINST NEWS, ACTION AND VARIETY

THE NO. 1 PROGRAM IN 7:00 P.M. TIME SLOT

NOV. 1963 ARB

		Rating	Share
KPIX	THE RIFLEMAN	13.0	29.0
	YOU ASKED FOR IT	11.0	24.0
	THE DETECTIVES	12.5	28.0
	GRIMSBY/COCHRAN	4.5	10.0

STRIPPED IN KANSAS CITY AGAINST MOVIES AND KIDS

MORE THAN DOUBLES RATING AND SHARE OF LEAD-IN

NOV. 1963 ARB 5 P.M.

		Rating	Share	Lead In	Rating	Share
WDAF	THE RIFLEMAN	8.0	32.5	HND/FUN/DRAW	3.5	15.0
	EARLY SHOW	5.0	20.5	EARLY SHOW	5.5	23.5
	TOREY/ROCK & FR	11.0	45.0	MICKEY HOUSE	14.0	59.5

. . . MOVES STATION FROM LAST TO SECOND PLACE

STRIPPED IN SCRANTON, PENN.

DOMINATES THE 6:30 P.M. TIME PERIOD AGAINST NETWORK NEWS

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WNEP	THE RIFLEMAN	19.0	42.5	NEWS	10.0	29.0
	CBS NEWS	11.0	24.5	MOVIE	12.0	34.0
	HUNT/BRINK	13.0	29.5	NEWS	12.0	34.0

. . . AND MOVED STATION FROM LAST TO FIRST PLACE

ONCE-A-WEEK IN TOLEDO AGAINST NEWS

TOP RATED 7 P.M. SHOW IN MARKET ALL WEEK INCREASES LEAD-IN RATING BY 80%

NOV. 1963 ARB 7 P.M.

		Rating	Share	Lead In	Rating	Share
WSPD	THE RIFLEMAN	23.5	54.0	DEADLINE	13.0	34.0
	JOHN SAUNDERS NEWS/WATCH	16.0	36.5	CARTOONS/ EDITORIAL	18.0	48.0

. . . MOVES STATION FROM LAST TO FIRST PLACE

ONCE-A-WEEK IN NEW YORK CITY AGAINST NEWS AND ACTION

THE HIGHEST RATED 7 P.M. SHOW ALL WEEK ON WABC-TV . . . ALMOST DOUBLES LEAD-IN RATING

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WABC	THE RIFLEMAN	12.0	21.5	NEWS/COCHRAN	6.5	13.0
	EVENING REPORT	13.5	24.5	CBS NEWS	12.0	23.5
	HUNT/BRINK	12.0	21.5	PRESSMAN RYAN	9.5	18.5
	BOURBON ST. BEAT	9.5	17.5	MICKEY MOUSE	13.5	27.0
	TRAILS WEST	3.5	6.5	TRAILS WEST	3.0	6.0
	3-STAR NEWS	4.0	7.0	BRAVE STALLION	5.0	10.0

. . . TIES NBC NEWS, ALMOST TIES CBS NEWS. SOUNDLY BEATS REMAINING THREE STATIONS.

ONCE-A-WEEK IN NORFOLK, VA. AGAINST ACTION

BEATS ITS DIRECT COMPETITION, RATES ALMOST 50% HIGHER THAN NEXT SHOW

NOV. 1963 ARB 7 P.M.

		Rating	Share	Lead In	Rating	Share
WAVY	THE RIFLEMAN	17.0	40.5	HUNT/BRINK	16.5	37.0
	THE SAINT	12.5	30.0	CBS NEWS	16.0	36.0
	MAVERICK	11.0	26.5	MAVERICK	12.0	27.0

THE RIFLEMAN RATES GREAT!

RATES GREAT
STRIPPED!

RATES GREAT
ONCE A WEEK!

RATES GREAT
AGAINST NEWS!

RATES GREAT
AGAINST MOVIES!

RATES GREAT
AGAINST ACTION!

RATES GREAT
AGAINST KIDS!

NOTE TO TIME BUYERS, REPS AND STATIONS. This random sampling of RIFLEMAN ratings is typical of its success all over the country. We'll be happy to get the complete rating story to you upon request.

STRIPPED IN CHARLESTON-HUNTINGTON AGAINST NEWS AND ACTION

LEADS ITS TIME PERIOD 7 P.M. . . . DOUBLES THE RATING AND SHARE OF LEAD-IN

NOV. 1963 ARB (M.T.W.T.)

		Rating	Share	Lead In	Rating	Share
WUSN	THE RIFLEMAN	18.4	38.8	GIANTS/MAST/BEA PIONEER	8.3	19.0
	HUCK/SLADE/MARVIN/RIPCORD	18.3	38.6	HUNT/BRINK	25.8	58.3
	ESSO RPTS	10.1	21.4	CBS NEWS	9.8	22.5

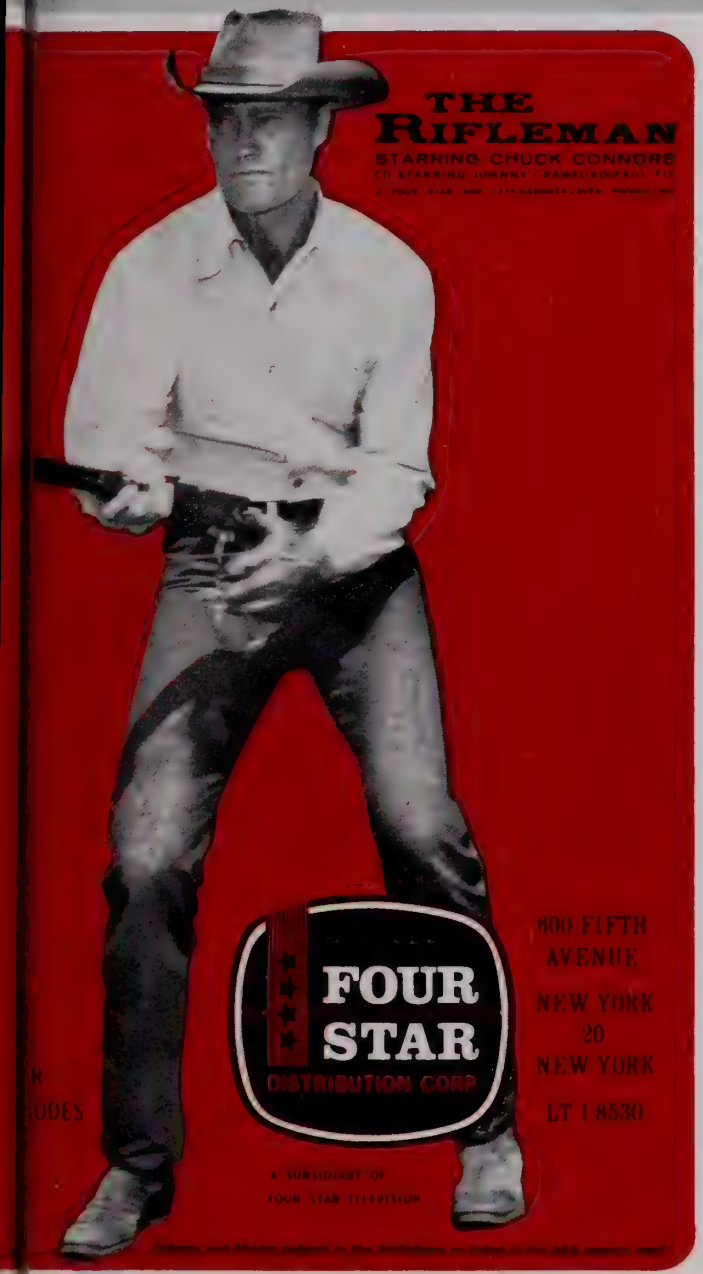
. . . AND MOVED STATION FROM LAST TO FIRST PLACE

RIPPED IN SAN ANTONIO AGAINST NEWS

VIRTUALLY DOUBLES THE RATING OF ONE STATION AND TRIPLES THE OTHER

NOV. 1963 ARB 6 P.M.

		Rating	Share	Lead In	Rating	Share
O	THE RIFLEMAN	22.5	53.5	LONE RANGER	16.0	47.0
	NEWS	11.5	27.5	HUNT/BRINK	11.0	32.5
	NEWS	7.0	17.0	CBS NEWS	6.0	17.5



RIPPED IN MADISON, WIS. AINST NETWORK NEWS

NO. 1 IN TIME PERIOD, MORE THAN DOUBLES RATING AND SHARE OF ITS LEAD-IN

NOV. 1963 ARB 5:30 P.M.

		Rating	Share	Lead In	Rating	Share
W	THE RIFLEMAN UHF	13.0	38.5	REB/ROCK & FR	5.0	17.0
	CBS NEWS VHF	11.5	34.5	DRAW/RGNR/YOGI	18.0	61.0
	HUNT/BRINK UHF	8.5	25.0	FEATURAMA	5.5	19.0

. . . MOVES STATION FROM LAST PLACE TO FIRST AGAINST VHF COMPETITION

STRIPPED IN NASHVILLE AGAINST NEWS

INCREASES RATING 166% AND SHARE 135% OVER LEAD-IN

NOV. 1963 ARB 6 P.M.

		Rating	Share	Lead In	Rating	Share
WSIX	THE RIFLEMAN	16.0	33.0	COCH/NEWS/WEA	6.0	14.0
	DATELINE TODAY	21.0	43.5	HUNT/BRINK	21.0	50.0
	NEWS/WEA/SPTS	11.5	23.5	CBS NEWS	15.0	36.0

ONCE-A-WEEK IN PHILADELPHIA AGAINST NEWS AND ACTION

NO. 1 PROGRAM IN ITS TIME PERIOD. TOP RATED SHOW 7:00 P.M. ALL WEEK ON WFIL

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WFIL	THE RIFLEMAN	15.0	40.0	TRUE ADVEN.	8.5	24.0
	RESCUE 8	11.0	29.0	HUNT/BRINK	18.0	50.5
	TV 10 NEWS	11.0	29.9	CBS NEWS	8.0	22.5

. . . ALMOST DOUBLES THE RATING AND SHARE OF LEAD-IN AND MOVES STATION FROM VIRTUAL LAST TO STRONG FIRST PLACE

STRIPPED IN BUFFALO AGAINST MOVIES

TIES FOR FIRST PLACE . . . INCREASES ITS OWN PREVIOUS RATING (7.0) BY 57.1%

NOV. 1963 5 P.M.

		Rating	Share
WGR	THE RIFLEMAN	11.0	35.0
	5 O'CLOCK SHOW	8.0	26.0
	EARLY SHOW	11.0	35.0

STRIPPED IN PORTLAND, ORE. AGAINST NEWS

INCREASES ITS OWN RATING 75% AND OWN SHARE 38.9% IN JUST ONE MONTH

		OCT. 1963 ARB 6 P.M.			NOV. 1963 ARB 6 P.M.	
		Rating	Share		Rating	Share
KPTV	THE RIFLEMAN	8.0	18.0	THE RIFLEMAN	14.0	25.0
	ANN SOTHERN	3.0	6.5	ANN SOTHERN	4.0	7.0
	NEWS SCENE	16.5	37.0	NEWS SCENE	19.0	34.0
	HUNT/BRINK	17.0	38.0	HUNT/BRINK	18.0	32.0

ONCE-A-WEEK IN CHARLOTTE, N. C. AGAINST ACTION

THE HIGHEST RATED 7 P.M. SHOW IN THE MARKET ALL WEEK

NOV. 1963 ARB

		Rating	Share	Lead In	Rating	Share
WBTV	THE RIFLEMAN	32.0	68.0	CBS NEWS	24.5	50.5
	DRAGNET	14.0	30.0	HUNT/BRINK	23.0	47.5

Moves station from a virtual tie for first place to runaway first place

OUTRATES THESE NET SHOWS WHICH ARE D.B'd. AT 7 P.M.: DR. KILDARE, OUTER LIMITS, OZZIE & HARRIET, LUCY, MR. ED, LASSIE, JAMIE McPHEETERS.

OUTRATES THESE NETWORK SHOWS ALL WEEK ON WBTV: The Defenders, Danny Thomas, Andy Griffith, Bob Hope, Candid Camera and What's My Line . . . ON WSOC: My Three Sons, Donna Reed, Flintstones, Fugitive, Ben Casey, Hazel, and Breaking Point.

¡mira!

1. Los Angeles metropolitan area Spanish-speaking population:
900,000 plus

2. Average yearly income:
$800,000,000

3. For automotive products:
$72,540,000 annually

4. For food products:
$434,700,000 annually

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language **KWKW** reach approximately 277,880 Latin-American homes per week at a CPM of $0.72. **KWKW's** 5000 watts speak the language convincingly to a loyal audience. **KWKW** has 20 years' proof waiting for you!

KWKW
5000 WATTS

Representatives:
N.Y.—National Time Sales
S.F.—Theo. B. Hall
Chicago—National Time Sales
Los Angeles—HO 5-6171





PUBLISHER'S REPORT

The NAB Board settles a big issue

SARASOTA, FLA.

THE VOTE at Sarasota was 25-18.

The only question before the NAB Board was "whether Governor Collins should continue in office in view of some dissatisfaction with some of his speeches on non-broadcast subjects and the projection of issues regarded by some to be more appropriately subjects of Board policy determination."

That's a subject that has been debated by broadcasters up and down the land for a long time, and with intense heat.

I talked to many Board members after the meeting. They told me that the issue was discussed for two hours, pro and con. This was a highly dramatic and sensitive session that could easily have deteriorated into acrimony, but everyone (even harsh Collins critics) told me that Board Chairman Bill Quarton handled it with consummate skill and impartiality.

Thus ends a chapter in NAB history. For in the best democratic traditions the Board learned exactly how the Governor stands in the matter of public utterances, running for public office, and with respect to Board policy. Why and under what conditions he took the job. After being told frankly and firmly they debated it and came up with the vote.

Here's some of what the Governor said:

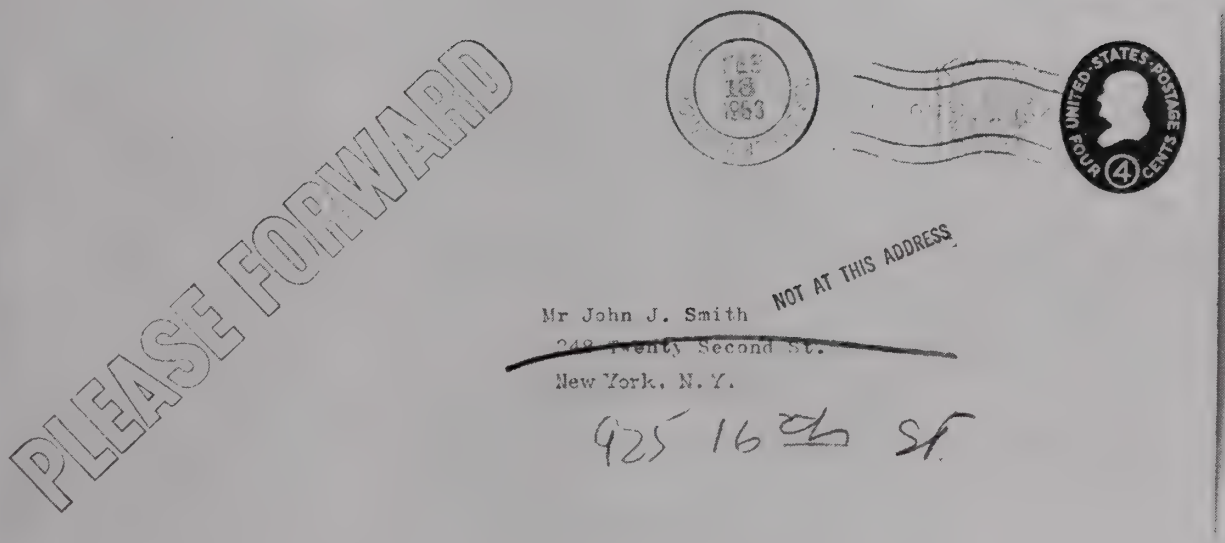
- *On public speeches:* he has made a number of speeches not directly involving broadcasting and he intends to keep making them. This was his understanding when he took the job, an understanding confirmed at Sarasota by members of the Committee that hired him. He considers this an important part of his assignment.
- *On running for public office:* he categorically denied running for, planning to run, or encouraging anyone to advance his candidacy for public office.
- *On Board policy:* he carefully observes Board policy and respects it. He invited the Board to cite even one violation. Nobody did.

As Bill Quarton said to me, "This question is over. Now we can go on to other things."

In January, 1965 the matter of contract renewal comes before the Board. LeRoy Collins had ample opportunity last week to review the things that disturb his membership. He's a thoughtful man (if a stubborn one) and will learn from that experience. I hope he will speak out more often on industry subjects. He sees his role as a leader and spokesman for a field with an enormous capacity for good. Like an iceberg, most of his work is beneath the surface. But the 25% that appears above the surface is designed to improve the effectiveness of everything he does and give him the satisfaction of fullest accomplishment.

How well he does this is his challenge for 1964.

Norm Glenn



No knock at mail. (Use it ourselves.) Nor at reps. (Our best recommenders.) But moved, new, promoted, name-changed buyers, take a while catching up to. Not for SPONSOR. Buyers make sure SPONSOR catches up, because of the way SPONSOR keeps them ahead, keeps their buying mix rich and current—with the top of the news, fast. The meaning of the news, deep. The trends, perceptively. The futures, uncannily. They may not notify stations or reps of personal changes, but they do notify SPONSOR, the idea weekly of broadcast buying that gets through better than anybody (except the rep). 555 Fifth Avenue, New York 17. 212 MUrrayhill 7-8080



Inside SPONSOR

Admen, chronically faced with emergencies at the same time, will recognize the reason for the name change of our late-late news section on the yellow pages to "Friday at 5". We promise to work the best of the late items as close to press roll as possible.

Apart from the fact that the lead story will be of particular interest to everyone who has anything to do with the creation and production of TV commercials, some kind souls might add their creative boys to the route slip for this issue. The traditional reserve and stereotype with which our TV writers have been typifying the average British craftsmen may undergo some drastic changes when they read the story on the British commercials creators' aggressive invasion of the U.S. market. The research and art elements were supplied by our London correspondent, but Associate Editor Jacqueline Eagle is responsible for the incisive treatment which hoists a warning flag for the segment of the industry which has most to lose. This is another case in which Jacky proves that her mental emulsion is sensitive to even the least light shed on a provocative story.

The conclusion of the two part story on CBS' two Arthurs, Godfrey and Hayes, is perhaps the saltier of the two halves. As a communicator, Godfrey's record as a salesman-on-the-air puts him in a class by himself. As a critic of the industry in which he is an elder (his language is not always statesmanlike) his candor sometimes smarts.

And don't miss Special Projects Editor Charles Sinclair's investigation of the New York phenomenon called Teleguide, another TV service which promises to nibble at ever larger pieces of TV budgets.

Sam Elber

555 FIFTH

Regional researchers sought

Your article entitled "Answers Sought On How Media Work" in the January 13th issue of SPONSOR covered an area of extreme interest to me. I plan on contacting Dr. Klapper, Dr. Aarons and Mr. Goldberg in the near future but, in the meantime, did your researching on the article show that there was anybody actively involved in this type of research here in the midwest; if so, I would appreciate very much your informing me who they are.

Once again, thank you for your editorial addition to this very important subject. It is one reason for my continued interest in SPONSOR magazine.

Robert J. Horen
Crosley Broadcasting Corporation
Chicago

ED NOTE: SPONSOR *is checking for midwest researchers in this field. Info will be forwarded to writer and also noted in this column.*

Tribute reply

President Johnson has asked me to thank you for letting him see your tribute to our late President. Sharing the grief of the Nation as he does, you may be assured that he understands the deep feeling and sentiment which prompted it.

The President appreciates your thoughtful expression of personal interest and confidence, and he will cherish your prayers and support in the days ahead.

Ralph A. Dungan
Special Assistant to the President
The White House, Washington, D. C.

More Radio for Caldor Stores

Just a note to thank you for the very fine article on the Caldor, Inc., stores—"Radio Link Strong for Discount Chain" — which was published in your Jan. 27 issue.

We, as an advertising/public relations agency, have always believed in the power of radio—as have executives at Caldor — and SPONSOR has enabled us to emphasize its importance in our campaigns in Caldor's behalf.

As stated by Caldor executive vice president Fred Teitel: "As plans materialize for new stores throughout New England and New York, radio will continue to play an ever-increasing part in the Caldor story."

The play and emphasis by the writer was perfect, and we have already received considerable favorable comment about the story, which we feel is another example of SPONSOR's continuing service to advertisers and broadcasting.

Martin A. Cohen
president
Martin A. Cohen Associates
Trumbull, Conn.

Public Affairs Corrections

Congratulations on your 1963 tv Public Affairs Programing report.

A correction, however, in the listings of our local special concerning the infamous life and capture of a Buffalo-born F.B.I. fugitive. The title of the program was "Local Boy Makes Bad," *not* "Local Boy Makes Good." The documentary was sponsored (participating) not sustaining.

O. Lyle Koch
program director
WKBW-TV Buffalo

Calls "Rare Birds" Commonplace

'The Radio Spectrum' as devised by the Katz Agency (SPONSOR Jan. 13) has relegated Country-Western radio to the status of 'rare bird'.

Since over 1400 stations fall in this category (SPONSOR 5/20/63) these 'rare birds' must be very commonplace indeed.

Vic Piano Associates
New York
Robert E. Smith

CALENDAR

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

Milwaukee Advertising and Graphic Art Groups, Special workshop sponsored by the Sales Promotion Executives Assn. (4); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Advertising Federation of America. mid-winter conference, Statler-Hilton Hotel, Washington, (4-5)

Television Bureau of Advertising, breakfast meeting with presentation on the importance of trade associations' promotion of their own industries through advertising, Sheraton-Park Hotel, Washington, D. C. (5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf-Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and mid-winter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Broadcasters' Promotion Association, Inc., entries deadline for "Third Annual On The Air Awards." Promotion announcements broadcast between October 1, 1962 and December 31, 1963, are eligible. Deadline (15)

School of Visual Arts Gallery, selected works of Paul Rand opens Visual Arts Gallery Show, New York (18-Mar. 1)

The International Radio & Television Foundation, first annual college majors conference, Hotel Roosevelt, New York (20-21)

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22)

Houston Advertising Club, 4th annual ad forum '64, Shamrock Hilton Hotel, Houston (21)

Directors Guild of America, annual awards dinner, Beverly Hilton Hotel, Hollywood; Waldorf-Astoria Hotel, New York (22)

Western Radio and Television Association 17th Annual Conference will hear FCC Commissioner Robert T. Bartley among others. Jack Tar Hotel, San Franicsco (26-29).

Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Menger Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Wash., D. C. (9-11)

APRIL

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8)



SPONSOR-SCOPE

Now that the networks have decided on almost all of the new properties for 1964-65 season and the shows to be axed—or vice versa—(see chart page 30) big-budget agency and client shoppers are trying to outguess competition on what the hits will be. Strong factor in crystal gazing excerise is track record of categories in terms of total home viewing hours. Biggest audience captor in typical week comparisons during December: general drama; it and other categories which have maintained their rank for the second season in the same period's Nielsen TV Index:

CATEGORY	HOURS OF PROGRAMING	TOTAL HOME VIEWING HOURS
Suspense-crime	9	94,650,000
Situation comedy	11½	141,590,000
Westerns	7	96,960,000
General Drama	16	177,290,000
Adventure	3	30,780,000
TOTAL	46½	541,127,000

While the network-agency-client guessing game is concerned with the weather-vane audience entertainment tastes, the climbing commitment of multi-millions of dollars for sports programing by the webs is due to a keen awareness of growing TV sports audiences with rather stable preferences. Nielsen research indicates that the last World Series changed places with Rose Bowl as top ten leader for the first time in three seasons. Here is the past season's top ten sports events picture in detail:

Program	Rank last season	Date	AA%	AA homes (000)
1. World Series	(2)	10-6-63	40	20,260
2. Rose Bowl Football	(1)	1-1-64	35	17,750
3. Cotton Bowl Game	(*)	1-1-64	27	14,000
4. NFL Runner Up Bowl	(5)	1-5-64	24	12,060
5. Pro Bowl Football	(7)	1-12-64	22	11,390
6. NCAA Football	(8)	11-28-63	20	10,005
7. CBS Sports Spectacular	(*)	1-12-64	18	9,290
8. AFL Football	(10)	12-22-63	16	7,950
9. Senior Bowl Football	(*)	1-4-64	14	7,080
10. Sugar Bowl Football	(6)	1-1-64	13	6,620

(*) not in last year's top ten (Source: NTI). NFL title game (12/29/63) fell in one of four non-reported weeks of last year.

Cost-per-thousand is going way up for National Football League sponsors. CBS, in order to profit from its telecasts of National Football League games, for which it recently paid $28.2 million to obtain two-year rights, is going to have to charge advertisers between $65,000-$75,000 per commercial minute in each of the 14 tilts, against some $45,000 per minute paid by sponsors this past season. In addition, there will be 18 one-minute commercials per game in 1964 and 1965, compared with 16 in each of the past two seasons.

The two-season revenue total likely to be realized by CBS will be between $32,760,000 and $37,800,000, based on lowest and highest charges for 14-game schedule each year. In 1963, 12 of the 16 commercial spots were guaranteed by synthetic means, with other four materializing during normal time-outs called by competing clubs—each of which is allowed three per half. With four more to be "sandwitched-in," this means a probability of more time outs, although the additional commercials could be inserted by double-spotting at end of periods or between halves. Meantime, Ford Motors and Philip Morris for Marlboro Cigarettes—the two national sponsors in CBS-TV's NFL coverage last season—are expected to announce decisions tomorrow (Tuesday) whether they will continue gridcasts.

BRITISH COMMERCIAL MAKERS PITCHING BIG FOR U. S. JOBS

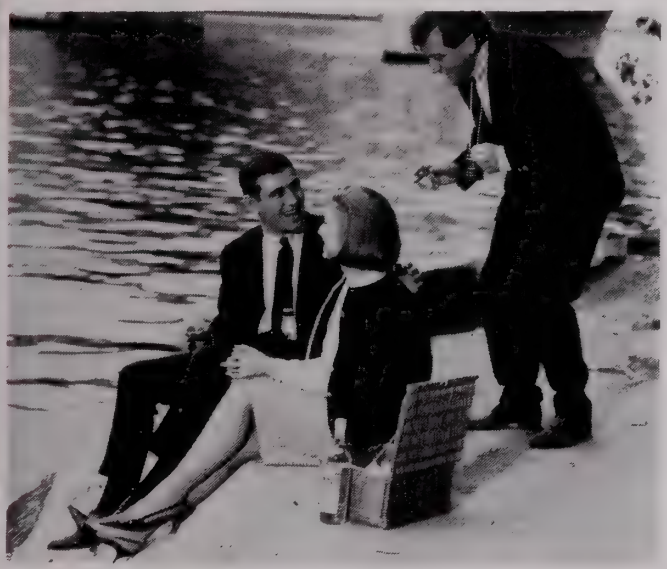
English cousins out to steal TV film spotlight from Yanks, claiming art, production superiority, showing work for U. S. accounts on sample reels

BRITISH FILMMAKERS are making a big pitch for U. S. commercial business. To get it, they are opening New York sales offices and showing sample-cases full of current American accounts and prizewinning reels.

Some of the selling points and assertions in the trans-Atlantic pitch:

- *American production is getting a jaded look.*
- *Red tape on this side of the ocean hamstrings creation.*
- *Costs are lower in Great Britain. The average-budget job gets a big-budget look.*
- *British film men are more careful craftsmen.*
- *London's West End talent pool*

FOR YANKEE DOLLAR: World Wide shoots Dubonnet on Seine



PIXILLATION: Biographic shoots trick technique live





COLLAGE: Arty approach by Biographic for English oil



FREE LOOK: By TV Cartoons, which calls U. S. over-researched

tops any concentration of artists to be found in a U.S. city.

- *English producers bring more entertainment values to commercials than their counterparts here.*
- *They're masters of brevity.*
- *They're used to making a strong, rational appeal to their cynical countrymen.*

Like it or not—and domestic producers can be relied on to counter these arguments point by point—these are the sales levers being used to give commercials a new international look.

At least a half-dozen of the top British film companies are working for American sponsors and their agencies. Clients are names like Standard Oil through Needham, Louis & Brorby; Speidel (McCann-Marschalk); Ayds (Erwin Wasey, Ruthrauff & Ryan); Beacon Wax (Sullivan, Stauffer, Colwell & Bayles); Pan American World Airways (J. Walter Thompson); Eastman Kodak (JWT); Breck (Reach, McClinton); Schenley's Dubonnet (Norman, Craig & Kummel); Canadian Breweries' Carling Black Label (regional agencies).

While Stateside accountmen are always careful to say the only meaningful awards are sales tallies, British producers are proud of their track record at festivals. If the last few international festivals have shown anything, they say, it is that the U.S.A. is losing its hold as the pacesetter, the experienced, slick producer of commercials for every other country to emulate. Now the Americans can look to Europe for fresh thinking and fresh approaches, English festival-watchers says.

They do, too, know how to sell

Before moving on to the burden of their presentation, Britishers pitching American business first knock down a charge that they do not know how to sell. They've been accustomed to this criticism, based on commercials' late appearance and limitations in Great Britain. But whether or not such a charge was ever true, the reply is that after eight years of commercial television, "the British have learned their own know-how."

Sizing up their place in the world production stakes, the English leave some areas for their American brethren to shine. This is in technique and in what they consider relatively high-budget work. The U.S. remains technically supreme, they acknowledge, and still untouchable in prestige jobs as for Chevrolet (through Campbell-Ewald)) and Chrysler (Young & Rubicam), but, as they see it, the mass of run-of-the-mill U.S. commercials have fallen into a look-alike rut, and assembly-line production. The average-budget spot has become the one with "creative problems," and this is the area where British producers are working hard to move in. With a number of American advertisers already making commercials in Britain, the trickle may well become a steady stream, if British hopes are realized.



Norman, Craig & Kummel got a London shop, World Wide Television Film Services, to go on location for Dubonnet commercial in Paris

"Technique" is not the key to the campaign. There are no mechanical techniques that remain exclusive for long, and which are not promptly reproduced in any worthwhile studio on both sides of the Atlantic. It is rather the British approaches to the making of advertising films that are calculated to win the dollar trade.

What do British production companies offer the American advertiser? There are many answers and varied opinions.

Some U.S. ad men in London say that given a great American advertising idea, English production companies will execute the agency idea faithfully and well, will interpret it better, more pointedly than in the States. But the idea must be there. And the mere fact that it is made in Britain will make the commercial that little bit different.

An American agency producer at McCann-Erickson, London, says: "The U.K. companies have a certain form of artistic integrity and diligence which they attempt to maintain. Directors are keen on pictorial quality, very anxious to get every frame good, and are reluctant to spoil the continuity of action. Americans, by contrast, say that as long as the selling point is put over well, that is all that really matters. Union conditions, and hourly wage rates are lower, so that producer and director can spend more time on production, and thus have a wider choice of takes at the same cost."

Endearing ideas as buying bait

Barrie Barron, TV head of the same London shop, voices the view of many ad men when he says: "U.S. advertisers will find that a large number of British advertisers are very individual. They are adept at creating a mood which helps sell the product, which is often allied with an emotive, dramatic quality. There is also personal judgment and taste. Tied up with this is the concept of selling plus entertainment—an endearing idea personally interesting to the product's prospects will certainly ensure the viewers' attention. It will also create a climate of goodwill toward the product."

Other characteristics of British production are imagination and flair, and time to think out the "impossible," a still-enthusiastic approach which is seen as different from that of the U.S.A.'s "tired experts" who have seen and done it all. There is also a genius for *ad hoc* decisions, and an absence of long-drawn-out red tape.

Two other qualities have been developed because of the situation in Britain, which should be of interest to the American TV advertiser: One is that the English must be given strong reasons for trying new products, and the other is the short duration of the average British commercial (most are 30 seconds.). These two conditions have built strong disciplines and skills in the short spot. British commercials must combine high technical competence with economical style and clear communication, for a spot packed with information as well as entertainment.

There is a new, international look about the making of commercials in London. Reasons for this are easy to find. Britain leads in Europe, with greater experience, expertise and professionalism in all branches of production, and at the same time maintains good communications, both with the U.S.A. and continental Europe. There is keen interest in pictorial quality and the art of visual communication is highly developed.

Of a half-dozen top companies doing commercials for overseas, either in the U.K. or on location, one of the most go-ahead is TV Advertising, which has a permanent office in New York. The TVA Group of five companies diversify in various fields of film production, and among them provide a comprehensive service in staff and facilities for film commercials, animation, documentary and information films, and one member of the group, Beacon Films, specializes in experimental work and developing new talent.

TVA's managing director, Colonel Bill Heald, burly and expansive, has a flair for picking creative people who can give an individual touch to the interpretation of a commercial sell. "In London," he is fond of saying, "one has all the talent of West End artistes near at hand — a unique combination of Hollywood and Broadway. In the States that is almost impossible."

TVA has shot commercials for some of the biggest U.S. agencies, and produced programs for top U.S. advertisers. Examples of commercials made for the American market are Standard Oil, Speidel, Ayds, Beacon Wax, Pan Am (series of interviews at London Airport), and Kodak.

Another example of the British production company with international impetus is World Wide TV Film Services. Committed to a consistently high quality of production for tv commercials, World Wide won the Palme d'Or at the last Cannes festival for "the production company achieving the highest standards for its over-all entry of TV advertising films." This joins a collection of single-commercial awards.

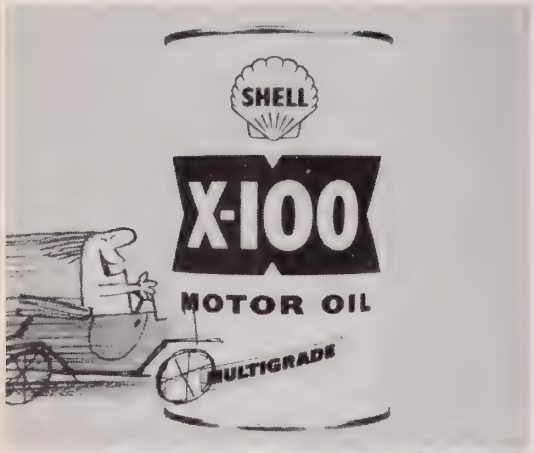
"Commercials," says Doug Kentish, WW's TV head, "should be worth looking at for themselves as well as sell the product. While on the whole the British-made commercial is less harsh and more respectful to the viewer's intelligence, ever the hard-selling ones strive for



Shell (Benson & Mather) uses collage



Biographic supers London number to call



Biographic Cartoons' job for Shell X-100



Cartoon-photo mixture by Biographic studio



Another style by Biographic for Esso Blue



Cel from pixillated drawing by Tv Cartoons

ingenuity, wit, fascination and charm."

World Wide has made four minute commercials for Breck hair products through Reach, McClinton, and recently Dubonnet spots for Norman, Craig and Kummel.

Fast-spreading techniques and production devices leave little technically to differentiate commercial film on either side of the Atlantic. There are some areas, however, where the British have been working to carve out a distinctive reputation.

One is use of the close-up as a selling device, enormously popular and successful, though by now slightly overdone here. One specific technique is projected lettering which at least one big U.S. agency has attempted to introduce into the States. Use of the hand-held camera, moving in and out of crowds, is a movie technique that has had much success (e.g. Carling Black Label Beer, and Rothman's cigarettes.).

Noteworthy, too, is the use of music in British commercials, where producers work closely with musicians to achieve a music track which works for the pictures. A mere jingle, as such, is seldom simply added to the visual.

Animated graphics and the photo-animation technique known to Britons as "pixilation" has provided some of the most successful commercials lately. Pixilation (one one seems to know how the term arose) involves shooting in the same way as a normal movie, but instead of 24 frames a second, only one or two frames are shot at a time. The effect is very fast moving and arresting (see frames for Lyons Quick Brew Tea by TV Cartoons and Aladdin Pink Paraffin, Biographic).

Is there enough humor in American TV advertising? Don Herold's recent book, *Humor in Advertising*, thinks not and makes a strong case for humorous sales potential. Elsewhere Bill Duffy, McCann-Erickson's senior art director for tv, writing on international commercials, talks about the effectiveness of inherent humor in the sympathetic presentation of human fallibilities. "The British, he says, "masters of underplayed humor, have shown themselves to be equally effective (more than any other nation I've seen) in the use of a broad, burlesque comedy approach."

As an aid to effective selling, nowhere is this humor more apparent than in British animation, which has achieved great style and a variety of exciting techniques. The most imaginative people working in commercials are the cartoonists. English animation has taken on its own individual look and character, both in the styling of the figures and in the approach to humor. Young designers are flocking to the *nouveau vogue* of cartooning.

"The pattern of cartoon-making has changed," says Bob Godfrey of Biographic Cartoons, who is also chairman of the British Animation Group Executive Council. "The old Disney and UPA system has broken down, and now the whole thing is acquiring a far more personal element in direction and production. The U.S.A. seems to be lagging behind in ideas, though still technically ahead. There is far more freedom, streamlining and imagination here."

George Dunning of TV Cartoons, a Canadian who came to Britain via UPA some years ago, and likes the freedom to work out ideas he finds in London, makes this comment on the present American approach to commercials: "In the U.S.A. I found the enormous amount of research in motivation, automation, etc., that goes with the organization man. It is regrettable. It seems the hardest thing for them to do is to be small and human, and you need the human touch to produce the simple, human thing that will appeal to the common man. Soap ads, for examples, get at the housewife's group conscience."

Dunning has a reputation for his sense of knowing the audience. He usually gets wide latitude in exercising the ability to mount a good cartoon and make it communicate, but "the agency determines the advertising statement."

All the companies in Great Britain's active production movement are on official file. When an American agency producer is shopping abroad for a production company to suit the special needs of his product, he can start in the capital. All British commercial production companies are registered in London. ■

After 30 air years:

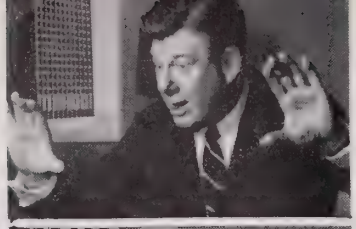
Godfrey & Hayes

In this concluding half of a two-part interview, CBS' Arthurs (Hayes and Godfrey) commit themselves on radio's present and future

MR. GODFREY, when did you first evolve your technique of selling on the air?

GODFREY: In 1931. I was lying in a hospital, recuperating from an automobile accident. I was an NBC announcer at the time. I was the commercial announcer on the station — the most asked-for by clients to read their commercial copy because I could make it sound as though I meant what I was saying. And while I was lying there, there wasn't a damn thing to do but listen to radio. And in those days there were . . . Bing Crosby, one of Paul Whiteman's rhythm boys; the Mills Brothers, just starting out; and the big announcers were Norman Brokenshire for Chesterfield, Graham McNamee for a number of things, John S. Young, Milton Cross. And every one of them with, "Good evening, Ladies and Gentlemen of the Radio Audience" . . . and I'm lying there in the bunk listening and I'm thinking, "Ladies and gentlemen of the radio audience"—if there're two or more people in the room, they're not listening to you, you fathead, they're talking. And I decided that this radio was a very intimate little gadget. Because I was listening to it when I was on the bedpan, and I figured a lot of women listen to it in the morning, changing the baby, doing the chores and so forth . . . evening, maybe, the family gathers around — there might be something to that, but not during those commercials told that way. So I said, "You know what . . . when I get back on the air, I'm







going to gamble; I'm going to talk to one person; I'm going to assume I have no audience. I'm going to assume that one person is there alone and I gotta hold his attention. And the only way to do that is to talk to him . . . and ignore everybody else." And it paid off from the first day I did it.

Q. How did you begin those early shows?

GODFREY: NBC had bought in Washington the old Columbia outlet, called WMAL, when Columbia took over the station I was on later —WJSV. And it was a white elephant. It cost them—if I remember right— it was $65,000 a year they had to pay for this station. It was just a big liability. So Scoop Russell, the vice president in charge of the Washington office at that time, Butcher's opposite number, called me in one day and he says, "Hey, you're the only guy around here who's an ex-engineer . . . you're the only one who can talk 'n throw dials 'n switches and play records at the same time. Why don't you go over there in the morning and do that show you used to do in Baltimore — that record show." Six o'clock in the morning. I said, "I don't want to get up at six o'clock in the morning anymore." He said, "Go on now, go on over there and do it for a while . . . get it started, will you . . . show the boys how to do it." OK. And the program director outlined how it should be done . . . "Good morning, ladies and gentlemen, it is five after seven, and we introduce the John Phillip Sousa Orchestra playing Onward Oh, or something, and the weather forecast is . . ." and so forth. I asked to get off the show, and they said, "Oh, no, you're doing fine, stay right there." So I figured, "I know how to get off of here; I'll louse this thing up pretty good."

And beginning the next day, when I got on the air, I told what time it was and played this record, and in the middle of the record I stopped and said something to this effect: "Can you imagine sitting here listening to this kind of crap at this time of the morning? How come I gotta sit here and tell you what time it is—you got no clock? This stinking record . . ." Whap, over the mike with it. Shattered it all over the studio. "Put on a nice one that I like. Now they want me to do a weather forecast. Want to know what the weather is? Open a window and look out. I'm not going to tell you."

After a while, I said, "Now, you know these NBC people that put you on a job like this, do you think they're listening at this hour in the morning? Hell, no. They're not paying any attention . . . I'll prove it to you. The big boss's name is Russell. They call him Scoop. Hey, Scoop, RAZZ!" I said, "Now, if he's listening, I won't be here tomorrow." So the next day I says, "See, I told you he wasn't listening." So after about three days, he sent for me one day I said, "Oh, here it comes," and he comes in and says, "Sit down . . . what the hell are you doing in the morning—having some fun? Then he says, "Well, it's a little early for me . . . I haven't heard it . . . whatever the hell it is, keep it up." And that's how the damn thing started.

As soon as I found that out, then I really went working on it. I did that early show one year on that station and then I came over to CBS . . . by the end of the year in that little town of Washington that program was earning $165,000 a year gross for the station . . . and I was getting paid $50 a week less ten less five. Then I asked them for a raise to $75 'n they wouldn't give it to me and that's how come I left.

Q. Radio, since TV, has been very, very slow coming back as a major national medium. Why do you think this is so?

HAYES: There was never anything wrong with radio when television came in. It's always had a good audience. It's always given you a very big dollar. But it had one very bad thing against it—it went out of fashion. And when you go out of fashion, you're in trouble. All the arguments about use and efficiency don't mean a thing if your wife says, "They're wearing dresses up to the knee now and my dress is down to the top of the shoes." You can tell her that it's the most expensive dress she ever bought; it's a good dress and it hasn't got a hole in it or anything else . . . but she'll get the new dress, the one that's in style.

So, television comes along; starts way up with the clients. Do you think the client's wife wants to say at the club: "Oh, yes, my husband's

Old friends gather at CBS. L. to r ***retired CBS executive Meff Runyon, who hi*** ***Arthur Hull Hayes 30 years ago; Hay***



in radio," and have the other lady say, "Oh, my husband has the big television show." No. It's gotta be television. This goes all the way down to the little man who writes the copy in the agency. He doesn't want to tell his best girl, "I wrote some radio commercials." He says, "Did you see that so and so on television—that commercial last night? I did that!"

This went all the way down to the agency, to the advertiser, to the relatives, to the copy writer, to everybody else. The thing that brought us back in the last couple of years was our success stories. We've got more success stories now than we've ever had in the history of the business. Mentholatum, Campbell's V-8, Mennen, Breast-O-Chicken Tuna, Morton House, Accent. I think if you hadn't had that emotional or fashion appeal of television that gave radio a setback, it would have been different. But the fact that the same people handled radio and television was one of the unfortunate things at an agency or any place else. But, look at what's happened in the last two years.

Q. You seem to be by-passing a rather important point . . . that 15% on television billings are usually much larger than radio billings . . . and that many agencies would prefer to have their clients in TV . . . because .they .could .make .more money this way.

GODFREY: You said it — what the hell is 15% of nothing. There's the point, one of the first things. The first place that radio went to hell was on Madison Avenue, not in the country. Our audiences have been growing larger and larger, all the time. For example, in the 1950's until the cancer operation of '59, my shows were number one and three and two and five and like that. Do you have any idea what my mail was . . . 60,000 letters a year . . . average. Now, here's something that will blow you wide open. That average has never changed . . . not in the ten years prior nor the ten years following. The mail is exactly the same. I have the same staff of girls, we do the same work—year in and year out, it averages about the same—about a thousand letters a week. A while back I was in San Francisco, had lunch with Lou Weyend of Minnesota Mining. Weyend told me that during the period when we offered little rollers (they actually had to send a dollar through the mail), out of two broadcasts they got 750,000 of those bucks in the mail. In the meantime the regular mail every week averaged 60,000 a year. Now I'm getting the same mail from radio alone. I don't do too much TV any more—three or four specials a year—and the mail doesn't increase after TV. Now, about wives. I was proposed for the Frigidaire account way the hell back 15 years ago, maybe. The agency had it right up to the signing of the thing when an account man's wife discovered that the star was going to be Arthur Godfrey, whom she hadn't met, and she said, "Oh, we'll never be able to live it down." And the program was cancelled. However, some ten years later they did buy my show.

lfrey; James M. Seward, executive v.p. CBS Radio who's sometimes known as the work's "V.p. in charge of Godfrey"



Q. That was when TV came along, wasn't it?

GODFREY: Well, I had a morning radio show—the exact show I'm doing now—and I had a talent scout show on radio, and the television network came and said, "We want to televise this show." I said, "OK—just so you don't interefere with my radio. If you people are nuts enough to pay us extra money for photographing a radio show, go ahead. But just keep those cameras in the back of the room and don't interfere with us." Well, right away the thing was a big hit on TV as well as radio. I am convinced now that the reason for it was that they were looking at a radio show, watching people perform who were absolutely unconscious of the cameras, who were having a ball being themselves, and were fascinating. Now, we went on for a couple of years . . . and the status thing started on the radio . . . even I got infected with it.

I got to playing more to the camera and slipping the radio. When I did that, I was not explaining any more, not realizing that my radio listener couldn't see and therefore I had to word picture for him as I did before. I sloughed him off, and he didn't like it worth a damn. Art Hayes here used to come and say, "Look, those are sight gags you're doing." But I didn't see it for a couple of years. All of us were infected—the only guys that didn't have it were Art Hayes and Jim Seward. And then one day I woke up and got back on the ball and I started playing the other way again.

Q. Is there any way radio can overcome this status problem, Mr. Hayes?

HAYES: We're working on it . . . have been right along. Assuming our programing is right, efforts to increase listening are certainly next in line for attention. We've pursued a most aggressive campaign in this direction from 1962. That year we used approximately $750,000 in space in *Time, Good Housekeeping* and the Macfadden Women's





Part Two of Two Parts

Group. Our ads were directed at (a) our news-on-the-hour and *Dimension* information programs, and (b) our entertainment shows like Arthur Godfrey, Garry Moore and Art Linkletter. In 1963 we advertised in *Time, Look* and the Macfadden Women's Group. Altogether, we scheduled 18 different tune-in ads and used 181 and one-third pages. I mention the one-third page because we have utilized a column opposite each page ad to list all of our affiliates. The space we used was valued at better than $850,000.

This year we'll use approximately $1,250,000 in space in *Time, Newsweek, Look, Parents'* and the Macfadden Women's Group. These magazines have a combined circulation over 21,000,000 — so you can see our efforts to overcome the status problem and add listeners is certainly ambitious. Oh, and this year we're doing something new for us and, I think, of interest to many advertisers. We're copy testing five different approaches in advertising our news to see which one will have the greatest appeal to increase listening. We've concentrated on our product, our programs and newsmen, to date, and this may very well be the best strategy, but we want to find out if advertising the benefits of listening might be more effective.

I also want to point out that our stations are doing an aggressive advertising and promotion job to increase listening. We supply them with advertising materials for all network programs: recorded on-the-air announcements, newspaper ads. TV slides. The affiliates combine these with their locally produced advertising materials for local campaigns.

GODFREY: On this status thing let me tell you about one idea we have. Thirty years ago on the 15th of this month I started to work for CBS in Washington. A while back, I called Brother Hayes and Brother Seward and they came down to the office and I said, "Thirty years ago on the 25th of January I did the first all-night entertainment show that was ever done on a radio station. Thirty years later, on the 25th of January, 1964, I propose to do the first all-night radio entertainment show done on a network."

Well, Messrs. Hayes and Seward, to their long-lasting credit, never dilly when they see an idea—they buy it like that. The result is we're putting on a celebration involving a pile of personalities and it will be on all night long to duplicate what happened thirty years ago. We will have a helluva good time all night long with these people. The newspapers can't ignore this one . . . they gotta talk about it. That's one of the big troubles—the press doesn't even list radio any more. They don't review it, either, to speak of. Don't review it, they don't list it, nobody knows what the hell's going on.

Q. Will there be commercials?

GODFREY: Oh, sure . . . it's close to sold out.

Q. Mr. Hayes, from the selling standpoint, do you see a change in atmosphere . . . a change in status?

HAYES: The best answer to that is that our network sales in '63 were 50% higher than '62. It's few businesses that go up 50% in a year. The question brings to mind a story I like to tell of the time when I was a little boy and the people next door got a phonograph. My mother said, "Do you know, phonographs are going to become as popular as pianos and they won't be using pianos any more now that they've got these phonographs that'll play the music for you." Last year was the biggest year in the history of pianos, as far as sales goes.

And then there came radio and people said, "Who is going to have a phonograph and have to wind it up when we've got such a thing as radio?" Well, you know what happened . . . last year was the biggest year in history in the sale of records . . . so they didn't go out of business.

Now comes television . . . so you say, that's the end of radio. Well, it gives a bump at first, but then it settles in its rightful place and television has its place in the sphere of things, and so has radio, and so have records, and so has the piano.

Q. What efforts are you making

Godfrey broke into the business as a singing banjoist, still enjoys a musical turn or two. Here, he accompanies Benny Goodman



to develop new business for CBS Radio?

HAYES: We're making a continuing effort. These results we're enjoying today are the culmination of all our efforts to date. One of our big problems for years was recognition of listening in automobiles. CBS Radio was in the forefront of efforts to gain advertiser and agency recognition that this is an important part of today's radio audience. For a long time, we were the only network acitvely supporting measurement of the car audience.

We also faced reluctance to believe that listening on transistor or portable sets was important for advertisers and agencies to consider. In July 1961, we undertook the first national study of transistor ownership and demonstrated that some 40% of the homes in the country had such sets. Our general presentations have played an important part in our efforts to develop new business. They'll continue to do so. Each year we travel to the major markets in the country and in a series of luncheons with leading advertiser and agency executives we present the case for radio in general and CBS Radio in particular. These presentations are seen each year by about 2,000 top executives.

Our 1961 presentation, "Expansion for the Sixties," explained radio's evolution from a big-name entertainment medium to a primary source of news and information. In 1962 we spotlighted the plus provided advertisers by the transistor audience in our presentation, "The Third Dimension." This year we faced head on the excuses we hear most when radio is not included in an advertiser's strategy. We called them myths, legends and old wives' tales, and they certainly are.

"SRO 1964," this year's presentation—SPONSOR covered it very completely, I remember—was our best received to date. Then there are the success stories, an important part of our campaign to develop brand new business. We find more and more advertisers willing to commit themselves on the value of radio and the CBS Radio Network in particular.

For example, Mennen, Sinclair, Mentholatum, Chevrolet, Accent, V-8. Arthur Godfrey here has developed more than his share of testimonials from a variety of accounts, including Bromo-Seltzer, Lady Esther, Morton House Baked Beans, Listerine, Breast-O-Chicken Tuna —Kerr Glass and others. This has done a great deal to restore radio's status. It's a developing process.

GODFREY: The status thing is still radio's trouble, though . . . this bloody rating system . . . which was very kind to me in the last special I did on NBC. The ratings were very good to me and everybody's supposed to love 'em when they're kind to you. But they're so ridiculous. Absolutely ridiculous. According to them, if 1200 people happened to tune me in that night, nobody else had anybody looking at 'em. It's ridiculous. But you get that mass of people watching the bang-bangs and the escape mechanism . . . all those things where your commercials are thrown in there and the client is banking that, if he keeps annoying 'em with these damn things, it'll irritate 'em enough so that they got the word in their minds so that they can't get rid of it.

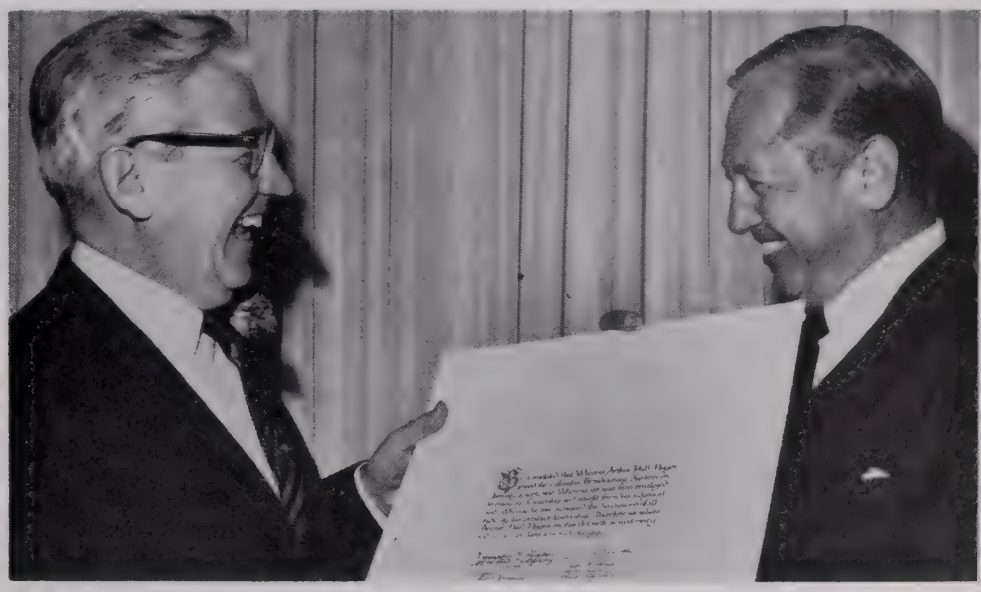
But, how much better it would be if you had a show with half that rating, but everybody watching believed in the man that was there, listened to what he said and knew that nobody could buy him. How much more effective that would be for a client, and these things he doesn't think about because that show will be Table Number 25 at the Stork Club and Number 4 will be sitting at Table 50—that's the whole damn trouble.

Q. Have you noticed any better programing in radio?

GODFREY: Well, here's where Art and I begin to separate a little bit. I do not hold with those who say that the more talk you put on the radio, the better off it is. I think that we make a mistake when we do that because we now drive away those who would like to go along with you and enjoy it but not think too hard. I think that has a place but it shouldn't go on all day long.

For example, CBS has a station in St. Louis, KMOX, with one of the largest listening audiences of any radio station in the country. There's hardly anybody who doesn't listen to KMOX. But, they have these programs where you call up and you talk to them and so forth. They're fascinating. They let people pry into other people's affairs. But when people want music and soothing things, they're going to the other stations, in my opinion, those which are playing nothing but nice, melodious, wonderful stuff all day.

HAYES: Arthur, there's one point you're overlooking. And that is, you've got two kinds of listeners,



On recent 30th anniversary with CBS Radio Hayes was honored by CBS chairman Paley with special scroll signed by associates





the foreground listener and the background listener. One foreground listener is worth ten background listeners. And the person who is listening to your show, or the KMOX show, or any of those, he's got to pay attention when you're on . . . a woman can't listen to you and talk to her husband. She's going to listen to you. Our whole philosophy of broadcasting is, "We want your attention." We're not broadcasting to do your homework by.

Q. Yes, but for a long time, don't you agree, Art, that it seemed like the philosophy of the fellows who were handling radio was "Let's just accept the idea we're background entertainment and let it go at that"?

HAYES: That's right—too many people did it.

GODFREY: And for too long.

Q. And this was pretty bad?

HAYES: We have never accepted that, and I don't accept it now.

GODFREY: We're the only ones that didn't.

HAYES: We just don't accept it because, well, as I have often said, if you're an insurance salesman, would you rather have a long list of names or a short list of prospects?

GODFREY: Heh, heh, heh . . . that's right.

HAYES: We can't get as big numbers that way. Go into many cities and you'll find that there's a rock and roll station that has the largest audience. No question about it.

GODFREY: Will Rogers was credited with it. I've said it myself on the air when people complained about what I was doing. "What's the matter with you—can't you twist the dial?" is what I used to tell them. And we have that attitude today. We try our best to entertain. That fifty minutes I do every day requires a minimum of three hours of rehearsal. We work, strive for perfection . . . knowing that all the opposition is playing records, which could be the finest music in the country.

We try to be perfect. And we try like hell to bring you the best things we can think of. Now, if you don't like what I'm doing, damn it, tune it out. Get some place else, 'cause I'm not going to change it. I'll improve it if I can, but I'm not going to change my policy.

Q. Mr. Godfrey, do you find that you're actually playing to the same audience again and again . . . or are you actually increasing it, and if so, how are you increasing it?

GODFREY: I say we're increasing it . . . by one person telling another. My lawyer came up with one the other day that was very nice . . . he says, "You know, Arthur, there were a couple of years that I didn't hear this, and it worried me, but I'm hearing it now, more and more all the time—'did you hear what Godfrey said this morning?' "—they're talking about it again . . . back and forth. And that's the greatest way.

Now, we have little tricks to get you to do that . . . WJR in Detroit, for instance, joins the network. Immediately, they're a great big station with good talent, local talent, on it. We get the top WJR talent in here, talk to them on the air, present them to the whole network. Well, all around Detroit, which is no small place, they start talking about this. Now, any time we get somebody from around the country, I get mail, I get newspapers, I get things. I talk about various parts of the country all the time. We answer every single fan letter. And because I learned long years ago that if you do that, everybody in the block knows that you got the letter. You know, they go around and they show it . . . and they talk about it. And that's what I think is where we can measure it.

HAYES: Well, Arthur, don't you have another indication. There's a lot of young people today who weren't even born when you started out, but you have seen the example at night clubs, you've appeared before college audiences—what was your reaction?

GODFREY: Yes, Art. What Art's talking about could easily be the thing that caused me to have a rebirth of confidence. We had some stations in the southwest and the midwest . . . they were cooling off about the network—thought they might make more money independently. Art and Jim said, "You know, if you took your outfit on tour . . . went around to these places . . . stirred up some interest, might make 'em feel more part of us."

I didn't want to do it at first. But we went anyway. We went to the University of Texas. We had seventy-five hundred people standing in a place, watching this show—every one of whom knew exactly who was where, who was who, who was what—and not a grey hair in the bunch, except in my band (been there eighteen years). We played the campus of Tulane at noon time . . . the kids didn't have to come . . . the campus was jammed with them!

We played big halls in Iowa, Arkansas, places like that. Just jammed! And I came away thinking, "Nobody listens to this stuff, huh? You're crazy!" And we go around, anywhere west of the Hudson River . . . just get off of this lousy street and you begin to feel like a human being again, in the business. It is amazing who's out there. That's how we know people are listening.

Q. In all your experience, Arthur, is there any one sponsor that stands out in your mind as being the one you like the most?

GODFREY: It's difficult, because I have had the most pleasant associations with the most wonderful people. These associations were always discontinued, broken up by the slip-stick boys, when they finally came around to it. The Chesterfield people were marvelous folks, and I had to call them in and tell them, "I'm very sorry but I can't sell your cigarettes any more." Because I had discovered that I was allergic to tobacco smoke inhaled in any form and I just couldn't sell them . . . and smoke the cigarette on the camera any more. I said that I would be very happy to say that so far as I know up to this

minute that's as fine a cigarette as you can buy, but I can't smoke it. I can't smoke anybody's cigarette. The cigar satisfies the itch for tobacco without inhaling anything, see.

The Lipton Tea thing was a wonderful association . . . Chesterfield, Frigidaire. There've been some very wonderful people. We've had only two clients who quit because of poor results (or they thought). One was a lipstick . . . he didn't stay long enough to see if there were any results; but I said of him, "I hate this stuff, but if you people must wear lipstick, for heaven sakes, get this." He couldn't take that, so he didn't stay. He only stayed two shows, I think. The other one was a pie-mix guy in Chicago . . . first time I'd ever heard of such a thing. He was on for six weeks, and his business was less than when he started, he said. And for this reason he wanted out. And I thought, well, if you want out, go ahead.

Q. Do you feel there's any kind of point of no return for the personalized selling . . . a point at which you can't really continue it and still get results? Does it wear thin after a while in any way?

GODFREY: No, I don't see that. I don't see how you can do that.

Q. Would it be just the reverse, that the longer you're on, the more a member of the family you are?

GODFREY: Apparently. I've been getting mail here lately from some women. I say things all the time designed to make women mad at me and write to me, like "Why don't you quit walking around in those slacks, you sloppy-looking things?" you know, "that's a terrible thing for you to do . . . you don't look like a woman," you know.

So they write to me. "You son of a witch, if you had to work like we do," and so forth. And then we argue with them on the air . . . it's a lot of fun to get them going, 'cause if you can get the gal mad at you, it goes all right. She says "I love you, you bastard, but don't annoy me about my slacks." And these letters are coming from women who have one, two children, three years old, one year old—these are not old folks.

One of the biggest things I had



Arthur Godfrey likes to interview guests, such as late Tom Dooley, in



his show travels. Bob Hope guested on CBS show last year, as did col-



umnist Hedda Hopper and comedian Danny Kaye, seen with Godfrey





to knock down was that damn survey upon which Lipton fired me. A survey was conducted which showed them that nobody listened to me under sixty years of age. You know how you can take surveys and adjust them to suit your convenience. Now, to show you how screwy it is, the same survey done by the same people had those figures showing that it wasn't so . . . that I had it the other way.

Q. Arthur, you've mentioned women. What about men? Do you receive letters from men?

GODFREY: There are lots of men. I get mail from men . . . the damnedest people . . . the biggest shots in the world and the truck driver and everybody. It's amazing how many. Mostly, people who drive a lot . . . and there's no gadgets on that set to show you who's listening. The people driving in automobiles . . . I dare say that it's about even, really, according to the response I get. I think it's just as many men as women. I just conducted a big campaign for Robert Burns Cigars; and they're very, very happy.

Q. What do you see in the future for radio?

HAYES: The best way to answer that is to say that while I can't give you a list of specific changes coming up in 1964, I know there will be change. There has been evidence of interest in a return to drama. As the network with the most recent longterm experience in this area, we're looking into the matter very seriously. We've also had under consideration a series presenting the great comedy shows of the past, and this is still a "live" possibility for '64.

Beyond these items—which are not really changes but rather reappearances of previous programing —all indications we have on hand say that greatest public interest continues to be in news, information, sports, community service and the like. So we keep exploring these areas for new ways to expand their horizons.

We think a lot, for example, of one important new CBS Radio premiere in 1964—we practically started the new year with it — "The World This Week." This is a 20-minute review of the week's biggest news developments. Harry Reasoner is anchor man and CBS News correspondents around the world report in to him on the show. The 20-minute format makes possible the kind of detail that you really need to come to grips with today's complicated, often puzzling news.

GODFREY: My opinion is if the radio people take advantage of their opportunity and have the guts to go forward with it, that we will have a series of radio programs, something like we used to have, with the stature that we used to have . . . just the same as three, four newspapers in a town. What the hell, each one does its job and has its circulation; some overlap . . . some people buy two papers.

Why shouldn't the radio, with its obvious audience, build programs again like we used to do? Remember how Amos 'n' Andy used to do. Course we can't do that any more, but we can do it without blackface. We can do the Fred Allen kind of thing. We can do the Jack Benny kind of thing. We can have drama . . . it's so much better to do it on radio because your mind sees the picture so much easier. I don't know why we shouldn't, in three or four years, be right back there where we were.

Q. Mr. Godfrey, do you feel that you're any more effective on radio than in television as a salesman?

GODFREY: The only reason I could be more effective on TV, if I am and I doubt it, is that it's a larger audience. The one thing, in my personal case, is that everybody tells me that they're always so surprised and they say, happily, to find that I look as young as I do. You know, the last they heard of me, perhaps, was "Gee, he's dying of cancer." Then, all of a sudden they see a guy that looks not only healthy but younger. I think perhaps TV helps in this. But, that's only because I was sick once. Or they thought I was.

Q. You certainly are looking fit, Mr. Godfrey. Well—one final question. Can you name any large advertisers who, in your opinion, should be using radio . . . but aren't currently?

HAYES: This reminds me of a trade ad we've been wanting to do —but probably won't The headline would be "PROCTER & GAMBLE, WON'T YOU PLEASE COME HOME?" It's a source of regret to us that such advertisers as P & G, Lever Brothers and Colgate-Palmolive—to name just three—aren't in network radio today. We wish they were because the medium as it is now constituted has such a great deal to offer this kind of advertiser.

The American economy and profit margins of individual corporations depend to an enormous extent on continuous introduction of new products. Companies like those I just mentioned are in the forefront, bringing out new products all the time. Considering how great the cost is to get a product from the drawing board or laboratory to the consumer, I keep asking myself whether these advertisers can really afford to ignore what network radio can do for them at costs so low you just can't beat them. It may well be that the experience of large companies who *are* using our medium effectively will bring our other old friends back. In today's massive barrage of advertising, the individual advertiser needs distinction . . . audience reach . . . and high frequency of impression if *his* message is to be remembered. Radio does that job! On that point, remember, frequency is not how many times the advertiser talks. It is how many times a given prospect hears him. So I say—the cost of advertising today, the competitive climate, plus the fact that advertising must be remembered if it is to accomplish anything at all — these factors have us convinced that network radio has an irreplaceable place in today's economy. The surge of advertisers back to network radio in 1963 and now in 1964 suggests that a whale of a lot of people agree with me! ■

Sealy puts spring into 83rd bedding campaign

Seizing promotional tie-in possibilities of new Jerry Lewis movie, Sealy is blanketing the country with local broadcast spots in three-month anniversary drive

SEALY bedding company has hitched its 1964 broadcast advertising pitch to zany comedian Jerry Lewis' *Who's Minding the Store?* movie. Result is a plethora of promotional possibilities which would answer any marketing man's dream.

An early user of network radio and TV, 83-year-old Sealy was forced—during the '50s—by increasing costs and tight budgets to shift its advertising impact to the local level. In the Sealy set-up this means to 34 plants around the country and some 12,000 department and furniture store outlets. Although each plant operates in an almost autonomous fashion and administers its own budget, advertising manager Gerald Shappell is the man in charge of raising a broad national advertising umbrella to cover the plants and provide working material for local dealers.

Promotional tie-in possibilities of *Who's Minding the Store?* were broached to Shappell during the writing of the film, which takes place in a department store. He recognized its potential, and one of the film's longest scenes now features Jerry Lewis as a salesman in a Sealy mattress department. The visually strong company image throughout the scene is carried over into the Sealy minute and 20-second TV commercials and minute and 30-second radio spots.

At the time the commercials were produced, Lewis was still under his contract to ABC-TV, precluding his personal appearance in the spots. But the bedding firm skirted this handicap, both with the use of Francesca Bellini, actress who appears in the movie as secretary to the department store manager, and the power of suggestion.

As pitchwoman in all the commercials, Miss Bellini introduces herself as being "from Jerry Lewis' new picture," delivers the commercial pitch, and each commercial ends with a tag line urging audiences to see the Lewis film.

In the minute TV spot, Lewis stand-in Hal Bell mimics the comedian. He cavorts in the background wearing a big hat which hides his face. The commercial ends as viewers discover it's not Lewis; Bell turns to face camera wearing a sandwich board reading: "See Jerry Lewis in 'Who's Minding the Store?' "

Radio spots have Miss Bellini asking Lewis to deliver a message. An answering snore implies that Jerry is sound asleep on a Sealy mattress.

In addition to the local spots, most of the individual Sealy plants sponsor syndicated shows, weather, and news. The New Jersey plant in Paterson provides a good example of how plants throughout the country have developed promotional tools to capitalize on the movie-broadcast tie-in.

The Paterson plant sponsors the *Sealy Weather Show* with Lynda Lee Mead, former Miss America, on WPIX (TV), New York. It started using the Bellini commercials on Jan. 1, in addition to some 10-12 spots a week during the course of Sealy's three-month anniversary promotion. A 35mm print of the one-minute TV commercial was made, as were arrangements to use it after each showing of *Who's Minding the Store* at the Stanley Theater in Jersey City. The theater also displayed Sealy bedding in its lobby, along with a full-size cut-out of Lewis, and listed two cooperating retail stores as local outlets for the bedding shown in the lobby and in the film.

Promotion plans mushroomed even further from there. Both stores featured a window display with cross-reference to the movie at the Stanley. The theater and the stores cooperated in a drawing. Entry slips were available at the theater as well as the stores, both of which gave away mattresses to winners. ■



Movie's Francesca Bellini uses her bedside manner to sell Sealy in both radio and TV spots

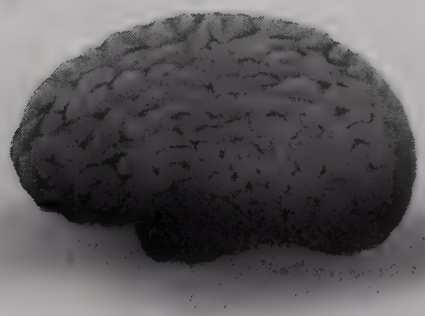
Advertiser decisions will still change net line-ups

Many-sided chessgame underway as network salesmen offer tentative fall line-ups, featuring 60 shows, split between old and new – subject to agency okays

	ABC*	CBS	NBC
MONDAY			
7:30	Outer Limits	To Tell the Truth	90 Bristol Court
8:00		I've Got a Secret	
8:30	Mickey Rooney Show	Andy Griffith Show	
9:00	McCaffrey	Lucille Ball	Monday Night at the Movies
9:30		December Groom	
10:00	(still open)	Lawmaker	
10:30			
TUESDAY			
7:30	Combat	(local)	Mr. Novak
8:00		Red Skelton	
8:30	McHale's Navy		Mr. Solo
9:00	Wendy and Me	Petticoat Junction	
9:30	Peyton Place—I	Bailey of Balboa	Jack Benny
10:00	The Fugitives	Mr. Broadway	Andy Williams/Bell Telephone variety specials
10:30			
WEDNESDAY			
7:30	Ozzie and Harriet	CBS Reports	The Virginian
8:00	Patty Duke		
8:30	Yellowbird	The Beverly Hillbillies	
9:00		Dick Van Dyke	Project 120
9:30	Ben Casey	Cara Williams Show	
10:00		Danny Kaye Show	
10:30	(still open)		
THURSDAY			
7:30	Flintstones	Password	13th Gate
8:00	Donna Reed	Perry Mason	
8:30	My Three Sons		Dr. Kildare
9:00	(still open)	The Entertainers	
9:30	Peyton Place—II		Hazel
10:00	The Price Is Right	The Nurses	Kraft Suspense Theater
10:30	(still open)		
FRIDAY			
7:30	Johnny Quest	Rawhide	International Showtime
8:00	Farmer's Daughter		
8:30	Burke's Law	(still open)	Bob Hope Theater
9:00			
9:30	Arrest and Trial	The Reporter	That Was the Week That Was
10:00			Jack Paar or Alfred Hitchcock
10:30		World War I	
SATURDAY			
7:30	Wagon Train	Jackie Gleason	Flipper
8:00			Mr. Magoo
8:30	Lawrence Welk	The Defenders	Kentucky's Kid
9:00			Saturday Night at the Movies
9:30	Hollywood Palace	Gomar Pyle	
10:00		Gunsmoke	
10:30	(local)		
SUNDAY			
7:30	Great Bible Adventures	My Favorite Martian	Walt Disney
8:00	or Voyage to the Bottom of the Sea	Ed Sullivan	
8:30	Broadside		Paul Lynde or Grindl
9:00	Tycoon		Bonanza
9:30	12 O'Clock High	Bewitched	
10:00		Candid Camera	The Rogues
10:30	(local)	What's My Line	

*Tentative, as reported in New York daily press. (All times are EST.)

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR,** the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080



SUNNY ROPES THE "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend,* cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

WHAT A MARKET, AND SUNNY SELLS IT!

WSUN
TELEVISION - RADIO
TAMPA-ST. PETERSBURG
Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS



Big Wheel exec v.p. Fred Games explains expansion plans to Don Sharpenberg of WTRF-TV

Wheeling store pegs expansion to coverage growth of WTRF-TV

As the Big Wheel rolls on in Wheeling, W. Va., television plays an important part in its expansion plans, according to Fred Games, executive vice president of the Big Wheel Distributing Co. A discounter for over two years, he has big expansion ideas and WTRF-TV, Wheeling, has a lot to do with them.

The station last summer finished its own kind of expansion program, by constructing a new tower which has greatly increased its coverage area into a greater part of West Virginia. The Big Wheel plans to expand within the new coverage area. The Big Wheel presently has one outlet in Wheeling but plans to build a new store in Clarksburg, just recently brought into the WTRF-TV coverage area, and a possible third, also within the coverage area. Thus all markets can be reached with one medium, making the cost per unit less.

A very energetic and successful discounter, Games feels the greatest value of TV is as an image builder, and he uses only institutional commercials on it. He also feels that the proper way to use TV is to sponsor a show, thus upgrading the image. All last fall Big Wheel sponsored a local show called *Ironmen Highlights,* post-football game highlights of Wheeling's United Football League championship football team. Games was particularly interested in sponsoring this show, for there are many football enthusiasts in the Ohio Valley, including a great many female fans.

Big Wheel Distributing Co. had its beginnings in 1955 as a chain of 14 hard-surface floor-covering stores located in five states. In the late '50s the chain began to pull back its branches, concentrating mostly in West Virginia and Ohio. A little over two years ago the chain went into the discount business with one store in Wheeling. They have been so successful that the new store to be opened in Clarksburg will be two and one-half times the size of the present one. This new outlet is scheduled to open in late March, and another outlet will be opened by the fall of 1965.

The current Big Wheel in Wheeling carries every line, with the exception of food, with the hard lines being predominant. The clothing department and beauty aids are leased. Expansion plans are also in the scheme of things for the Wheeling store, with its 20,000 square feet of space to be doubled in a year.

Although Games firmly believes in the institutional commercial and program sponsorship, he is also aware of the power of a TV spot. In one of his early ventures into TV advertising, he placed on WTRF-TV one 60-second spot for a 98-cent garbage can. The next day he sold 1,400 garbage cans. ■

HOW MANY KATYS



CAROL DETTMANN
6' 1" "MISS TALL USA"

Golden Grain doubles its TV budget for '64

Golden Grain Macaroni, San Leandro, Calif., reports it is doubling its 1963 advertising budget this year. During the first half of 1964, Golden Grain will spend a reported $3 million to promote its Rice-A-Roni and macaroni dinners with participations on nine ABC-TV and five CBS-TV daytime shows, and a schedule of spot television.

The spot TV includes both day- and nighttime commercials in New York, Boston, Providence, Philadelphia, Washington, Baltimore, Detroit, Cleveland, Chicago, Los Angeles, San Francisco, Seattle, Spokane, and Portland, Ore.

New commercials filmed on location in San Francisco will follow Golden Grain's present copy theme, "The great new side dishes from San Francisco."

McCann-Erickson, San Francisco, is Golden Grain's agency.

Eastern calling halt to air 'Flight Facts'

Eastern Air Lines, which has used spot radio for two years to advise travelers on weather and flight conditions, is "gradually phasing-out" its radio schedule during the first weeks of February.

The 10-market spot radio *Flight Facts* campaign is being replaced by recorded telephone announcements in 73 cities in Eastern's service area.

The *Flight Facts* schedule, which was carried in Atlanta, Boston, Charlotte, Chicago, Houston, Miami, New Orleans, New York, Tampa, and Washington, was conceived by Fletcher Richards, Calkins & Holden. Several weeks ago, Eastern re-assigned its account to Benton & Bowles. No future broadcast advertising plans have been announced.

In dropping the *Flight Facts* drive, James E. Reinke, Eastern's director of community relations, said that "unlike the announcements via radio or TV, which were limited to specific minutes each hour, the telephone recordings will enable the airline to make whole up-to-the-second flight information available at any time during the day or night."

EQUAL THE WORLDS TALLEST TOWER?*



Never before has a tower reached more than 1,751 feet into the skies. Now, in the fertile Red River Valley, station KTHI telecasts from the world's tallest man-made structure—2,063 feet above the ground, with maximum power of 316,000 watts, serving Fargo-Moorhead, and Grand Forks — East Grand Forks, with city grade service. No other station has city grade service into both cities.

*The correct answer: 339 KATY HIGHS (in stocking feet) would match the height of the world's tallest tower. The lovely Miss Tall USA, Carol Dettmann, is also our first "Katy High."

A Polaris Station



Channel 11 • Maximum Power
Fargo, N. D.
Represented by
Blair Television Associates.
Regionally, Harry S. Hyett,
Minneapolis, Minn.

30-30 or FIGHT—AGENCIES DEFEND

NAB action to drive piggybacks out of TV is arousing some heated opposition

AGENCIES' vigorous defense of piggyback TV commercials looked like an uphill fight last week. Advertisers and broadcasters remained at odds, and as the National Association met in Florida to act on proposed TV Code restrictions, it looked as if it is going to cost advertisers money.

Acting as the TV Code Board's recommendation, the association board was expected to tighten integration standards for acceptable multiproduct commercials by Code stations. In addition to defining unintegrated piggybacks as two announcements, billable as such, the proposal tightens time limits in prime time to a limit of three announcements. This rules out adjacent piggybacks. (See Friday at Five, page 7.)

For the agency and advertiser, the issue is economic. Nearly every company in the blue-chip crowd is using minutes to advertise more than one product (SPONSOR, Jan. 6).

For the broadcaster, the issue is both political and economic. Advertisers themselves and government agencies have been keenly critical of what some of them see as a glut of announcements. One calls it "clutter," including credits and promos as part of the problem. The other calls it "overcommercialization." By starting with piggybacks, broadcasters are working to cut down one element.

The TV Code Board recommendations came after members had seen a reel of multiple product announcements ranging from no integration to full integration. Stockton Helffrich, manager of the New York Code office, showed 13 "combination annuoncements" by International Latex (bras and nurser bottlers, gloves and girdles, gargle and cough medicine, handled variouslyl by Young & Rubicam, Ted Bates, and Kenyon & Eckhardt); Alberto - Culver (Safegard, Rinse Away through BBDO and J. Walter Thompson respectively); Beecham (Brylcreem, MacLeans, both Kenyon & Eckhardt); Pacquin/Leeming (Ben Gay, Silk 'n' Satin, both William Esty); Merck's Quinton (Sucrets lozenge and gargle, Doherty, Clifford, Steers & Shenfield); Economics Lab (Dip It/Finish, Al Herr); MJB (rice, tea, BBDO); Bourjois (five gift toiletries, Gumbinner); Procter & Gamble and Food Manufacturers (Crisco and M&M's, Compton and Ted Bates).

The styles went from primitive piggyback — two thirties merely spliced— to full integration satisfying the revised NAB integration standards, that is, that the minute look like one commercial to the viewer.

Pending NAB Board action, agencies producing multi-product minutes now must satisfy revised criteria that demand close relationship between products, sponsors, and commercial storyline.

The Code board acted after hearing protests by the Assn. of National Advertisers, McCann-Erickson, Kenyon & Eckhardt, Alberto-Culver, Helene Curtis, American Home Products, Best Foods, Chemway, Chesebrough-Pond's, General Mills, International Latex, Sterling Drug, the Proprietary Assn., and others.

The proposed Code revisions, formulated in the face of client opposition, were suggested to take effect next summer. (See adjacent text.)

In taking the action, the Code men bucked opposition from buyers like McCann - Erickson's Edward Grey, senior vice president, TV programing and media, who wrote NAB that the two-product commercial "has been necessary in many instances to compensate for rapidly accelerating out-of-pocket costs of television advertising, boh in the time and commercial production areas. This shared commercial device has enabled many new brands to capitalize on the tremendous impact capabilities of television . . ."

Kenyon & Eckhardt, which has worked zealously for commercial self-regulation through the Code, outlined its position to NAB President LeRoy Collins and K&E clients, warning against making 30-30 commercials a "scapegoat for all the malpractices of the industry." K&E offered its own research which shows only 5-10% of commercials surveyed in several markets on a typical broadcast day were multi-product, the number does not seem to be increasing sharply from a year ago, and that other elements seem to contribute more to clutter than shared minute commercials.

"We are obviously against any action on the part of stations or their representatives in advocating rate premiums for multi-product commercials," K&E said. Eliminating or severely limiting 30-30 commercials could work "a severe eco-

HOW TO PRODUCE AN ACCEPTABLE PIGGYBACK

The proposed revision of the NAB Tv Code interpretation no longer differentiates between "integrated" commercials and "piggybacks" but lays down these ground rules for an acceptable "multiple product" announcement:

1) Only those multiple product announcements which meet the following criteria shall be counted under the Code as a single announcement:

a) The products or services are related in character, purpose, or use; and [Editor's note: The conjunction or in the old Code interpretation working provided a loophole that let past the gate unrelated but loosely integrated products from the same advertiser.],

b) the products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single announcement; and

c) the announcement is so constituted that it cannot be divided into two or more announcements.

2) Multiple product announcements of retail or service establishments are exempted from the provisions of (1) (a) above.

PIGGYBACKS

the agency, client camp

nomic injustice," discriminating against small advertisers and small brand budgets, the agency fears.

The ANA wired the Code board as it sat down, conveying advertisers' feeling that the problem is extrmely complex and it would be dangerous to oversimplify. Peter Allport, president, asked on behalf of the associaiton that broadcasters committee, chaired by John W. Burgard, advertising vice president of Brown & Williamson, has been working for years on what it calls "clutter." This is an agglomeration of show credits, station promos, ID's, billboards, and other "non-entertainment elements" that ANA members feel are vitiating the effect of their ads.

Helene Curtis wrote Procter & Gamble and NAB to protest abolishment of piggybacks and blame P&G for stirring up the action. With overtone implications of restraint of trade, the cosmetic advertiser said that the attempt by the Cincinnati "colossus of advertising" some weeks ago to write its own rules and influence broadcasters looked like an attempt "to strangle" smaller competitors.

P&G, for its part, has in one instance hampered acceptance of its own commercial by advising broadcasters through Compton of its definition of piggybacks and that it would refuse to pay for adjacencies. A joint minute by P&G's Crisco and M&M's for color cookies satisfies even the NAB's revised ground rules for integration, but it failed of station acceptance in some markets because media feared it didn't qualify under P&G's requirement of "one brand name."

Anticipating consequences of NAB Board action to drive piggybacks out of prime time, observers last week looked for more careful efforts to integrate but no ready abandonment of principle. Agencies and clients consider the piggyback an economic fact of life and can be expected to continue the defense. ■

SORRY,

SPONSOR is only #2
(says who?)

among the broadcast books

when it comes to tv station readers

BUT

SPONSOR is #1
(says who?)

among agency & advertiser

readers — and they're where it counts most

(says who?)

Attested to by 5 up-to-date surveys. Ask Norm Glenn or any SPONSOR salesman.



You'd know the secret to a crisp and succulent salad lies in the dressing, as any famous chef or proud homemaker will tell you. That special ingredient is the key to fame. To farmers and ranchers of the Southwest, Murray Cox has that special touch. Dean of Southwest Farm Directors, Cox has been with WFAA for 16 years, traveling over 35,000 miles annually to provide first hand reports for his 15-minute programs twice daily Monday-Saturday, and three times on Sundays. Honorary member of almost every farm organization in the Southwest, Murray Cox has received virtually all recognitions open to his profession. He provides that tasteful dressing which makes WFAA's farm programming the prize salad of the Southwest. The real Quality Touch. Want Some? Call Petry.

WFAA
820 RADIO
THE SOUND OF THE SOUTHWEST
WFAA — AM-FM-TV
Communications Center — Dallas / Broadcast services of the Dallas Morning News / Represented by Edward Petry & Co., Inc.

Seven agencies acquire $11 million in billing

END-OF-THE MONTH account switches have rearranged more than $11 million worth of billings among the following agencies:

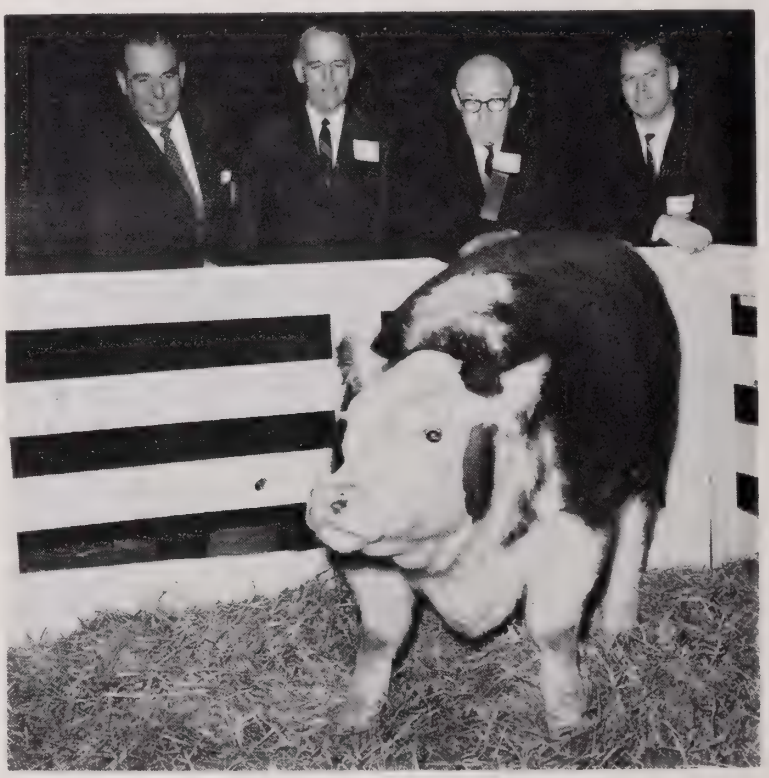
• Sullivan, Stauffer, Colwell & Bayles has been assigned Lever's Pepsodent tooth paste, Fluoride, an unnamed new product, transferred from Foote, Cone & Belding because of account conflicts. SSCB already had four of Lever's "all" brands, plus Final Touch and Silver Dust products. It loses Lifebuoy to BBDO. Estimated new billings $2 million.

• Ogilvy, Benson & Mather gets Lever's Imperial margarine and Pepsodent toothbrushes, in addition to the Dove, Good Luck, Lucky Whip, Vim, and Praise accounts already serviced for the client. Estimated new billing $3 million.

• BBDO, agency for Surf, Wisk, and Swan, adds Lifebuoy to the Lever account in a transfer from SSCB.

The Lever-FC&B break ends a relationship going back to the early part of the century when Lever was handled by Lord & Thomas, FC&B's predecessor. Some of the conflicts involved the agency's work for Purex, Dial, and Sunbeam electric toothbrushes. Harold H. Webber, consumer relations vice president of Lever, also specified development of new products in his letter on the "unhappy action" to Rolland W.

And that's no bull!



"Real McCoy," grand champion steer of the 1963 International Livestock Exposition, was guest of honor at recent open house given by Geyer, Morey, Ballard in Chicago. Examining the 925-lb. Hereford steer, made available to the agency by Central National Bank, a GMB client, are (l-r) Charles Burge, CBS Radio Spot Sales Chicago mgr.; Roger O'Sullivan, Avery-Knodel Chicago office mgr.; P. W. Limerick, GMB agricultural dir. in Chicago; Doug Madsen, dairyman. "McCoy" brought over $10,000

Taylor, FC&B president.

FC&B will continue to bill through April on the business, and said that less than 3% of this year's billings projected at $170-175 million, was affected. Virtually all employes on the account are being reassigned within the shop, the agency said. FC&B stock is holding around 14.

• Richard K. Manoff adds Lehn & Fink's Stri-Dex medicated pads and a Stri-Dex test-market product, reassigned from Fuller & Smith & Ross, effective Apr. 17. Manoff also gets an unnamed new product. Estimated billing: $500,000.

• Geyer, Morey, Ballad, already handling L&F's Lysol, Lysol Spray, and Medi-Quik, on Apr. 17 gets Noreen Color hair rinse and a new Noreen product from FSR. Estimated billing: $500,000.

• Lennen & Newell adds National Distillers Products' Shaw Div. brands being reassigned from Fletcher Richards, Calkins & Holden following that agency's merger into Interpublic Group of Cos. They include Cinzano vermouths, Florio marsala, Vat 69, and King George scotches. L&N retains a half-dozen other National Distiller whiskey and cordial brands, but loses four whiskies which are to be reassigned. Other Shaw labels continuing with L&N include Duff Gordon sherries and 10 other wines, champagne, cognac, and rum. Estimated new billing: $4 million.

• Tatham-Laird acquires Fairmont Food (Kitty Clover potato chips, Chesty Foods, Kas potato chips, Fairmont dairy products) from Allen Reynolds Apr. 1. The account shifted from its Omaha agency of 12 years to the Chicago-headquartered agency to gain multiple-office service. Estimated billing: $1.5 million.

Best sales, earnings for Alberto-Culver

Alberto-Culver's 1963 annual report, released last week, announced the firm had set new records in sales and earnings. For the year ended Nov. 30, 1963, net earnings rose to $3,350,563, an increase of 45.6% over 1962 profits of $2,301,773. Per share earnings in 1963 were $1.68, against $1.15 in 1962 (adjusted for a stock split last April). Consolidated net sales totaled $80,216,534 versus $60,778,730 in 1962, or a 32% increase. (Fiscal 1962 sales have been restated to include international operations).

Leonard H. Lavin, president of Alberto-Culver and a major supporter of TV advertising, reported that during 1963, the firm had introduced two new products, and four new forms of existing products, bringing to 17 the total number of products in A-C's line. The new products are Subdue Dandruff Treatment shampoo and Safegard, an aerosol-packaged spray-on bandage.

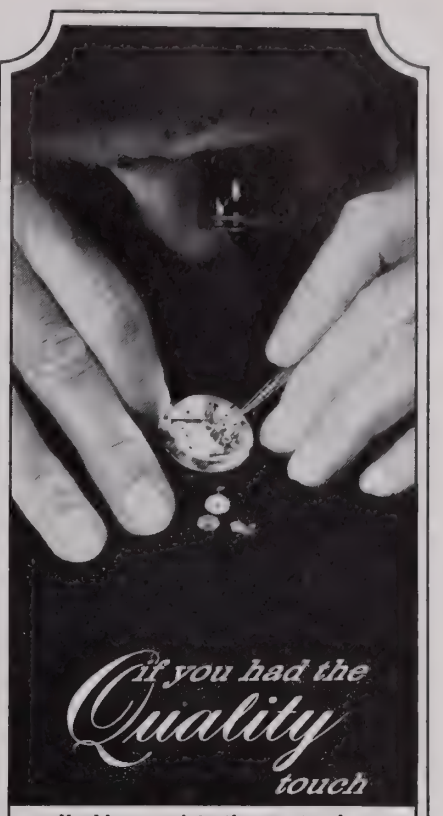
Agencies for A-C, all out of Chicago, are: Compton Advertising—VO-5 Hair Dressing, Hair Spray, and Cream Rinse; Rinse-Away; Derma Fresh Hand and Skin Lotion; Get-set Hair Setting Lotion; Command Shaving Cream and Command After Shaving Lotion; New Dawn Hair Color; and Release Aspirin. Batten, Barton, Durstine & Osborn—VO-5 Hair-Setting Lotion; Medicated Safeguard Spray Bandage; Subdue Dandruff Shampoo; and Mighty White Dentifrice. J. Walter Thompson—VO-5 Shampoo; Command Hair Dressing; and Tresemme. A-C's Canadian advertising is handled by Cockfield, Brown & Co. (Montreal).

Cream Cheese Cake's annual Sara Lee push

Foote, Cone & Belding (Chicago) has firmed up one of the strongest promotions ever held for the 1964 annual national Cream Cheese Cake campaign by the Kitchens of Sara Lee. To be held from Feb. 23 through Mar. 11, the promotion involves network TV commercials and selected newspaper advertising.

Sara Lee Cream Cheese Cake—the company's first product frozen fresh from the oven—will be featured in commercials on NBC-TV's *Tonight Show with Johnny Carson* and on *The Eleventh Hour*, another Sara Lee co-sponsored web show. Sharing the spotlight with the large and small-size Cream Cheese Cakes will be Pineapple Cream Cheese ake, introduced a year ago and now firmly established as a fast-seller in the Sara Lee line.

Another facet of the promotion set up by FC&B will be point-of sale materials for use by grocers and supermarkets.



You'd appreciate the great value of time. You'd know that precision metals and precious jewels are important... but it takes the master watchmaker to create a perfect blending of balance and motion. So it is with our news department — each man is a craftsman, aware of his responsibility to provide authoritative information first and first hand. He takes the time to care about his news and the audience he serves. He is concerned because the Southwest has come to depend upon WFAA Radio for reliable reporting. Actualities from the scene... beeper reports from persons involved... and the many other means by which the Sound of the Southwest becomes the Sound of Now. Time is vital. So are the facts. It takes the Quality Touch to achieve this precision blend. Put this precision and Quality Touch to work for you. Call Petry!

WFAA
820 RADIO
THE SOUND OF THE SOUTHWEST
WFAA — AM-FM-TV
Communications Center — Dallas / Broadcast services of the Dallas Morning News / Represented by Edward Petry & Co., Inc.

The timebuyer—planner:a

'Be proud you're a media man—if you qualify!' counsels Kudner's Don Leonard in fifth of series of appraisals written for SPONSOR by agency veterans

DONALD E. LEONARD
Vice President & Director of Media
Kudner Agency, Inc.

WHEN I WAS INVITED to participate in this series of articles, I immediately thought this would be a fine opportunity to expand upon some of the material I covered in a recent seminar conducted for the International Radio & Television Society. Perhaps some of you reading this were in attendance and will recall one of the points I made relative to the growing importance of the media planner in the chain of events leading to the development of a media and advertising plan. There is no doubt the horizons of media men (or women) have expanded greatly within the last few years.

At one time, and most of us can easily recall this, all the so-called media man needed was a rate card and some contract forms, plus, of course, some direction from the account executive. This direction usually consisted of the names of publications, the number of pages, a description of the space units, and a starting date for the campaign.

The media man today still needs direction from his account group, but that direction consists primarily of information. In my opinion, the most vital function the account executive can perform for the service departments within the agency is to provide information with which planning can be accomplished. The media man today faces a highly complex world of data upon which to make decisions. He has research conducted by media, by independent organizations, by his own agency, and by his client. His interpretation of this mountain of research is quite frequently aided by mechanical and electronic devices.

It is my contention that we may all look forward to great measures of assistance from mechanical and electronic devices, perhaps saving many thousands of hours of clerical time; but at the same time we must not let ourselves be lulled into the dream that media selection will eventually be accomplished through these devices. There never will be a substitute for qualified, professional media people. If we had similar research data for each and every medium we consider, there would be no need for the application of judgment and experience in the selection of media. It just so happens that we do not have the same type of research data available for all media, and what we do have has been gathered in widely diversified ways with completely different research methods, and it is here that we cannot substitute a puffed up slide rule for professional judgment.

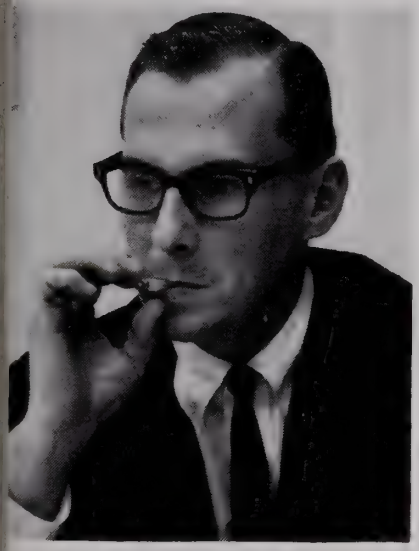
I have come to the conclusion that no matter how sophisticated research techniques may become, or the methods by which the results of this research may be analyzed, there is no substitute for the media planner (or buyer, if his responsibilities include planning). However, the rising star of the media planner will most certainly fall unless he has the guts to stand behind his recommendations. If his recommendation has been based upon a carefully prepared marketing statement submitted by the account group and approved by the client, and if he has confidence in his own ability in the complex media field, he should not beg and scrape to those self-styled experts who seem to be present in almost every agency meeting and who can offer a number of coarse criticisms with the final line—"look this over again." It may very well pay off handsomely if the media planner, confident that he is right, should take the simple position—don't knock it if you can't offer something better.

If all media planners were to clearly establish that they have pride in what they have done and were not simply guessing, and would use aggressive sales techniques, they would find more respect for what they do and more acceptance of their plans. So, you may now add to the need for professional competence the urgent need for selling ability. One of the most lethal mistakes made, in my experience, is the media man who enters a meeting equipped with an original and five carbon copies of his recommendation. My advice is to take a little extra time with a marking pen, some large sheets of paper, and develop some visual aids which will dazzle your audience with your knowledge and planning techniques.



L-r, Don Leonard, Dave Platt, and Dor

a true professional



ONALD E. LEONARD

ice president and director of media for
ie Kudner Agency in New York,
e is also a member of the plans board,
ie new business committee,
nd is actively engaged in developing an
verseas facility for the agency.
le was previously with Fuller & Smith
Ross as vice president and director
f media, with McCann-Erickson
s a media supervisor, and with W. B.
Doner in Baltimore as media director.



anian confer on media plan at Kudner

Obviously, your plan must be sound, well conceived, and accurate to the needs of your client's objectives. But if your plan is not presented with a strong sales technique, in many cases you may as well not have bothered. We have all seen many instances, where after many hours of effort on the part of the entire media department, the result is last year's plan with revisions to cover rate increases. The new plan could have been sold if the media planner had presented his new concepts in both graphic terms and with the pride of authorship he is entitled to have. In other words, if you are a truly professional media planner or buyer, act the part; don't be subservient to account executives, assistant advertising managers, and other individuals who you will find have more reasons not to do something than to do it. But, be aware in advance, don't act the part unless you are a professional.

Professionalism in the media department may be compared with the importance of distribution for most products. If you don't have it —you ain't goin' to succeed. Professionalism is bred only by quality —in our people, in our thinking, in our methods—in absolutely everything we do. I believe that the time will come when many of us will pay heavily for taking short cuts, for doing only what is expected of us, not devoting that extra measure of effort, not adhering to the quality line. The stature the media man enjoys today has been achieved through the efforts sorry to say, of only a few executives involved in the media function. Sorry to say, because I know of some men in top media positions who don't respect their own function in this business. Of course, those who are responsible have had the help of some account executives who realize the importance of media, its complexities, and who call upon media people to make presentations directly to the client. And, in order to perform satisfactorily in a client meeting, you must be a professional. Unless you know what you are talking about—unless you can communicate—don't go!

A good, professional media man (or woman) doesn't just happen—hard work, devotion to what you do, thought, ambition—all of these factors must be present to develop the professional media planner and buyer. What I am saying is this—Given a good mind and the opportunity to learn, anyone can achieve a front rank position in media, if he is willing to apply himself, think creatively, and show he has pride in what he does.

In your efforts to become a professional media executive, you must make a sincere effort to understand *all* media. Naturally, you need not know everything about every medium, but an understanding of what dollars will deliver in terms of audience, impact, and frequency for all media will help you immeasurably in becoming a professional timebuyer, space buyer, etc. you should develop a fool-proof means of communicating your plans to others. Let there be no doubt concerning what you are recommending and why. Endeavor to answer questions before they are asked. Put yourself in the place of the person you are presenting to—would you understand?

The rewards available to you in media are magnificent. They are not easy to win, but most definitely *can be won.* Remember, no matter how beautiful an advertisement may be, no matter how clever or arresting a commercial may be, they will have little or no effect *unless* the media man places them where the right people, in affordable numerical strength, are exposed to them. Media planning, selection, and buying are vital agency functions. You can be proud of being a media man—if you qualify. ■

RAB—representatives to boost sales mileage

Closer cooperation between radio station representatives and the RAB seems likely in 1964. It is one of seven goals, collectively tagged "Operation Acceleration," outlined by the industry organization recently to 16 radio rep members.

Toward that end, a special RAB-station representatives liaison committee has been set up. Its job is to determine where radio's heaviest selling ammunition should be aimed, allowing RAB and the reps to get maximum mileage out of their selling efforts and hopefully eliminating the duplication of effort which has been a problem.

The other six points in the 1964 program, which RAB hopes will double the average annual growth rate of radio which has been running at about 5%, follow:

- During the first half of the year, RAB will launch a new presentation based on the $175,000 worth of research thus far expended in RAB's Radio Marketing Plan campaigns for blue-chip national advertisers.
- As in television, RAB will release a list of the top 50 national spot radio advertisers covering 1963, based on reports furnished by representatives and other sources. In addition, a monthly business barometer for spot radio is planned, with comparisons to the previous year.
- Using documentation coming out of the Radio Marketing Plan, RAB will broaden its activity to a mix of sales calls on agencies in both the media department and account sectors as well as major advertisers.
- Increased attention to audience-measurement methodology studies is planned.
- RAB also plans to actively sell agency creative department. Hope here is to stimulate the creative use of radio. As part of this part of the program, RAB will double the number of annual awards for the most creative radio commercials from 12 to 24.
- The final goal is ,as always, a continuing expansion of the RAB sales force for radio, both at RAB and among the reps. RAB is recruiting the help of the reps in bringing new stations into RAB membership.

Chalmers resigns

Along the lines of member development, RAB also announced that its national director in that area, Richard L. Chalmers, has resigned, effective February 1st.

Chalmers leaves RAB to head a firm of radio station sales consultants, based in New York. He joined RAB in 1962 as a regional director and was promoted to his present post in May.

OTIS HUTCHINS: that first step

"Many times a prospective media plan never sees the light of day, so it seems unfair to involve a rep salesman at this first step in planning a campaign. And at times, a buyer just doesn't have time to call a rep," says Otis Hutchins, McCann - Marschalk (New York) media buyer. Otis explains that this brings about a real problem when a budget is being worked out for a market that includes a Petry-repped station, since the Petry rate card includes only a range number and not the actual rate, so the station can't be utilized in determining cost. He concludes, "When it comes to making an actual buy, however, the Petry card has definite advantages, in that a low-rated spot costs less than a high-rated one." Otis, with the agency almost four years, buys for Pillsbury's Tidy House division, Pillsbury's pancake mixes, and the "New York Times." He began his career as a timebuyer with Doyle Dane Bernbach on the Gallo wines, Max Factor, Thom McAn shoes, and Dreyfus & Co. accounts, after a tour with the Army. A graduate of Colgate University, where he majored in English, Otis and his wife Patricia and year-old daughter Deborah make their home in Hartsdale, New York.



Tv spot schedules now in the buying stage

Continental Baking's Hostess Cakes reported preparing a schedule of daytime minutes aimed at adults and children. Campaign due to begin in an undisclosed number of markets the second week in February for an eight-week run. Art Goldstein is the buyer at Ted Bates & Co. in New York.

Thom McAn shoes readying a schedule of daytime and fringe minutes to reach an audience of both men and women. Drive expected to start the middle of February and run through the end of March in selected markets. Buyer for the account at Doyle Dane Bernbach in New York is Charlotte Corbett.

PGW names 'Colonel of the Year'



John Butler (center), eastern sales manager-radio for Peters, Griffin, Woodward, is flanked by PGW radio v.p. Ray M. Stanfield (l) and PGW president H. Preston Peters after being named the station rep firm's "Colonel of the Year" in radio for having shown the most growth in his position and for his contributions to the stations, advertisers, and agencies served by PGW the past year. Named for a similar award in TV, but not present, was Theodore D. Van Erk, a N.Y. PGW account exec since 1959. The annual awards are in the form of a scroll and check

Three Rust stations to ATS



William F. Rust, Jr. (seated), president of William Rust Stations, Inc., signs contract bringing WAEB Allentown, WRAW Reading, and WNOW York, all Pa., to Advertising Time Sales for national representation. Participating in the signing are (l-r) WAEB station manager Bob Ackley; WRAW station manager Dick Paisley; and ATS president Thomas B. Campbell

MERCHANT PRINCES



buy WNBC-TV. Top names in the retail trade all know it's the most efficient means of getting New Yorkers into their stores. Among them:

Macy's

Bond Stores

Castro Convertibles

Gimbel's

Herman's Sporting Goods

Martins Paints

Take a tip from the merchants: whatever the product or service you have to sell, merchandise it on WNBC-TV.

4 NBC

WNBC-TV
NEW YORK

Whiz kids help Honeywell sell big-ticket computer

Science-oriented series on ABC-TV combines functions of building broad, diversified image for midwest concern while boosting sales for industrial, consumer products





Computer commercial used by Honeywell's EDP division on ABC-TV series is subject of agency-client meeting. Seen here, l. to r.: Morris Dettman, Honeywell EDP ad mgr.; Arnold Keller of EDP; Dan Rossborough and Martin Conroy of BBDO's Boston branch

WHEN high-ticket products with limited purchase appeal go to market, customary ad strategy is to aim for prospects through special-interest media. And, when that comparatively scarce-customer product is a great big data computer with a l'il ol' price tag of $2.5 million, the ad strategist would almost certainly dictate nothing more frivolous than a color page in "Fortune."

He would never recommend network television—or would he?

Not only did an agency strategist recommend that 79-year old Minneapolis Honeywell Regulator Co. step into one of the most mass-media man has ever devised, but Honeywell followed the advice.

Honeywell, last month, joined the small ranks of major industrial concerns which use broadcast advertising in a combination image and selling campaign. The vehicle: the MGM-produced *Science All-Stars* (ABC-TV, Sundays, 4-4:30 p.m.).

What's more, it really does carry commercials for a $2.5 million computer made by Honeywell. Here's the background:

In early 1962, Don Rossborough, an account supervisor in BBDO's Boston office, was invited to come out, at client Honeywell's expense, to the manufacturer's annual advertising review meeting at the old Hormel estate in Austin, Minn. Other BBDO men would be there from New York, Chicago and Minneapolis, Rossborough was told, to talk about business magazine advertising, and "image" campaigns.

Rossborough decided to talk to the Honeywell admen about TV.

Explaining his seemingly impractical decision he says:

"I chose television because I was convinced that as Honeywell diversified and grew, it would have to, sooner or later, take the plunge. Not just by sticking its toe in the water, as it had done with recruitment spots (Note: a few Honeywell engineer-recruitment spots had been dropped, the previous year, into MCAA football games), but with sponsorship."

Rossborough, who enlisted the aid of Herminio Traviesas, then program head of BBDO, in writing his TV pitch, is no adman steeped in red-carpet traditions.

Before joining BBDO, he had been assistant advertising-marketing manager of Salada Foods — hardly an industrial advertiser. The TV presentation, which combined the consumer market know-how of Rossborough and the program sophistication of Traviesas, got a warm reception from Honeywell.

On the client side of the fence, Honeywell had already begun to eye the huge consumer markets of America as growth areas, much as DuPont had invaded fields ranging from paints and anti-freeze to synthetic fibres. Along with such items as a $2.5 million Model 1800 computer in its catalogues, Honeywell also had a growing number of low-price consumer products, such as the $3.00 "tap" light switch, a household electronic air cleaner, strobe lights manufactured by its Denver (nee Heiland) Division, and Japanese and German cameras (Honeywell now U.S.-markets Pentax, Rolleiflex and Rolleicord).

The show which turned the trick of transforming Honeywell from a potential to an active TV sponsor, in a deal signed last year, was just what Honeywell was looking for.

Put together by independent producer Steve Carlin—who had been working on the project ever since he and Lou Cowan were associated in the production of *$64,000 Question* for CBS-TV—the show represented a strong educational tie-in. It was, in fact, allied with Science Service, Inc. of Washington, D.C. — a non-profit clearing house for foundational monies given to deserving youngsters. What Carlin did was to create a showcase format for bright young science students to show off their home-made gadgetry (from rockets to lasers to low-price TV cameras.) With MGM co-production backing and BBDO's blessing the show was grabbed by Honeywell last fall.

Honeywell's time-and-talent costs for the 13-week run with *Science All-Stars* that began January 12 are something Honeywell isn't talking about in precise terms. The firm admits to spending "about $1 million" for the TV series. ABC-TV is uncommunicative on the subject. But this is not the whole story.

Past performance of networks anxious to improve their own public-affairs image suggests that ABC-TV may well be absorbing part of the costs of the show (as CBS-TV has done in the past with *CBS Reports*, or as NBC-TV has done with documentaries like *The River Nile*). An informed guess would be that Honeywell is spending about $400,000 for network time and about $300,000 for the program in a 13-week span.

What Honeywell may be saving in the area of time-and-talent costs, however, is largely burned up by an extensive publicity-promotion campaign which is backing the series on its 177-station lineup. Literally thousands of mailings aimed at cabinet members, college presidents, science teachers, business officials and community leaders are being used. This is being promoted, in turn, with a print ad campaign in science magazines. Possible cost is as much as $1.2 million.

Although Honeywell will push a

TV series spotlights brainy youngsters, like Seattle youth who built (to m.c. Don Morrow's amazement) workable TV camera with $40 outlay

variety of its industrial and consumer products in the four-minutes-weekly of commercial times, plus billboards, allotted to the sponsor, the biggest push is being made by the firm's Electronic Data Processing Division, located in the Boston area at Wellesley Hills. EDP adman Arnold E. Keller sides with BBDO's Rossborough in thinking that TV is "the hottest thing to come down the pike" for Honeywell's computer manufacturing operations.

Why take expensive network time, customarily used most to push mass-market, fast-turnover consumer products, to sell the merits of a computer which only the best-heeled concerns can hope to buy?

Computer airsell



Printed circuits present dramatic visual but Honeywell trade name gets straight plug in full and close shots of EDP unit

A BBDO official puts its this way: "We intend to prove that there is really not *that* much appreciable difference between selling a car and a computer. Says an EDP Division official: "We thread in and out of people's lives, only they don't know we're there."

What it really adds up to: Honeywell makes about nine-tenths of its product sales to what it calls "specialized and sophisticated buying audiences" — engineers, scientists, architects, educators, doctors, military purchasers and technical specialists of many kinds. Most such people are interested in, and concerned about, the short-comings of science education in the U.S., and want to do all they can to help it. Also, most such people have youngsters who may, like their parents, be science-oriented. Further, Honeywell—like many large U.S. corporations in the space age—faces a recruitment problem, and doubtless feels that the gloss given its image by the show will do no harm when it comes time to compete in the job market for outstanding graduates. Finally, Honeywell *is* interested in corporate public relations directed toward top Washington officialdom and business leaders, and the public-service aspects of *Science All-Stars* create much good will.

Not all starry-eyed

Honeywell isn't at all starry-eyed about its debut as a network TV sponsor. It doesn't expect to "upset any Nielsens." It appreciates that Sunday-afternoon network time has been the graveyard of many a bold venture, just as it knows that few people will rush right out Monday morning and order a Model 1800 computer after seeing it in operation the day before.

But Honeywell *is* convinced that it can use the show as leverage with which to raise the country's "awareness level" of its existence, and its influence, then its investment will turn out to have been a "smart and sound and logical first move."

The question now is whether there will be a second move. The answer should come after the end of the first 13-week cycle. That point in time will be mid-April. It's one many people in the TV ad field will be watching. ■

Meredith to operate 3 CATV systems in Fla.

Latest to crack the lucrative, if sometimes controversial, field of community antenna TV, is Meredith Publishing Co. of Des Moines, which will build, with Jerrold Corp., separate systems in Eau Gallie, Melbourne, and Ormond Beach.

It is Meredith's Omaha-based Broadcasting division which will direct the actual operation of the CATV systems. Frank P. Fogarty is executive vice president.

Eau Gallie and Melbourne are in the Cape Kennedy area of Brevard County, one of the fastest growing counties in the U.S. Combined population is 10,555. Ormond Beach, contiguous to Daytona Beach, is a rapidly growing vacation and retirement community of 7,300 homes. The systems will be all-band, capable of serving 12 TV channels plus many channels of FM. They will utilize the latest in jacketed cable, insuring against salt deposits and contaminating atmospheric conditions.

Whereas Jerrold has been very active in setting up and operating these booster systems around the country, it is the first Meredith entry in CATV. It is apparently investigating other possible installations.

The Meredith organization has a total of six operating divisions: Broadcasting, which includes WHEN (AM & TV) Syracuse, KCMO (AM-FM & TV) and business music services at Kansas City; WOW (AM-FM & TV) Omaha, and KPHQ, (AM & TV) Phoenix; Magazines, including *Better Homes & Gardens* and *Successful Farming;* Meredith Printing; Meredith Press, consumer book division; Textbook division; and Replogle Globes.

12 NBC-TV night shows signed for ¾ of 1964

NBC-TV has sold sponsorship in 12 of its nighttime shows throughout the first three quarters of 1964, announces network sales v.p. Don Durgin. The advertisers are Green Giant Co. (via Leo Burnett Co.); Plough Inc. (Lake-Spiro-Shurman); Ford Motors (J. Walter Thompson); General Electric (Young & Rubicam); Simmons Co. (Y&R); and B. F. Goodrich (Batten, Barton,

Durstine & Osborn).

Green Giant bought into *Espionage, The Lieutenant, Saturday Night at the Movies,* and *International Showtime.* Plough will advertise in *Showtime, Espionage, Saturday Night, Monday Night at the Movies, Bill Dana Show, Sing Along With Mitch, Eleventh Hour, Joey Bishop Show,* and *Dr. Kildare.* Ford bought into *Bishop, Saturday Night, Monday Night Espionage, Eleventh, and Temple Houston.*

Simmons will advertise in *Dana, Monday Night, Mitch Espionage, Houston, Showtime, Lieutenant, Saturday Night,* and *Richard Boone Show.* Goodrich will be in *Mitch, Showtime,* and *Eleventh.* GE took sponsorship in *Saturday Night.*

TV Testing

P&G's Radar, hair dressing for men, being tested in Phoenix. Minute spots have a barbershop theme. Agency is Dancer-Fitzgerald-Sample (New York) . . . *Norwich's Pepto-Bismol* tablets undergoing TV test drive in Fort Wayne. Agency is Benton & Bowles (New York) . . . *Alberto-Culver's Mighty White* toothpaste for adults being tested with adult carbon spots in Seattle and Portland. Agency is BBDO (Chicago) . . . *P&G's Camay* test campaign being aired on all TV outlets in Houston. Spots have a "super enriched" theme . . . *Colgate 100* mouthwash testing in New England. Agency is Ted Bates & Co. (New York).

C-C TV for NAACP

The National Assn. for the Advancement of Colored People and its branches will observe the 10th anniversary of the U. S. Supreme Court's school desegregation ruling with a nationwide closed-circuit TV program May 14.

The program, originating at Madison Square Garden in New York, and the Sports Arena in Los Angeles, will be relayed to cities around the country by way of the Freedom Network, organized for the broadcast.

Participants in the two-hour show will include Broadway and Hollywood stars and people involved in the origin and implementation of the high court decision.



Having a ball are NBC sports v.p. Carl Lindemann, Jr. (l) and AFL commissioner Joe Foss

NBC's $36 million wins rights to video AFL games for 5 yrs.

NBC has come up with a $36-million deal to obtain TV rights to all regular and pre-season games of the fledgling (4 - year - old) American Football League for five years — 1965 through 1969—thus ensuring a move into the black for all eight of its teams. Playoffs for ties in divisional championships are included in the pact, but up for separate bid will be the annual AFL All-Star Game as well as the league's title tilt.

ABC is currently in the last season of a five-year agreement with the AFL for telecasts of all its games, including the All-Star and title shots. Commenting on NBC's acquisition of AFL rights, an ABC executive said: "We did not want to tie ourselves up for five years. We wanted to be free to bid for National Football League games (just picked up by CBS for two years with a $28.2-million bid) after our AFL coverage ends."

NBC reports it has already received some sponsor interest for its AFL telecasts, but nothing has been firmed up as yet as its first coverage is still a year and a half away. The network raised the possibility of airing the AFL games in double-headers (a game from the east followed by one from the west) a la CBS plans and opposite CBS' NFL telecasts.

AFL commissioner Joe Foss said the contract with NBC, moving on a graduated scale each year, will insure each club in the league of some $1 million in TV revenue in 1969 and also contains a multi-million-dollar clause which guarantees additional TV revenue without further negotation to new franchises added through AFL expansion. During the 1963 season, each of the eight clubs realized some $261,000 in TV revenue through the pact.

The AFL club owners voted unanimously to accept the contract.

Carl Lindemann, Jr., NBC vice president in charge of sports, negotiated the contract with Foss. He pointed out this emphasizes his network's position in sports telecasts, as it already has rights to the Summer Olympics, the World's Series, NCAA football games, the Sugar and Rose Bowl grid tilts, and recently acquired rights to the Orange Bowl game.

Color figures prominently in coverage of all the sportscasts on NBC-TV, it was noted. The Orange Bowl will be tinted, as well as the World's Series, some of the regional and most nationwide NCAA games, and some of the AFL tilts.

Many are claimed as readers...

(by the advertising trade press)

ENOUGH of astronomical figures. Forget geometric rates of expansion. Let's see how few really do the choosing. To be ultra-generous, you still can't figure more than 2,000 national timebuyers, by job title or function. This isn't just our opinion. It's the opinion of just about every national representative, as well. Want to add the people who exercise some degree of *influence?* Let's. This adds another two

..but few do the choosing

to four thousand. Thus, in order to measure up, your advertising must take the measure of roughly 5,000 people.

To reach the few who do the choosing must you buy five-figure box-car circulation? No. 5,200 copies of SPONSOR (more than 50% of our total) go to agency and advertiser readers—to timebuyers, other media personnel, account executives, plans board members, research people, ad managers, and others concerned with buying radio and tv. We don't burden SPONSOR circulation or *you* with big gobs of peripheral readers who eventually must affect our editorial content so that it veers away from strong agency/advertiser emphasis. We edit SPONSOR 100% for buyers—*not* for sellers. We do it with news. We do it with features. We do it with "how-to's." We do it with think pieces. We do *not* do it with *numbers.*

SPONSOR

The Happy Medium Between Buyer and Seller



No Question

North Carolina's biggest market — tops in population, households, retail sales.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

ONCE IN A LIFETIME

If you've been wanting to go into business for yourself — this could be your golden opportunity!

We are now seeking representation in *Chicago, Atlanta, Detroit, St. Louis, Dallas* and *Philadelphia*. Our radio and TV list could form the nucleus which would start you in business . . . and if you can really sell—you'll be off and running.

No franchise fees — No gimmicks—You provide the office and sales power—We'll provide the list! Write immediately:

Box 700, SPONSOR, 555 Fifth Ave., N.Y.C.

Home 'keg' in 3rd test by Falstaff

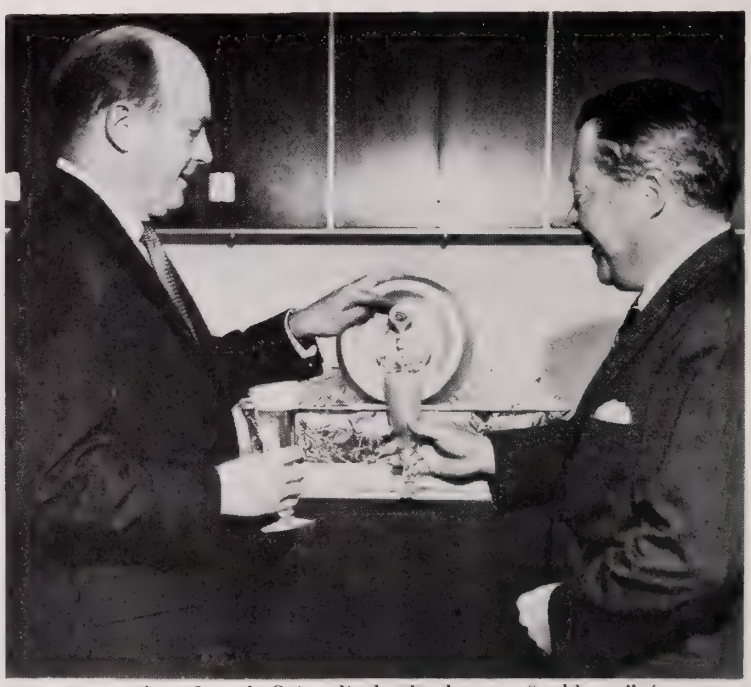
Falstaff Brewing Co. this week uncorks its third test campaign for a new-size beer container for home consumers, which dwarfs the industry's here - to - fore "giant" — the quart container. Called a "Tapper," the new size is a keg-shaped aluminum container which holds 2¼ gallons of beer—the same amount in a case of 24 12-ounce bottles or cans — and dispenses it on draught from the home refrigerator.

Developed through Dancer-Fitzgerald-Sample the latest test, as in two previous ones still going on, makes extensive use of spot broadcast advertising. Tulsa is the market, and the campaign consists primarily of minutes on two of the city's three TV stations, and four of its six radio outlets. It is planned to continue throughout the year, along with the other two tests—one which began in Springfield, Ill., last May, and the other which introduced "Tapper" two months later in Ft. Wayne.

Developed by Reynolds Metals, "Tappers" are sold on a returnable basis by beer retailers, with the consumer paying a deposit for the home dispenser.



"Tapper" pours from refrigerators



Falstaff president Joseph Griesedieck (l) draws a "cold one" from new dispenser for Reynolds Metals exec vice president David P. Reynolds

Summer listening eclipsed in fall

New Sindlinger comparison of July, October audiences finds warm weather on top only in before-noon slot, with cold clime holding forth in mid-day and evening

SUMMER and the radio set may go hand-in-hand, but new Sindlinger & Co. data on the weekday radio audience reveals that in many hours of the day, summer totals are eclipsed in the fall. A comparison of July 1963 Sindlinger audience information with newly released figures for October 1963 reveals summer audience ahead only in the morning hours. Starting at noon, October listening is on top throughout the afternoon and evening (see chart).

Sindlinger radio audience projections for the month-long period are based on some 24,000 interviews and include information for sets in the home (battery and plug-in), auto radios, transistor sets, and radios in public places.

According to Sindlinger Monday-through-Friday research, the number of people listening to radio in July has the widest edge over October around 9 a.m., when the projected total is 42,729,000 compared with 37,749,000 in the fall month. From then to noon, the summer lead diminshes. But beginning at noon, October listening runs in front. By late afternoon, October listening is substantially ahead—31,329,000 projected listeners in October to 25,793,000 in July. Only at midnight, the last hour reported, does summer take the lead again.

In addition to the data shown, Sindlinger publishes information for each of the quarter hours.

While radio top show lists are not frequently reported, Sindlinger network data does make it possible to compile one. Among the Monday-through-Friday shows in October, the time period with the highest audience was 9 to 9:14 a.m. on CBS, shared by *CBS News* and *Arthur Godfrey,* with 5,236,000 projected listeners. NBC's 9 to 9:14 a.m. time placed second with *Emphasis,* at 5,099,000 listeners.

Other leading time periods, programs, and number of projected listeners were: 8-8:14 a.m., *NBC News,* 4,825,000; 10-10:14 a.m., *CBS News* and *House Party,* 4,792,000; 9:15-9:29 a.m., *NBC News,* 4,725,000; 9:45-9:59 a.m., *Breakfast Club* (ABC), 4,720,000; 10:00-10:14 a.m., *NBC News* and *Emphasis,* 4,680,000; 8:45-9 a.m., Paul Harvey (ABC), 4,675,000; 12:00-12:14 p.m., *NBC News* and *Emphasis,* 4,663,000; and 9:15-9:29 a.m., Arthur Godfrey (CBS), 4,569,000. ■

Monday Through Friday Radio Audience

Total Listeners (18 years and older)

Time period	July 1963 Projected number (000)	%	October 1963 Projected number (000)	%
6:00- 6:14 a.m.	6,139	5.16	5,232	4.38
7:00- 7:14 a.m.	23,614	19.85	18,744	15.68
8:00- 8:14 a.m.	35,783	30.08	33,303	27.87
9:00- 9:14 a.m.	42,729	35.92	37,749	31.59
10:00-10:14 a.m.	40,117	33.72	37,680	31.53
11:00-11:14 a.m.	35,845	30.13	35,797	29.95
12:00-12:15 p.m.	33,218	27.92	36,773	30.77
1:00- 1:14 p.m.	31,165	26.20	34,793	29.11
2:00- 2:14 p.m.	27,984	23.52	30,003	25.11
3:00- 3:14 p.m.	27,202	22.87	29,597	24.77
4:00- 4:14 p.m.	25,822	21.71	29,452	24.65
5:00- 5:14 p.m.	25,793	21.68	31,329	26.22
6:00- 6:14 p.m.	30,032	25.24	33,496	28.03
7:00- 7:14 p.m.	28,071	23.60	28,390	23.76
8.00- 8:14 p.m.	23,291	19.58	26,716	22.36
9:00- 9:14 p.m.	19,080	16.04	21,114	17.67
10:00-10:14 p.m.	17,273	14.52	18,818	15.75
11:00-11:14 p.m.	14,380	12.09	16,331	13.67
12:00-12:14 a.m.	10,098	8.49	7,789	6.52

SOURCE: Sindlinger & Company

Babbitt buys ABC for expanded radio drive

This 128-year-old household product company is stepping up its advertising pressure in 1964 and network radio will be doing the bulk of the job.

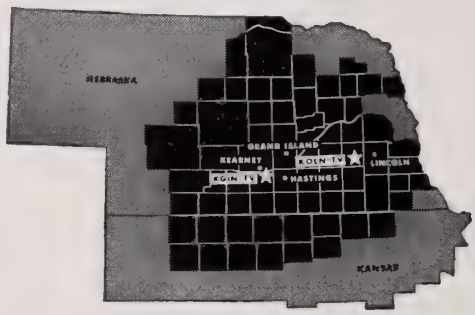
Via Geyer, Morey, Ballard, Babbitt has just signed a 39-week contract with ABC Radio on behalf of Bab-O Cleanser, Hep Oven Cleaner, and Cameo Copper Cleaner. Schedule calls for six commercials per week and Babbitt estimates that 7.5 million radio homes will be reached weekly.

This buy is in addition to the recent purchase of a ten-minute weekly segment of CBS' *Arthur Godfrey Show*. Godfrey will personally handle the commercials for Bab-O and Hep Oven Cleaner.

Strong local spot radio activity in 30 markets across the country will supplement the network buys.



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!



AVERAGE HOMES DELIVERED
PER QUARTER HOUR
(March, 1963 NSI — 6:30 to 10:00 p.m.)

LINCOLN-LAND* "A" (KOLN-TV/KGIN-TV)	59,900
OMAHA "A"	55,400
OMAHA "B"	55,000
OMAHA "C"	54,000
LINCOLN-LAND* "B"	22,300
LINCOLN-LAND* "C"	22,000

*Lincoln-Hastings-Kearney

*November, 1962 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

Lincoln-Land is now nation's 74th TV market!*

Any formula for television coverage of Nebraska must include *both* major markets —and a station in each. One of the markets is Lincoln-Land.

Lincoln-Land is now the *74th largest market in the U.S.*, based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV delivers more than 206,000 homes — homes that are a "must" on any top-market schedule.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Folzer Stations
AM-TV-FM
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV
CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER
COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

Klose heads separate Triangle radio setup

Major policy change in the operation of WNBF AM-FM & TV, Triangle stations in Binghamton, makes the radio and TV outlets entities independent of each other.


Klose

Move was dictated by the growth of market, according to Triangle.

Robert E. Klose has been placed in charge of the AM station as general manager, while Raymond Cheney remains station manager, concentrating in the sales area. George R. Bunham continues as general manager of WNBF-TV.

Klose is currently program director for KFRE, Triangle station in Fresno. Prior to assuming that post in January, 1963, he served as program manager for WFIL, Triangle station in Philadelphia. He began his Triangle association as an air personality, performing d.j. and announcing chores on radio and delivering weathercasts on WFIL-TV.

Replacing Klose as program director of KFRE, effective today, is Bruce Harris, who has been with the station since last June. Harris, who began his broadcast career as a night host on WTCN-AM-TV Minneapolis-St. Paul, has also been with KSO Des Moines and KRLA Los Angeles, using the name Frosty Harris on the latter. He joined KFRE after serving as head of the English Department's Speech Division at Westchester High School, Los Angeles.

ABC Radio into Detroit; puts Wozniak in charge

ABC Radio is opening a sales office in Detroit and has named Richard C. Wozniak account executive.

For the past six years a member of the sales department of WXYZ, Wozniak was previously a financial analyst for the Chrysler Corp.'s Defense Operation Division and a sales representative for Group Productions Inc.

Network sales department is also expanding with the addition of a

new account executive in New York. He's Robert Chambers, ABC Radio's manager of station clearance for the past two years. He'll be replaced by Paul Pearson, a member of the station clearance staff for two years.

'Radio Hall of Fame' in new KMA quarters

A novel feature of the newly occupied studios and offices of KMA Shenandoah, Ia., is the *Radio Hall of Fame,* with over 125 8x10-inch framed photos of radio's most famous personalities displayed in the station's new one-story radio center.

In addition, each office features something of special historical radio interest. KMA began broadcasting from its new facilities last month, following installation of new RCA equipment.

Those honored in the photo-gallery include not only on-air personalities, but also pioneers in the science of radio. Famous KMA alumni such as the Blackwood Brothers and the Everly Brothers will also find their place beside network luminaries. Current KMA staffers, many members of the station's 25-Year Club, are being honored, too.

Another feature of the new structure is a display centering around the gold cup trophy awarded founder Eary May by Radio Digest Magazine in 1926 for winning the the title of *World's Greatest Radio Announcer* in a national poll.

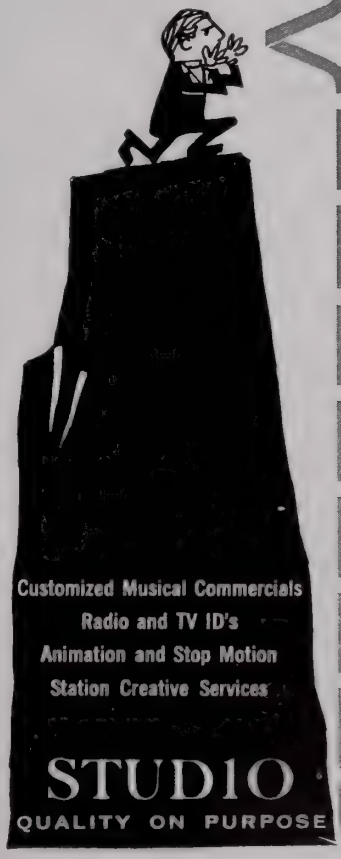
Somebody up there didn't like them

WSHF Sheffield, Ala., had a shocking experience on its initial broadcast day. After impatiently awaiting everything to fit into place so it could go on the air, the moment finally arrived for it to sign on. The station engineer got the go-ahead and flipped the switch to start "The Star Spangled Banner" playing on the turntable. The opening bars of the National Anthem had barely gotten out over the air when lightning struck WSHF's tower. End of broadcast operations . . . and another wait began.

Aw, c'mon now!



Roy Wren, advertising manager of KGO Radio San Francisco, attempts to fill glass of morning personality J. P. McCarthy as KGO v.p.-gen. mgr. Don Curran and Guild, Bascom & Bonfigli copywriter Dick Ferber drink a toast to his mis-guided effort. Occasion was the posting of over 100 new signs for McCarthy and the station's evening news block



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS

TeleGuide cable TV grows in N. Y.

Closed-circuit service hooked to nearly 50 hotels draws blue-chip advertisers, reaches free-spending visitors

A STORY current on Madison Avenue goes something like this:

An account executive, looking a bit rumpled, races into his boss' office in the morning, a look of wonder on his face. "Guess what?" he says. "I saw a hard-liquor commercial on TV last night!"

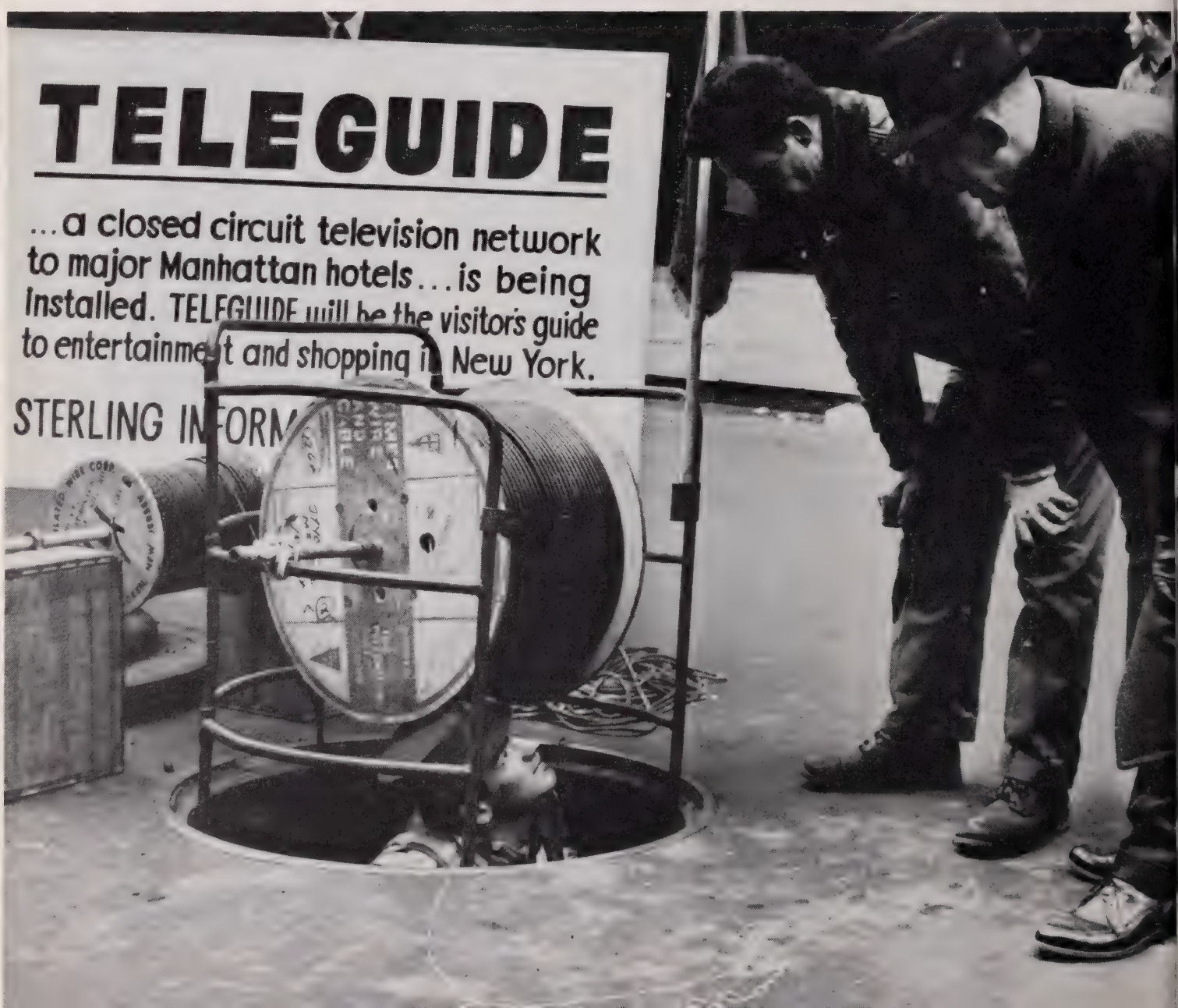
"Oh?" growls his boss. "Whose hotel room were you in?"

As with many ad-industry gags, a basic truth lies behind this one. You *can* watch hard-liquor commercials — for Dewar's White Label, incidentally—in New York hotels. You will also see commercials for airlines, retail establishments, watches, movies, legit productions, Sanforized shirts and sightseeing tours.

The TV service, which is piped via cable to master antenna systems in nearly 50 New York hotels, thence to the "blank" channels on TV receivers in hotel rooms, is that of TeleGuide. After 18 months of operation, TeleGuide still gets a lukewarm reaction from agency media buyers, largely because of suspicions of an unusually high CPM figure and because of the difficulty of conducting audience research.

The junior affiliate of Sterling Movies USA—a large distributor of "sponsored" 16mm industrial and promotional films to schools, clubs and other outlets for "free" film—TeleGuide is a considerable novelty in the TV media field. There is, in fact, nothing quite like it in U.S. broadcasting, although interest has been shown by would-be franchise holders for cities ranging from Chicago to Tokyo.

TeleGuide, headed by president



Charles F. Dolan, is no low-budget operation. The studio equipment (live and film chains, small studios, tape playbacks) and the extensive cable lines to hotels represents an investment of more than $500,000. Since it is aimed largely at visitors to New York, TeleGuide's audience is constantly changing. Estimates by the closed-circuit service run as high as 150,000 people a week in hotel rooms hooked up with TeleGuide.

It's also a deluxe audience. Unlike normal TV, there are some definite socio-economic cut-offs, high and low. One survey which TeleGuide likes to quote shows that the average hotel-room occupant (often accompanied by his wife and family) is earning two or three times the median U.S. income, and spends about $30 a day, outside of his immediate room costs in the hotel. That figure is six times the disposable-income daily average for the country at large. About a quarter of this goes for restaurant dining, and about a fifth each for shopping and amusement-seeking.

A sizable segment of New York visitors these days are foreign businessmen or tourists. One of TeleGuide's two channels (which appear as "channel 6" and "channel 3" on sets) feeds a multi-language service which is basically advice on what to see and do in New York repeated in Spanish, French, German, Italian, Portuguese and Japanese. The foreign-visitor trade — and TeleGuide's revenues from this area—are expected to take a hop upward during the 1964 World's Fair in New York.

TeleGuide is not FCC-licensed (the signal does not go out on the air, but is cable-fed), is not subject to NAB or other codes, and can therefore do what it likes—within reason. Hard-liquor ads, as mentioned earlier, are acceptable (although not aired on Sundays or at times when youngsters are likely to be watching).

"We have our own standards, but we feel we maintain good taste," says sales v.p. Sophie Hohne. "Nothing ever goes on 'blind,' and we've had no complaints."

TeleGuide does have a homegrown version of FCC's "Big Brother" watching it. The service is licensed by the New York City Board of Estimate, and its cable-laying operations are watchdogged by the Department of Water Supply, Gas & Electricity, much as those of telephone and telegraph services are.

"We're responsible to the City of New York for our program opera-

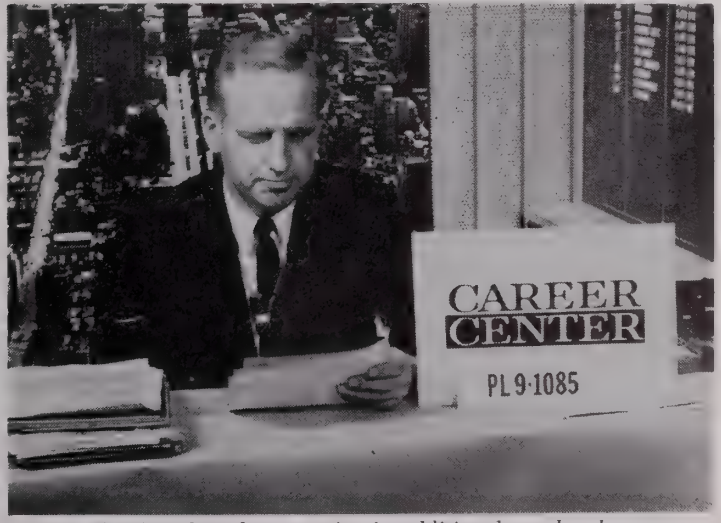
ed by co-axial cables: *Reaching peak audiences in early a.m., early evening and late at night, TeleGuide TV is free of*





and code rules, accepts hard-liquor ads within its schedule of news, weather, service features and entertainment reports. Programs on chan-





) are in English, those on channel 3 are aimed at foreign-language visitors. Service also plans to wire in additional non-hotel structures.

Goings-on in N. Y.: *Key to TeleGuide success is steady stream of TV*



features aimed at hotel visitors. Pan American is pioneer sponsor of six-language



service on channel 3. On channel 6, Japanese visitors are interviewed by TV hosts

tions, but there's no machinery wherein the city reviews our TV programming," says TeleGuide president Dolan.

Commercial time on TeleGuide has limits; advertisers are allowed 10 minutes in an hour show, and TeleGuide tries to find shows and advertisers which are "compatible." Sometimes, they are so compatible that it's hard to tell where a commercial for, say, a Broadway show leaves off and a service program of theater information begins.

Spots cost $20 for a one-minute, one-time announcement on the channel 6 service. In a package deal—TeleGuide tries to sell advertisers on using 120 minute spots distributed over seven days a week —the weekly cost is $900 or $7.50 per spot. Costs are lower on the channel 3 foreign-language service.

Commercials are advertiser-provided. Those on the regular channel are often adaptations of commercials used in normal-broadcast TV advertising, or simple stand-up commercials produced inexpensively by outside production houses. On the foreign-language channel, TeleGuide will aid advertisers in securing voice-over narrations for existing simple commercials, but hasn't chosen to become involved in elaborate lip-synch foreign-language spots.

Peak viewing hours — the time TeleGuide considers "Class A" — is 7-9 a.m., 4-7 p.m. and 10 p.m.-midnight. During these hours, visitors are most likely to be in their hotel rooms, TeleGuide has learned.

Dolan admits that TeleGuide competes for TV ad dollars with New York City's six commercial TV channels, although he considers the closed-circuit service a specialized form of TV advertising. "Advertisers don't need the same production values they'd have to have in regular broadcast TV," Dolan says. "Don't forget that the 'sell' is directly to the viewer. It therefore has a more subjective feel. Regular commercials achieve the same effect in regular TV, but they have to do it through fancy production."

The balance between national and local TV advertisers on TeleGuide's English-language regular service is now about 65-35%. This is less than the national-local balance on some of New York's commercial TV channels (on independent TV station WPIX, for instance, national advertising is about 92% of the total), but "national advertising is growing at a faster rate as more big accounts come in," according to Dolan.

About a dozen clients use TeleGuide on a regular basis, plus a number of accounts which have short-term schedules for events like the Boat Show or the circus. Among them:

Eastern Airlines has adapted its *Flight Facts* radio format for a TeleGuide version. National Airlines sponsors *Who's In Town,* which lists convention activities and special meetings. Bulova Watch Co.—which holds a five-year TeleGuide contract—sponsors frequent time signals. Sandemann Wines (W. A. Taylor) bankrolls the six-times-nightly *Entertainment Report* between 5:00 and 8:00 p.m. Cluett, Peabody (for its "Sanforized" process) buys a schedule of minute spots. TWA has a *Weather Around the World* feature which has high interest with New York visitors. Pan American Airways, TeleGuide's biggest client, buys the foreign-language service on channel 3, along with a sprinkling of retail establishments and sports events.

TeleGuide produces all its own programing, or contracts for special films (such as a New York travelogue seen on channel 3) directly. It does not buy "packages." Programing is simple, and in line with the "service" nature of the TV system. Usually, it takes the form of hour-long segments, which begin with a newscast on the hour plus time service and have weather reports on the half-hour. Filling in are service features (airline departures, reports on attractions at theaters and movie houses, suggestions on dining out, etc.).

Now nearly at the ceiling of growth in the hotel area—only the Essex House, among large hotels, is not hooked in—TeleGuide is looking toward new worlds to conquer in the future. Chief among these is a plan to wire in non-hotel structures, such as the Seagram's Building on Park Avenue and at least two apartment developments. ■

MPO, JWT launch new volume discount deal

Commercial house, biggest in U. S. will knock 10% off its usual mark-up if Thompson guarantees sizeable volume

For many commercial film producers, "normal" business activity is a hectic, feast-or-famine routine, with long dry spells alternating with rush-rush periods.

Last week, MPO Videotronics — whose over-$10 million gross for fiscal 1963 will make it the largest commercial film supplier in the U. S. — and J. Walter Thompson announced an agreement designed to smooth out some of the peaks and valleys. Lennen & Newell and Bates are said to be considering similar deals with MPO.

The MPO-JWT agreement promptly stirred up lots of industry talk. Among the rumors (it isn't true): that JWT was turning over much of the function of its agency commercial producers to MPO.

MPO went to some pains to set the record straight:

- JWT clients in on the plan will have what amounts to avolume discount of 10% on MPO-produced commercials. MPO's normal markup is about 50%. JWT, under the new deal ,will be charged a markup of 40% based on the agency's "anticipated total annual production volume" of $1.5-$2 million. If the volume goes higher, the discount will be even better.
- JWT commercials will be cost-out in advance, with the figures submitted to JWT for comparison with the agency's independent cost-analysis system. Firm prices will be settled as a result of the comparison. Further, MPO will refund at the end of the year if actual production costs fall below estimates.
- The deal is not exclusive. JWT can, and probably will, use other commercial houses. MPO can seek non-JWT business (in fact, JWT accounts for only about 15% of MPO's total commercial volume. MPO can also make the same volume-discount deal with other agencies.
- By coordinating an agency's production plans, economies can be practiced. Sample: when Eastman Kodak and Phillips Petroleum both JWT clients wanted to go to Florida to shoot commercials a few months ago, MPO worked it so that both clients made the trip at once, using the same basic crew for two jobs. Dollar saving was about $3,000 on a total of some $30,000 worth of film work.

MPO production head Marvin Rothenberg is convinced that the trend whereby agencies will seek to stabilize the commercial industry, even if it means concentrating the work at a few major companies, is firmly established. "Agencies should not be responsible for maintaining everyone who hangs out a shingle in the commercial business," Rothenberg said. ■



Where are the better halves? (*Part II*)

WHIT HOBBS *senior v.p. and board member of Benton & Bowles*

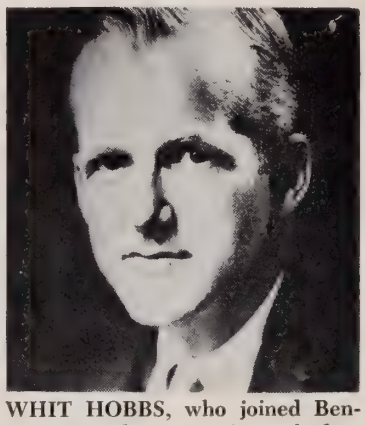
WHY DOES every dull housewife on television have to have a mother, the *same* mother, and work in the same kitchen, and have the same stupid, helpless, leftfooted husband? Can't we stop playing this game called Let's talk down to the housewife? When are we going to give her her due? When are we going to recognize the fact that she is the one who sets the standards for the family? And she is the one who keeps raising them. She is the one who is reading the books and serving on the committees and writing the letters to the editor and signing up for the study courses and working for the church and the hospital and the museum and the school and the League of Women Voters. She is the one who is driving the kids to school, and driving them when they get home from school so they will be able to get into college. And she is the one who went out and got herself a job to bring in the extra money for the extras, especially for college. Why do we persist in treating this poor gal as if she were a slob? She doesn't have *time* to be a slob these days; she has too doggone much to do. When are we going to look up to her? Sell up to her?

And now that we have put her up there on a pedestal where she loves to be, let's take a good long look at her husband and do a little something for him, too.

When are we going to get off *his* back? When are we going to let him get up off his knees, and out of the doghouse, and out of that darn basement workshop he's so sick of, and out of all those commercials where he spills things and drops things and breaks things and doesn't know enough to come in out of the wet? When are we going to admit that he's a smart guy (in spite of this ploy that the wives of the world are em-ploying) and recognize the fact that he's working harder than ever and doing a better job than ever?

In my opinion, the husbands of the United States have advanced so far in recent years that they are now entitled to equal citizenship.

Obviously, there isn't a wife anywhere around who will agree with me, including my own. But I do think that television has played the American husband for a sap long enough. As I understand it, the road of life was meant to be traveled two by two. Hand in hand. He and she. Adam and Eve. John and Priscilla. Elizabeth and Richard. Fifty-fifty. One half of the road—or the bed—or the hot water—or the decisions or the credit or the blame—his. And the other half hers. We men have always figured this was a pretty good deal. At least we have figured it was the best one we could get. But women have never been satisfied with 50 per cent. Which is why someone (obviously a man) invented the white line down the middle of the road—to try to keep *them* on *their* side.



WHIT HOBBS, who joined Benton & Bowles in 1963, worked at BBDO for 20 years. A Harvard graduate, he taught at New York University, City College of New York, and Columbia University.

I am suggesting that we paint a white line down the middle of the television screen, particularly in the daytime. I am suggesting that, from now on, men in commercials should be strong and steady and sure and successful. Equal in resourcefulness—*and in status*—to their wives. Equally loved and admired and looked up to by their children. And their friends. And their dogs. Reality in advertising at last.

On more point, and then I promise to go back where I came from. Quietly. There aren't any trite and tired words in the English language. There are only trite and tired writers. No trite and tired thoughts. Only trite and tired thinkers. And it seems to me that the best way to keep our output fresh and exciting and bright is to keep our input that way. To attract more and more fresh and exciting and bright people into our business. Talented, itchy, dissatisfied youngsters who will look at what we're doing and be determined to push us aside and do it much better.

Right now we aren't getting our share of the cream of the college crop. They aren't choosing advertising for their career. Everyone has a reason why our pickings in the past couple of seasons have been so slim. My reason goes like this: the bright, serious, dedicated students we want the most are the ones that the advertising agency business is appealing to the least. Why? Because we are presenting ourselves as a "Fun and Games" business, and these youngsters (believe me) are in no mood for "Fun and Games." ■

Research and more research will be tobacco's answer to the cigarettes and health problem.

Government will be a strong ally, according to testimony at last week's hearings by a House Tobacco Subcommittee. Surgeon General Luther Terry, Agriculture's Science Director Nyle C. Grady, and Tobacco Institute's President George Allen were in fairly solid agreement, Wednesday, that crash research can reduce, if not eliminate, some of the health hazards.

HEW will carry on its own program and farm out others focussed on tobacco and health or "impinging" areas, said Terry, with a bit of proding from Agriculture Committee Chairman Rep. Harold D. Cooley (D., N.C.). Agriculture already has its crash research program under way to check all aspects of tobacco, from the fertilizer in the field, to the smoke in the lungs. Bids for government research money are coming in from labs in tobacco states.

Agriculture Subcommittee members were frankly concerned with the long-range economics of tobacco, but just as frankly admitted that if smoking is proved harmful, something must and will be done.

Their view: people won't stop smoking, so we must make it safe. Surgeon General Terry was urged to admit—and did, partially—that the research program to ease hazard out of a strongly established habit is more practical than trying to scare the public out of it via warnings on cigarette packs. Let's not forget the British attempt along these lines, said Cooley.

Writers of filtertip commercials will yearn over statements that filtering offers hopeful prospects.

But the spectre of FTC blocks rosy copy. FTC's proposed rules would insist that any preferential claim be joined by a statement (no small print, either!) that research has not proved whether filtering weighs in the health scales.

Still, irrepressible filter hopefuls will study Terry comment that the carcinogenic trouble is in the burning, not in the leaf—even spinach burning can produce it. Step one, then, would be to try to prevent formation of the dangerous substances during smoking.

Step two: ". . . removing by filtration or other means, the hazardous substances that are formed. Both of these areas are promising avenues for further development and have the potential of making smoking safer." At present, filters unfortunately haven't been tested on what harmful stuff may come through, although tar and nicotine may be reduced.

Agriculture research plans take a similar tack.

Their hope is that carcinogenic substances may be reduced by "altering the normal burning pattern of cigarettes and by filtering the smoke selectively." The chemistry of burning tobacco will get exhaustive analysis. In the leaf itself, Agriculture hopes to find and breed out any carcinogenic factors by producing new strains.

THE WEEK IN WASHINGTON

NAB's Week That Was in Sarasota gave sunny endorsement to LeRoy Collins and his selection of Howard Bell as new Code Director. (See Publisher's Report, page 12.)

In spite of somewhat skimpy continuance vote margin of 25 to 18, triggered by Collins' own tactic of outspokenness, the NAB board substantially endorsed his administration. It confirmed the Collins-Bell stand on piggybacks and youth-appeal in cigarette advertising. Unanimously confirmed Bell also won the vote for a $100,000 pr campaign to make the country code-conscious.

Endorsement of NAB president did carry implied warning. The Board statement, with "no acrimony" involved, implied that direction of NAB affairs is a tandem business, not a single. It said present administration should have full support of the Board, "and vice versa."

The approval vote tacitly acknowledged Collins' role in winning the powerful House Commerce Committee to industry viewpoint on managing broadcast ratings and commercial problems on their own.

Justice Department gave Madison Avenue a nasty jolt in recent Regimen Tablet indictment which included the advertising agency.

The department's decision to include the agency, Kastor, Hilton, Chesley, Clifford and Atherton, in the 58-charge indictment of the firms involved, is rare. Particularly since the FTC had already put through a seizure order, taking the reducing tablets off the market.

Justice included the agency in charges that $10 million in newspaper and tv advertising falsely ascribed reducing properties to the $16 million worth of tablets sold between 1956 and 1963. The New York agency says this sets an unfair precedent, in holding ad agency responsible for client's products.

Cure for the civic suds problem caused by detergent foam was jubiliantly announced by Colgate-Palmolive last week.
C-P says its first field tests on detergents which maintain suds for milady's wash, but do not clog urban sewage plants, are a success. HEW's assistant secretary, James M. Quigley, says yes, it's true. The new detergents, which are expected to come into full use within a year, will solve the urban pollution problem. Foamy problems of rural or less modern disposal facilities await further research.

FCC is moving in on radio commercials via program reporting form. Proposed new form will ask for annual and detailed report on number of commercials in broadcaster's "typical" week as compared with number aired on FCC's "composite" week.

FCC Cmnr. Hyde demurs. He would rather check licensee's qualifications in detail—then leave the driving to him, in program matters.

NATIONAL FILE

ADVERTISERS

New General Mills brand: General Mills has begun introduction of a new breakfast cereal, Lucky Charms, which features cereal combined with bits of colored mashmallows formed as stars, cresents, hearts, and cloverleafs.

Borden gets the prize: The Borden Co. has acquired assets and business of The Cracker Jack Co., Chicago, through a transfer of Borden stock. Cracker Jack Co. manufactures both the popcorn confection and Campfire brand marshmallows.

Network drive: The ReaLemon Co. has begun a "Winter-Spring Board" campaign on ABC Radio. The schedule, which began Jan. 27, includes 27 30-second announcements weekly on the network's "Weekday News" and "Flair Reports." The schedule will continue for eight weeks, and a similar one is planned for five weeks next fall. Agency is Lilienfeld & Co., Chicago.



McGivney

Harry McGivney has been appointed sales and advertising manager of The Pure Food Co., Mamaroneck, N. Y. McGivney, who has been with the firm for over 20 years, succeeds retiring **Larry F. Farnan.**

Charles A. Kaplan, general sales manager, consumer products division of Chemway Corp. (Lady Esther, Dr. West's, Zonite, Dunbar, products), to division merchandising director, a new position with merchandising and sales promotion responsibilities.

J. Donald Pill to director of finance, Shulton, New York, succeeding **Donald R. Patterson,** now manager-financial planning. Pill was with RCA and before that Colgate-Palmolive.



Clay

William Henry Clay, Jr. director of sales planning, Norge Corp., to director of product management, Andrew Jergens, Cincinnati.

Primm, fashion and home furnishings advertising manager, McCall's to advertising manager, Fibers Div., Eastman Chemical Products, Kingsport, Tenn., subsidiary of Eastman Kodak.

Robert Ledgerwood, manager of operations and government contracts, B. F. Goodrich Co., named manager of market planning, succeeding **W. Douglas Jones,** now manager of equipment sales.

William L. Wernicke, v. p. of Geyer, Morey, Ballard, joins Bulova Watch Co. as advertising manager.

W. F. (Bill) Walker, public relations consultant, rejoins Vickers Refining Co., Wichita, Kan., as public relations and advertising manager. Walker was p.r. manager of Vickers from 1956 to 1960.

AGENCIES

Based in Connecticut: Karl Irvin Inc., an advertising, marketing, and public relations firm with offices at 10 Crossroads, Plaza, has been formed in West Hartford by Karl E. Irvin and Walter B. Haase. John H. Henderson is also associated with the new agency. All three principals have had long experience in the advertising industry.

4As adds two: The Louisville agencies elected to membership in the national association are Doe-Anderson Agency and Zimmer - McClaskey - Lewis. The latter also has an office in New York.

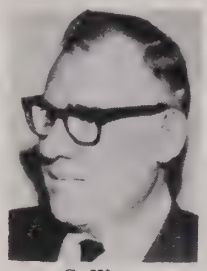
Adds another partner: The Northwest agency of Dawson & Turner, founded in 1951, has upped Peter D. Jenkins to partner and changed the corporate name to Dawson, Turner & Jenkins. The new associate, a vice president and director of marketing, joined the company in 1959 as a marketing manager and account executive. He formerly was a Portland food broker and national sales manager of the S&W Coffee Division and account executive at Young & Rubicam, San Francisco.

Moves to Madison Ave.: Guild, Bascom & Bonfigli, New York, has left its congested offices at 575 Lexington Ave. for new and improved offices at 555 Madison. Another agency move involves Campbell-Ewald, which consolidated all its Chicago offices at 6 North Michigan Ave. The office at 230 North Michigan Ave. has been closed.

Denver shop expands: Harker B. Spensley, 18-year veteran of broadcasting before turning to the agency business in 1960, plans a $150,000 expansion for his firm. He's purchased a two-story office building at 1123 Delaware St., and the agency will occupy the second floor. A complete audio recording studio will be contained on the main floor, including a complete line of the newest Ampex equipment. The agency does a heavy volume of radio advertising for its clients. Staff will probably be enlarged to 12 by the end of the year.

Weiss adds three: Jenn Air Products Co., Indianapolis; Atkins Saw division of Borg-Warner, Greenville, Miss.; and Brummer Seal division of Borg-Warner, Chicago Heights, have retained Edward H. Weiss, Chicago. Acquisitions brings Borg-Warner divisions at Weiss to three.

Four new executive promotions have been made at Grant Advertising's Chicago office. They are **Dean Storey** to vice president and account supervisor; **Daniel H. Sullivan** (pictured) to vice president and creative director; **Jerome Baier** to copy chief; and **Mrs. Gail Light** (pictured) to radio and television



Sullivan



Light

director. Storey, formerly an account executive, joined Grant in 1960 from a background in both industrial and agricultural fields. Sullivan, formerly copy supervisor, joined the agency in 1961. He was previously with Cohen & Aleshire and Kenyon & Eckhardt. From 1950 to 1954, Sullivan was a writer and producer for Radio Free Europe's broadcasts. Baier was a copywriter with Montgomery Ward & Co. and N. W. Ayer. He joined Grant in 1963. Mrs. Light, formerly with McCann Erickson's radio and TV dept., joined the agency in 1957 as assistant radio-television coordinator. In 1958 she was advanced to radio-television coordinator.



Clark

Marshall Clark, account supervisor on Lever Bros. at Sullivan, Stauffer, Colwell & Bayles, New York, elected vice president. **Paul Benson** and **Ira Gonsier,** associate media directors, also elected vice presidents.

Barker Lockett, vice president, creative services, Noble-Dury Assocs., Nashville, to S. E. Zubrow, Philadelphia, in the same capacity, a new position at Zubrow. Previously he was associate TV/radio creative director, Needham, Louis & Brorby, Chicago, and worked for Leo Burnett there as creative supervisor on a number of accounts.

Charles R. Browne, account executive, Fuller & Smith & Ross, New York, to vice president. He is assigned to Coats & Clark.

Harold S. Rieff, founder-president of defunct Frederick-Clinton Advertising Agency, to Grant Advertising, New York, as vice president and management account supervisor.

Dub Dean, art director of Aylin

Advertising Agency, Dallas, appointed assistant vice president.

Carl O. Strand, corporate executive, Best Apparel, Seattle and Portland, to Morton & Stanton, Portland to work on business development, promotion, and agency public relations.


Lee

Ken Lee, former vice president of MacManus, John and Adams, Detroit, to director of marketing services, Campbell-Williams-Stark, Saginaw, Mich., agency. Lee supervised the Dow Chemical account at MJA for 10 years.

Dick Olsen and **Jack Giebel** appointed assistant media directors of Doherty, Clifford, Steers & Shenfield, Inc., New York.

Richard J. Marsh, assistant research director, media buyer, and account executive in Rumrill's Rochester, N. Y., office, to account executive in the agency's New York City office.

Mark J. Wolters, advertising manager, Dairy Queen National Development, to marketing director, Winius-Brandon, St. Louis.

James S. Riemenschneider, account executive, Edward A. Weiss, Chicago, to Lilienfeld, Chicago, in a similar post.

Jack Roth, founder of Wonder Chef, Pittsburgh industrial cafeteria vending corporation, to Asher/Gould Advertising, Los Angeles, as account executive.

Robert K. Elgort, with agencies in Denmark and New York, to Kenyon & Eckhardt, New York, as copywriter. **Charles A. Bua,** formerly with Sudler & Hennessey, to K&E as assistant art director.

Mary Stone to creative department of Street & Finney, New York, to work on Colgate-Palmolive. She was with J. Walter Thompson and Cunningham & Walsh.

James M. McShane, executive assistant, American Stock Exchange, and Raymond E. Bammer, public relations writer for Western Electric, New York, to public relations staff of Doremus, New York advertising-p.r. firm.

William Stein to timebuyer at Campbell-Mithun, Chicago. He was formerly account services coordinator at BBDO.

Norman Cohen to senior vice president and treasurer of Mogul Williams & Saylor.

Harold C. Mullen to vice president in the Boston office of Walther Associates. **Walter Minigutti** to publicity director in New York.

Albert W. Rothermel to vice president of Benton & Bowles. He is treasurer of the agency.

Robert L. Cornish to vice president of Morse International.

William H. Mallison to account executive with Gardner Advertising in St. Louis. He was senior product manager with Beech-Nut Life Savers.

Hibbard Christian and **Clive Howard** to vice presidents of Young & Rubicam.

Justin de Blank to manager of the J. Walter Thompson Co. in Paris, succeeding **Kevin Farrell,** who is on leave of absence.

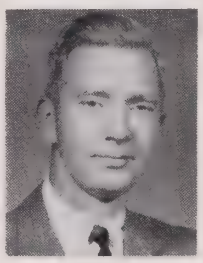
Betsy Riley to MacManus, John & Adams in Chicago as broadcast traffic supervisor. She was radio traffic supervisor with D'Arcy.

George K. Mitchell to McCann-Erickson Corp. (International) as vice president and co-ordinator of automotive accounts in Europe.

Daniel J. Loden to senior vice president of VanSant, Dugdale & Co. in Baltimore.

Anthony Overman to copy chief for Echelon International in Newport Beach, Calif.

Robert A. Milford has resigned from Leo Burnett to become an independent producer-director of television commercials and documentary films.


Wine

David D. Wine, account supervisor on General Motors Guardian Maintenance for D.P. Brother, Detroit, appointed senior vice president.

H. D. Everett, Jr., Robert G. Smith and **Charles N. Putt** to the Campbell-Ewald marketing and research department. Everett, director of market research, was with "Life," "Time" and Ford Motor Co. Smith, who will work in syndicated services and media research, was with Alfred Politz and Chrysler. Putt was with Bankers Investment Co., will work in radio-TV broadcast.

Robert David Nathan to vice president in charge of radio and television for the Shaller-Rubin Co.

Gerald N. Moody transferred to the Twin Cities office of MacManus, John & Adams, where his responsibilities include over-all marketing, media, and research planning. He was in a similar post, concerned with consumer accounts, at the agency.

Fred S. Buchanan assumes duties as director of marketing, media, and research planning for consumer accounts at MacManus, John & Adams' Bloomfield Hills, Mich., office, replacing **Gerald Moody.**


Moody


Buchanan

TV MEDIA

Banner-Burnett team for 1964-65 revue: CBS-TV is holding on to Carol Burnett next season. The specials she has done for the network such as "Julie and Carol at Carnegie Hall," "Carol and Company," and "Calamity Jane" drew impressive ratings. The plans for 1964 are vague. CBS engaged Bob Banner Associates to produce a weekly hour-long variety revenue tentatively titled "The Entertainers." It will include according to programs v.p. Mike Dann, "the greatest roster of star talent to appear on a continuing basis on a single program series." None of the other stars have been announced yet, but Miss Burnett will appear in three out of every four programs—almost suggesting that the series has been created as a showcase for her.

Danny Thomas Specials sold: The comedian's return to NBC-TV is off to a good start, at least in the sales area. The five color specials Thomas will do during the 1964-65 season will be completely sponsored by Timex Watches (Warwick & Legler) and Consolidated Cigar (Papert, Koenig, Lois and Lennen & Newell, for Muriel and Dutch Masters).

Kid-size talent scouts SRO: Just five days after WBAL-TV Baltimore, decided to premiere a local live youngster talent show, it was completely sold out. Called "Candy Corner," show is bankrolled by a trio of culinary sponsors: Mrs. Ihrie's Potato Chips, Suburban Club Beverages, and Mary Sue Candy Co. It features six acts weekly, and is aired Saturdays at 7:30 p.m.

Sports Network sked set: Sports Network has announced it will televise 11 major sports events during the winter and early spring, including three golf tournaments and three national collegiate championships.

Engineering award: The NAB's 1964 Engineering Achievement Award will go to John H. DeWitt, Jr., president of WSM Inc., Nashville, who aided in the development of radar and is now engaged in designing transistorized equipment for TV stations. The award will be presented Apr. 8 in Chicago, at a luncheon of the 1964 Broadcast Engineering Conference.

WGN in D.C.: WGN-AM-TV Chicago, has opened a Washington news bureau. The bureau, with a staff of four, will service KDAL-AM-TV Duluth, in addition to the Chicago outlets.

WGN sews up White Sox for next four years: Doing its part to oppose inroads by pay TV into the broadcasting of baseball events, the Chicago White Sox signed the unusually long contract with WGN-TV. The station has carried the club's games since 1948, and Jack

Brickhouse, who has handled the play-by-play each year, will continue. This year's schedule calls for 64 games, including 42 daytime, six home night, 13 night road, and three twi-night.

Cott buys news: WABC-TV New York, considers the signing of Cott beverages a sales coup. Contract is for 48 weeks of the Sunday night news summary, "Big News.'

Leonard H. Schammel to the sales staff of WBAL-TV, Baltimore. He was a regional sales executive with Bert Claster Enterprises for two years, and manager of the London office of Fremantle, International.

Joe Brooks to assistant public relations director of Metromedia. He has been promotion and public relations director of WIP, Metromedia station in Philadelphia.

Michael McCormick to general sales manager and **James W. Hoeffler** to local sales manager at KPLR-TV St. Louis. McCormick has been with the station since July as sales manager; Hoeffler has been a salesman there since March.

Raymond J. Hoffman to public relations director of KDKA-TV Pittsburgh. He comes from the editorial staff of the Pittsburgh Press.

Warren Jones, Jr., promoted from production manager to assistant to the president at WTVY Dothan, Ala.; **Emery McCullough** has been promoted from local sales to national sales representative.

James J. Kilian to account executive at WJZ-TV Baltimore. He'll service Baltimore and be the station's only sales representative in Washington.

Eugene Vaughn, senior account executive of WFBM-TV, promoted to the post of administrative sales assistant for the WFBM stations. He will counsel and advise all account executives as well as head up new sales development programs.

TIME/buying & selling

Two switch to sales: Len Ziegel, who was a media buyer at Dancer-Fitzgerald-Sample (New York), switches today to E. S. Summer reps, where he will assume sales duties. While with Dancer, Len bought for Dash, Radar, and other P&G products; was most recently assigned to Total cereal, and a test brand for General Mills. **Tony Maisano,** timebuyer with McCann-Erickson (New York) for Nestles, has joined McGaven-Guild as a salesman.

Media department moves: All media folk at Fletcher Richards Co. (New York) are now located on the 14th floor at 485 Lexington Avenue, where they share the address with sibling agency, McCann-Erickson.

Creed coup in New England: The Knight Quality Stations appointed Bill Creed Associates for sales in that area. Involved are WGIR Manchester, N. H.; WHEB Portsmouth, N. H.; WTSL Hanover - Lebanon, N. H., WTSV Claremont, N. H.; WEIM Fitchburg, Mass.; and WSRS Worcester, Mass.

Metrecal TV: Edward Dalton & Co., for its Metrecal dietary, has purchased participation on the following ABC-TV shows: "Outer Limits," "Wagon Train," "Breaking Point," "The Fugitive," "Burke's Law," "Price is Right," 'The Object Is," "Seven Keys," "Father Knows Best," "Tennessee Ernie Ford," "Day in Court," and "Trailmaster."

Akron outlet to A-K: WCUE has appointed Avery-Knodel its national sales representative. Station operates on 1150 kc with power of 1 kw day, 500 watts night. It's affiliated with Mutual Broadcasting. Other representative appointments include WINF Hartford, to Mort Bassett & Co.; KUDL Kansas City, to Vic Piano Associates.

Spencer stations switch: The Lester G. Spencer group of radio outlets: WKBV Richmond, WBAT Marion, and WBIW Bedford, all in Indiana, has appointed The Devney Organization as its national sales representative, effective Feb. 1.

Signs specialized station: Vic Piano Associates has taken over representation of WOOK TV Washington, D.C. The United Broadcasting Company outlet is exclusively oriented to the Negro population of Washington, which represents about 57% of the total market.



Ward

Ollie Ward, account executive in Blair Radio's St. Louis office over six years, has been promoted to manager of the station representatives' Los Angeles office, succeeding Herbert Smith, resigned.

A native of St. Louis, Ward began his selling career with the St. Louis Globe Democrat in 1950. Three years later he moved to KWK-TV, and in 1957 joined Blair's St. Louis office.

Richard A. Leader to manager of the Los Angeles office of Robert E. Eastman & Co. He has also assumed the title of vice president, and has been elected to the board of directors of the rep firm.Leader was formerly with H-R Representatives in Los Angeles, and prior to that with KCOP-TV, same city.

Al Westermann to the sales staff of WFBM-TV, Indianapolis, as account executive. He was with the Katz Agency, New York, in the same capacity, and was formerly with Ted Bates & Co. in New York.

RADIO MEDIA

Twin-cities affiliate: WLOL, 25-year-old station in Minneapolis-St. Paul, is the new outlet for Mutual Broadcasting System in that market. The 5-kw station, 1330 kc, joins the MBS lineup of 485 stations.

Local contract signed: AFTRA has come to terms in Chicago with WGN, signing a new contract retroactive to Nov. 1963, running for three years.

Equipment prices rise: Gates Radio Co., equipment manufacturer, has announced a price increase of about 2% on its line of AM, FM, and TV broadcast transmitters and audio equipment. The increase, applicable to about 100 Gates products, goes into effect Feb. 15.

¼ open in Liston-Clay clash: ABC Radio's exclusive coverage of the Feb. 25 championship fight, live from Miami Beach, has been sold so far to Cities Service (Lennen & Newell), Pepsi-Cola (BBDO), and Schick Razor (Compton). General Cigar will sponsor the pre-and post-fight broadcasts, as it did for the second Liston-Patterson fight. Network is forecasting an audience of more than 60 million for the broadcast (9:35 p.m.), pointing out that the two Liston-Patterson encounters drew 67.8 and 55.7 million listeners respectively, according to Sindlinger reports.

FCC approves: The FCC has approved WASH's (Washington, D.C.) request to begin program tests using 20 kw ERP. The former authorized power was 15 kw for the FMer.

Mutual move ends an era: After 30 years in its Broadway headquarters, Mutual Broadcasting System is moving to the "communications area" of the city. It has leased the entire 16th floor in the new American Management Assn. Building at 135 West 50th St., within a block of NBC in the RCA building and two blocks from the CBS Building under construction at 52nd and 6th Ave. In addition to doubling its space, Mutual will have expanded technical facilities in the new building to accelerate its news-gathering activities. Four newly equipped studios and a tape center are included.



Trenner

Harry Trenner, west coast division director for RKO General Broadcasting, will retire on May 1 after more than 30 years in broadcasting. But before he leaves, Trenner is undertaking a "special corporate assignment in the area of TV program development and acquisition."

The functions of the divisional office will be transferred to the local stations, whose managers will then report to the New York headquarters of the chain.

Trenner joined RKO General in December 1960 as director of western sales development, and was subsequently named division director of KHJ (AM & TV) Los Angeles, and KRFC San Francisco, the Don Lee Division stations of RKO General Broadcasting.

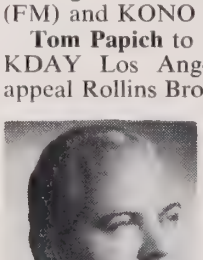
Prior to joining RKO General, he was an independent broadcaster with a proprietorship interest in WFEC Miami, WRVM Rochester, and WBNY Buffalo. Previously, he had been vice president in charge of sales for the Mutual Broadcasting System and vice president and partner of the William Weintraub Agency.

Michael Ruppe, Jr., to promotion manager for WIBC Indiana. He returns to that city from Omaha, where he held the same job for KETV. Ruppe was in Indianapolis between 1954 and 1956, with WISH-TV.

Dr. Herbert J. Erwin, M.D., is now president and general manager of WMPP Chicago, Negro station. **Rosetta Martin** has become vice president and secretary, **Dr. J. B. Martin, Sr.,** is treasurer, and **Jesse R. Coopwood** is station manager.

Harry Mooradian was elected vice president of Mission Broadcasting Co. He is general sales manager for KITY (FM) and KONO San Antonio.

Tom Papich to account executive at KDAY Los Angeles, 50-kw Negro-appeal Rollins Broadcasting station.



McLean

Crosley Broadcasting named **P. Scott McLean** vice president and general manager of WLWI Indianapolis.

He has been vice president in charge of eastern television sales for the Crosley New York office.

McLean is a 14-year Crosley veteran and, prior to joining the company in 1950, he was with several advertising agencies.

Tom Comerford, a TV salesman in New York for the past four years will succeed McLean. Before joining Crosley he was with H-R and prior to that, spent seven years with Young & Rubicam.

Dave Idema to Time-Life 8 Productions, audio-visual department within the WOOD Grand Rapids stations. **Dick Groat** joined the sales staff of WOOD (FM).

William R. Codus to account executive at WCBS New York. He's been at WPAT in that capacity for three and one-half years.

John Lauer to sales account executive for WCAU Philadelphia. With WSYR radio and TV Syracuse for over five years, he'll be replacing **Jack Baker,** who joins WCAU-TV.

Mike McNally to head of the new sales development department for WJJD Chicago. He has been sales manager of WAIT, same city.

SYNDICATION & SERVICES

"Rifleman" sales spurt: Four Star Distribution has announced new sales of its "Rifleman" series to WJW-TV Cleveland; WZZM-TV Grand Rapids; WLBT-TV Jackson, Miss.; WTOC-TV Savannah; WNYS-TV Syracuse, N. Y.; KBLU-TV Yuma; KTVT Dallas.

Forms radio production house: Two broadcasting veterans have teamed up to create and produce radio commercials on the west coast. Principals of Chuck Blore Creative Services are Chuck Blore and Milton H. Klein. Until recently, Blore was vice president in charge of programing for Crowell-Collier Broadcasting. Klein, who resigned recently as general manager of KHJ Los Angeles, was formerly manager of KEWB and prior to that sales manager of KFWB. The pair have already completed three major commercial assignments: for Rambler Dealers Assn. (Anderson-McConnell), Autostereo (Hal Phillips), and Shontex Shampoo (Anderson-McConnell). The Rambler campaign is now on the air in western markets. Headquarters for the outfit is at 10439 Valley Spring Lane, North Hollywood.

New trial: Judge A. A. Scott of the Los Angeles Superior Court has set aside the jury verdict in the "Sea Hunt" infringement case and granted a new trial to Ziv Television Corp. (now part of United Artists Tv) and producer Ivan Tors. The jury had originally awarded Frank Ross and Jack Donahue $250,000 because of an allleged unauthorized use of the plaintiffs' material as the basis of the "Sea Hunt" series.

Ampex portables: Ampex Corp. has delivered more than $1 million worth of VR-1500 portable video tape TV recorders in the first three months of production, and reports a backlog of orders in excess of $2.5 million.

Five-minute show: "Funny World," a five-minute comedy series of 130 episodes, is being syndicated by Banner Films. The episodes, constructed from 50 years' newsreel films, were producer at KTTV Los Angeles.

"Jungle 4" adds 19: Independent Television Corp.'s "Jungle 4" features have been sold to 19 additional stations, bringing to 58 its number of markets. Latest purchasers are WTCN-TV Minneapolis; KLZ-TV Denver; WKRC-TV Cincinnati; WHEN-TV Syracuse; WTIC - TV Hartford; WCHS - TV Charleston; WBEN - TV Buffalo; WHAS - TV Louisville; KTBS - TV Shreveport; KGNC - TV Amarillo; KCHU-TV San Bernardino; KZTV Corpus Christi; WDAM-TV Hattiesburg; KHVH-TV Honolulu; WPTV West Palm Beach; WMTW-TV Poland Spring, Me.; WTAF-TV Marion; WTVD Durham; and WTEV New Bedford.

New sales for CBS Films: CBS Films reports the following sales: "Amos 'n' Andy" to WAVY-TV Portsmouth, Va.; "Have Gun, Will Travel" to WNDU-TV South Bend, WEAR-TV Pensacola, KGNS-TV Laredo, KXII-TV Sherman, Tex., and KPAR-TV Abilene, "Heckle and Jeckle" to WAII-TV Atlanta; "Phil Silvers Show" to WKCT-TV Miami; and "Whirlybirds" to KTLA-TV Hollywood.

New UA package: United Artists TV has released a group of seven features, sold as a package for the first time, under the name "Seven Premiere Re-Issues." The films are "Along Came Jones"; "The Woman in the Window"; "Tomorrow is Forever"; "Casanova Brown"; "The Stranger"; "Belle of the Yukon"; and "It's A Pleasure."

Radio dramas add three markets: Charles Michelson & Co., distributor of radio dramas, reports the following sales: "The Shadow" to WZIP Cincinnati, and KRGN (FM) Las Vegas; "The Green Hornet" to WZIP; and "Famous Jury Trials" to WIPS Ticonderoga, N. Y.

Battle Line gains ground: Official Films' "Battle Line" first-run syndicated property has been sold in 134 markets. New sales have been made to WICU-TV Erie; WPTV West Palm Beach; KVOS-TV Bellingham, Wash.; KMVT-TV Twin Falls, Ida.; KOTA-TV Rapid City, S. D.; WRAL-TV Raleigh, N. C.; WHIS-TV Bloomfield, W. Va., and KGLO-TV Mason City, Ia.

More Boston Symphony: Seven Arts is releasing internationally a second series of 13 one-hour TV concert specials featuring the Boston Symphony Orchestra. Seven Arts is also re-releasing, to overseas markets, the initial 13 specials, which have been shown in more than 40 cities in the U. S. and Canada. The initial series, previously offered for one-showing only, is now available for multiple runs.

TAC adds four: Television Affiliates Corp. has added four programs to its library, available to each of its subscriber stations. They are "Strange New Breed," half-hour on surfing, produced by KOGO-TV San Diego; "Operation S. A. R."; half-hour on the Civil Air Patrol, produced by WBNS-TV Columbus, O.; "Operation Teenager: Crime and the Student," half-hour produced by KHOU-TV Houston; and "Skid Row," produced by KRON-TV San Francisco, a 30-minute examination of the world of back alleys and derelicts.

omeday, he'll make somebody a wonderful client.



ou see, he has the one essential characteristic common to all good clients. He believes in advertising.
nd, as any "kid" in business for himself can tell you, good advertising is good for business.
t all makes us wonder why so many of our favorite broadcast publications reveal so much advertising that is
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Run! Pull 'em into your precinct! It's "Car 54's" audience-arresting laugh-robbers! "Car 54, Where Are You?," just obtained for syndication by NBC Films, is already snapped up by four ABC stations in the nation's major markets: WABC-TV in New York, WBKB in Chicago, WXYZ-TV in Detroit and KABC-TV, Los Angeles. Starring zany comics Joe E. Ross and Fred Gwynne, "Car 54" was filmed on location in New York and ran for two seasons on NBC-TV. In the 8:30 to 9 P.M. time slot, "Car 54" sped ahead of its competition to finish first in a total of 57 markets according to the March 1962 ARB report. Here's how "Car 54" did on some of its beats: Cleveland, 28 Rating and 38 Share; Detroit, 27 Rating and 39 Share; Buffalo, 34 Rating and 49 Share; and Washington, D.C., 25 Rating and 34 Share. Now da cops' adventures can be yours in sixty ½-hour programs. Toody & Muldoon can cover your beat! Call **NBC FILMS.**



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the difference in Kansas TV is



TALL TOWER POWER

A single buy gets you **more than half:** The counties... The population... The consumer spendable income... The TV homes... of prosperous Kansas. This includes the rich, South Central area that encompasses Wichita, fourth fastest-growing city in the country during the past decade.

To Sell Kansans / Buy **KTVH**...
With 1504-Foot Tall Tower Power!

KTVH
WICHITA / HUTCHINSON
BLAIR TELEVISION

Some gasps as Reynolds tightens filter on teen radio

As R. J. Reynolds' agency, William Esty, prepared Friday at 5 (Feb. 7) to filter out of the radio schedule after-school and weekend hours on stations with juvenile appeal, mild tremors ran through tobacco industry offices.

Reynolds (Winstons, Salems, Camels) was at pains to say no "massive shift or substantial adjustment on our overall radio advertising budget" was underway, but there will be changes in one of radio's big accounts, estimated up to $7 million between spot and network. Speculation was rife about other media plans at the same time.

In addition to billing reaction, another effect of Reynolds' directive to its agency to increase teenage radio filtration will be to heighten a research scramble already underway to support adult audience claims. With little to go on among nationally syndicated services, each advertiser, agency, station, and rep is working out audience data the best he can in the effort to look mature. Radio Advertising Bureau says at least 85% of all radio listeners are 18 years old and over.

Media with established adult images are confident of getting whatever Reynolds funds are withdrawn from post-school and weekend time on "rocker" stations. Reynolds itself is persuaded that most of radio is adult anyway, but probably decided to sift its schedule finer as part of the media-government chain reaction following the federal cancer report from the Surgeon-General last month.

While media waited to see radio cancellations, rumor mills were busy speculating that network TV budgets for cigarettes might be cut in favor of more selective spending in spot. Lorillard's name was mentioned in addition to Esty's, but no substantiation could be found. Both TV and radio networks report cigarettes schedules intact, with American Tobacco's cancellation of sports at the end of current contracts (SPONSOR, Feb. 3) the only predictable or tangible loss so far.

Amplifying its directive to Esty to re-examine all of its radio, R. J. Reynolds said, "In the case of radio it is probable that every time period on nearly every station has an audience composed primarily of adults. However, during non-school hours the ratio of young people in the audience increases on certain stations according to the musical programing, personality of the announcer, and other reasons.

"We are giving study to re-positioning our commercials occupying certain time periods on certain stations so as to further accomplish our desire to reach adult audiences."

LBJ Skips Cigarette Issue

Groundswell of "wait and see" on the cigarette and health hazard problem at federal level seems to be growing. The President omitted cigarettes, in his special consumer message, from the list of cosmetics, drugs, pesticides et al. in immediate need of tighter legislative and agency policing.

Government tobacco research program will add weight to the cautionary slowdown. House Agriculture Committee Chairman Harold D. Cooley has announced Tobacco Subcommittee approval of giant research program to study health factors in natural tobacco and in the processed products. Passage by the full committee and by the House is expected to be rapid.

Tobacco growers, manufacturers and advertisers pin strongest hopes on research that will take the hazard out of the smokes before a tobacco cutback puts a drag on the economy.

NIELSEN, ARB—which way?

A. C. Nielsen reaction to the cancellation of its NSI service by Storer group contains a hint, although a thin one, of possible procedural revision. The point at issue, whether or not Nielsen's use of call-letter entries only in its diary is effective, is in essence "an objective research question," said Nielsen, and the plan is to study the Storer evidence.

However the rating firm stressed that it has tested other diary methods in the past, including program names and dial numbers and abandoned them in favor of its present modus operandi. The problem with program titles, according to Nielsen, is that name shows are easier to remember and therefore tend to get listed more often; among many negative factors in the use of channel numbers are: overlapping areas, CATV, and translators.

(*With all research outfits currently reviewing their procedures for the Don McGannon-helmed NAB Broadcast Rating Council, it might be the most opportune time for any new and competitively necessary Nielsen tactics. The ARB way, which got the Storer vote of confidence: diary keepers record channel number, program titles, and call letters. But collecting all three and using all three are different things. If all three "are" used, how are conflicts resolved?*)

MAD AT HENRY ? ? ? DON'T SEEK AIRTIME

Anyone irked by FCC Chairman Henry's statements in the course of an aired program, will have to reply on his own paid-for time. FCC last week upheld NBC refusal of equal (and presumably free) time requested by Dr. Carl McIntire, president of the International Council of Christian Churches, who wanted to reply to Henry's remarks during a "Meet the Press" program on Jan. 8. The doctor had demanded equal time, to present a barrage of criticism of FCC, so American public could see "other side." NBC had politely told him that none of various matters he wanted to argue were discussed on program, so there was no reason to oblige. FCC said NBC did right.

Alberto-Culver buys radio for audience it's missing

Alberto-Culver's loquacious president Leonard Lavin wasn't bluffing last November when he told the TvB annual meeting he thinks television is out-pricing itself. Pressing the point again last week—this time to Canadian broadcasters—he revealed that radio will profit from a TV cutback and in fact, is doing so already with New Dawn.

About 50% of the introductory budget for the hair coloring, one of A-C's top cards for '64, is currently at work in spot radio. Advertising manager Charles Pratt amplified for SPONSOR that some 30 markets are involved, with network TV doing the rest of the job. Whereas spot TV will be added in the Spring, Pratt revealed that network radio is seriously "being considered."

Lavin also told the Radio and Television Executives Club in Toronto that he has become convinced radio delivers an audience Alberto-Culver had been missing, whereas he previously thought it would simply duplicate the reach on TV.

This could be a blow to television which has, in the past eight years, counted Alberto-Culver as one of its biggest boosters. Lavin has repeatedly eulogized the medium for building his business up from nothing to $80 million; and last year he poured back $30 million into spot and network. There was this consolation: the cosmetic company's ever-increasing billings will stay in the broadcast family, at least for the foreseeable future.

FM listener surveys near completion in top markets

Major advertising agencies and 72 subscribing FM radio stations will shortly begin receiving exclusively FM audience measurements taken in the ten top U.S. markets by The Pulse, Inc., in behalf of the National Assn. of FM Broadcasters. Subscribers are either FM-only or separately programed FM stations in New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, San Francisco, Cleveland, Pittsburgh, and Washington. Rating books for individual markets will begin being issued as soon as they are processed, research officials of Pulse said.

NAFMB president James A. Schulke said the survey cost $35,000 and was undertaken to "help our medium win its proper share of today's advertising expenditures," by providing "the most comprehensive figures ever available on the true magnitude of listening habits among FM families."

He points out the FM audience for the entire FM coverage area of each market will be estimated — similar to TV coverage areas — rather than using the U.S. Census-defined metropolitan areas as is done in most AM rating research.

The sample universe for the ten markets is some 20,000 homes distributed over 1,000 sampling points. A 2,000-home sample in each market has been designed to produce an approximate 800-home FM sample. In each market it is distributed over some 100 sampling points, a considerably greater amount than is usually employed in this research technique.

The rating books will report seven-day average quarter-hour audiences by day-parts as follows: 7-9 a.m.; 9 a.m.-noon; noon-3 p.m.; 3-6 p.m.; 6-8 p.m.; 8-10 p.m.; and 10 p.m.-midnight.

Schulke stressed that "the findings of this research will help put FM in the proper perspective among major media," adding that it is "only the start of many other important and continuing projects which are moving forward on our schedule at NAFMB and will be announced shortly."

He adds: "In view of the fact that the Broadcast Rating Council is not yet in a position to actually audit a rating service, this responsibility is being accepted by the NAFMB for these surveys until the Rating Council is in a position to accept its designed responsibilities for auditing."

NEW FORD MUSTANG PLANS

Advertising for Ford's new Mustang model (through J. Walter Thompson) will break in mid-April, when "poor man's Thunderbird" is to appear on market, with a substantial schedule of participations on three TV networks added to regular Ford sponsorship of p.m. EST.) No spot is in the media mix at the moment, but Mustang will be on Ford's NBC and MBS network news shows.

INSTANT SOUND-ON-FILM

Eastman Kodak, largest supplier of film stocks to the TV industry, is launching a new product development which puts film firmly in the running in one of video tape's strongest areas: speedy playback on the air.

As a running mate to its single-system "Reflex Special" camera and its Viscomat process, Eastman has developed a new high-speed panchromatic 16mm film, Type 7229, which can be processed to a dry negative within two minutes and which is pre-striped with magnetic material for single-system sound.

Possible use for the new film in TV: news coverage, sports, and on-the-spot, news-value commercials which can be ready in minutes for use on the air. The film is available through Eastman professional channels; the Viscomat processors are sold by Eastman with a price tag of $12,500. In the works: a full-color version of the new film.

Color UHF Going to Crosley

Crosley Broadcasting, which now operates four VHF TV stations, has bid to acquire a UHF — WLEX-TV Lexington, Ky. One reason for move, according to Crosley president John T. Murphy, is that his company has been "a foremost proponent" of color TV programing, and WLEX-TV was "the first UHF station in the country" fully equipped for colorcasting both network and locally originated shows.

WLEX-TV began operations in 1955 and currently carries a selection of programs from both NBC and CBS networks.

Webs prepared as NABET votes

Threat of strike by 4,500-member-strong National Assn. of Broadcast Employees and Technicians (AFL-CIO-CIC) hangs over ABC and NBC, but both networks are long-prepared and have assured advertisers, agencies, and public there will be no disruption in service. At week's end, N. Y. local's executive committee voted to recommend full membership reject proposed contract in secret balloting by mail due to begin this week.

Pact had been worked out Feb. 2 in negotiations at San Diego. Balloting will be conducted by NABET's international office at Chicago. Conclusiv vote count not possible for two week NABET members are currently worl ing under extension of past contrac which becomes void in event of reje tion of a new pact.

Surprisingly, salary isn't main poi of contention. Union is worried abo automation's threat to job securit plus working out what job categori NABET is to have jurisdiction ove Union spokesman, emphasizing nee for planning for incursion by autom tion in his field, stated: "What good a pay raise if automation wipes o jobs all along the line?"

Meantime, ABC and NBC hav stressed that their service will continu as usual if a strike should occur. Bot said they will not lose any commerci time at all — either regular or spot – since non-technical personnel hav been trained to step into other jo when necessary.

SEVEN ARTS OFF NUT O UNIVERSAL POST-1950's

Visitors to the Pan American Buil ing offices of Seven Arts in New Yor late last week were startled to see th corridor floors covered with some 1 200 legal-size sheets of paper whil most of SA's secretarial staff stapled into neat groups. The bumper crop c paperwork — enough to fill 11 carto — was the contract between SA an the CBS o&o's (particularly WCBS TV, New York) which have boug the SA-distributed library of 215 pos 1950 Universal movies. The deal re quired 45 individual contracts — eac in quadruplicate.

Paperwork or no paperwork, S had good reason to be happy. The ge eral syndication release on the Un versal features won't happen unt February 12, following a compan sales meeting in New York whic starts today (10). However, SA virtually "off the nut" before it eve starts. A corporate source at SA tol SPONSOR on Friday that pre-releas deals for the big feature library (t CBS and ABC o&o's, with other dea pending) already amount to $21 mi lion. SA's deal with Universal calls fo initial cash payments of $21.5 millio ($100,000 per feature), so SA onl has $500,000 to go. Beyond this poin SA splits the net take with Universal.

SA is also branching further int the production realm. At the sal meeting this week, staffers will be tol that Seven Arts plans a second tape series with the Boston Symphony (th first series is sold in some 40 market largely to banks and utilities), plus series with the Boston Pops.

Fearless Review

Not to be outdone by a well-known syndicated columnist, who reviewed his own recently published book with relish (" . . . in this reviewer's humble opinion the best book published this year"), we've decided to apply the technique to a radio station.

Boldly raising *the* question about Iowa ("Is it just a farm state?"), WMT answers resoundingly ("No!") and effectively ("Why, Iowa's annual personal income from non-agricultural activities tops farm income $3.2 billion to $2.8 billion.").

WMT's many-splendored wattage drives its 600 kc's over, under, around and through loam, limousine, tractor, factory and silo. The station's well-modulated voice carries news, weather reports, stock reports, time signals, interviews and music with singular verisimilitude, eliciting passionate attention from countless* listeners.

WMT is delight from sign-on to sign-off. Its pervasive signal fills the clean Iowa air with waves of character. And the commercials! Minutes pass like station breaks. Exhortation becomes unassailable logic, the merest suggestion a powerful command.

The conclusion is unescapable: No time buyer should be without at least a 13-week supply, renewable like a comforting prescription.

**Countless, but sampled and projected: 203,580 radio homes in 46 Iowa, 4 Wisconsin, 2 Illinois and 2 Minnesota counties (NCS '61 weekly coverage).*



WMT-AM
CBS Radio for Eastern Iowa
Mail address: CEDAR RAPIDS
National Representatives:
The Katz Agency
Affiliated with WMT-TV; WMT-FM;
K-WMT, Fort Dodge; WEBC, Duluth.



WTVO

ROCKFORD, ILL.,

appoints

Blair Television,

BTA Division,

its exclusive

national representative,

effective

February 15, 1964.



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wsls
TV 10 IN ROANOKE, VA.
& sell
VIRGINIA'S NO.1 TV MARKET *
THE KATZ AGENCY, INC
National Representatives
* Television Magazine

WDEF-TV CHATTANOOGA
a much BETTER BUY
NOW than last Fall.
CHECK LATEST ARB and NIELSEN REPORTS
HIGHER RATINGS
MORE HOMES
Greater Popularity
WDEF TV
CBS
CH. 12
NAB Code
CHATTANOOGA
CALL ADVERTISING TIME SALES INC
ATS
NOW!



PUBLISHER'S REPORT

All about OJIBWAY

OJIBWAY (pronounced OH JIB WAY) is a tribe of woods indians that made a name for itself around the Lake Superior region. Today they number about 30,000.

OJIBWAY, the publishing company, is making a name for itself around the Lake Superior region too. It's attracting attention in New York, Chicago, Los Angeles and a lot of other places as well. We publish 26 trade books, all told, and the payroll numbers around 300.

I can vouch for the fact that the big O is attracting attention. Everywhere I go I'm asked, "How do you pronounce it?" As I write this I'm just back from a visit with Tom Means, who heads CBS TV O&O station promotion and, in addition to being one of the nicest, is one of the best informed men in the field. Tom said, "Tell me about OJIBWAY. I'm being asked who they are and what they'll be doing with SPONSOR."

I gave Tom the long version. I'm giving you the short one.

Now that I've been working with OJIBWAY for a couple of months I can tell you this: they grow them different around Lake Superior. In the many years that I've been in the business world I've seldom observed a more capable, harder working crew of key executives than the boys from Duluth. I've always considered myself a hard-working publisher, but the pace they set is a fast one.

Blending SPONSOR into the facilities and dynamics of the OJIBWAY organization was, for a long-time loner like myself, considered at first with some trepidation. But as I observed the calibre of the organization, discussed plans for improving SPONSOR, and noted the decided technical and administrative benefits of OJIBWAY affiliation I changed my mind. I'm here for the long haul. Now I can devote my time to the creative and contact functions of being a publisher. These I do best.

Under Sam Elber's editorship you'll find SPONSOR taking on fresh excitement, expanding its timebuyer content, going stronger on depth and "how-to" articles, and easier to read than ever before. This is all according to plan. This was the blueprint as discussed with Marshall Reinig and Bob Edgell (OJIBWAY's president and executive vp) and they agreed wholeheartedly.

Among the broadcast books SPONSOR has been "best read" by agencies and advertisers for a long time. Now you can look for further progress. Check the issues as they come along and you'll see what I mean.

How many fields is OJIBWAY in? Here's a sample of our titles: Gas Age, Meat, Modern Stationer, Electronic Technician, Drive-In Management, American Fur Breeder, Intimate Apparel, Catholic Property Administration, Paper Sales.

Oh yes. And there's SPONSOR.

Norman Glenn



Why WKTV bought Volumes 1, 2, 3, 4, 5 & 7 of Seven Arts' "Films of the 50's"

Says Gordon Gray:

President and General Manager WKTV, Utica-Rome, New York.

"WKTV purchased Volume 1 of Seven Arts' 'Films of the 50's' in 1961. Since then we have purchased Seven Arts' Volumes 2, 3, 4, 5, and 7. Why? Because our advertisers and viewers have been attracted in ever increasing numbers to our showcase for these films . . . Million Dollar Movie, Monday thru Friday 5:00 to 6:15 p.m.

"When the count was totaled in our annual 'Viewers Choice' write-in poll by WKTV's audience,

THEIR PREFERENCE WAS APPARENT

and there was no question that we exercised good judgement in contracting for the excellent entertainment value of Seven Arts' 'Films of the 50's.' "

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-1276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193
LONDON W1 ENGLAND: 24 Berkeley Sq. Hyde Park 0671
Distributed outside of the United States and Canada
Cable: NORFILM London

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

555 FIFTH



Inside SPONSOR

The tempo of advertising's answers to problems that shadow the industry seems to pick up at major convention times.

During the past week, leaders and spokesmen for broadcast advertising have been following up on the NAB at meetings in Florida during the preceding week. In Washington, voices have been raised in protest over the swords of Damocles which regulators and legislators feel they must dangle over the heads of broadcasters and advertisers. Jacky Eagle's round-up of the jabbing with kid gloves, that has been going on in the nation's capital will be of interest to everyone who is aware of the ultimate indivisability of the "The ad business and Uncle Sam" (see story on page 19).

Foote, Cone & Belding's Fairfax Cone gave the air audience in Chicago a public look at what makes an agency go public. Senior citizens who have helped their agencies into the top ranks but who will be required, upon retirement, to sell their stock back to their companies at book value, may find themselves encouraging Cone's prediction of more agencies going public (page 30).

Gordon Webber's whimsy in Commercial Critique this week (page 14) will strike a nostalgic note for many.

And for SPONSOR's puzzled callers who are tempted to re-dial when the switchboard announces "OJIBWAY PRESS," Norm Glenn's Publisher's Report will give a capsule sketch of our parent company (page 8).

One of the better documented accounts of TV's success we've run across in a long while is the Dr Pepper story on page 39. And for the editorial types . . . no, there is no period after Dr as in Dr Pepper.

Sam Elber

A whit of dissent

Re Whit Hobs' Commercial Critique in last week's issue . . . he says "there are no trite and tired words in the English language, no trite and tired thoughts, simply trite and tired writers." I can only conjecture that he was pretty tired when he wrote this half of his critique!

As a wife, mother, and career woman (in that order) it is my opinion that every truly mature and feminine woman is sick to death of this myth that we are forever in competition with men in all fields and categories! No true woman even likes a man she can push around. She wants to look up to her husband, to respect him, and share her world with him. If she crowds him now and then, she darned well wants him to shove back! Any good wife and mother knows that she can be the proud mother of a happy family only if her husband is truly head of the household . . . the sort of man who, by virtue of his manliness, gets the equal status he is absolutely entitled to.

Why *suggest* that "men should be strong and steady and sure and successful?" Why not come right out and say so, Mr. Hobbs? And I don't personally believe that the "successful" part is nearly so important as the "strong and steady and sure"!

I like men . . . I believe most women do. However, I like women too, and never fail to cringe over some of these popular masculine fables. Most of the women I know believe, as I do, that our men live in a tough, competitive world where material rewards are harder come by all the time. They deserve much praise, credit and appreciation for every small advance in that world . . . and sometimes for simple survival. So, by all means, let's make the husbands brighter and stronger and smarter in the advertisements. You'll find the women happy about it, the children better for it, . . . and I'll bet my favorite hat it will sell more too!

Lois M. Rice (Mrs.)
Bartell Broadcasting
WOKY, Milwaukee

Typo on a tyro

Your article on Petry's new Philadelphia office is somewhat fascinating. Jack Duffy looks awfully young to have worked for the Philadelphia Inquirer from 1956-1859—or is this a subtle way of saying the newspaper business is regressing?

Martin L. Ludington,
Manager
Venard, Torbet & McConnell, Inc.
St. Louis, Mo.

From down under

Could you tell me something about BPA. Is it devoted to publicising of broadcast media? Do they publish a magazine? Would we gain anything if we were acceptable as members?

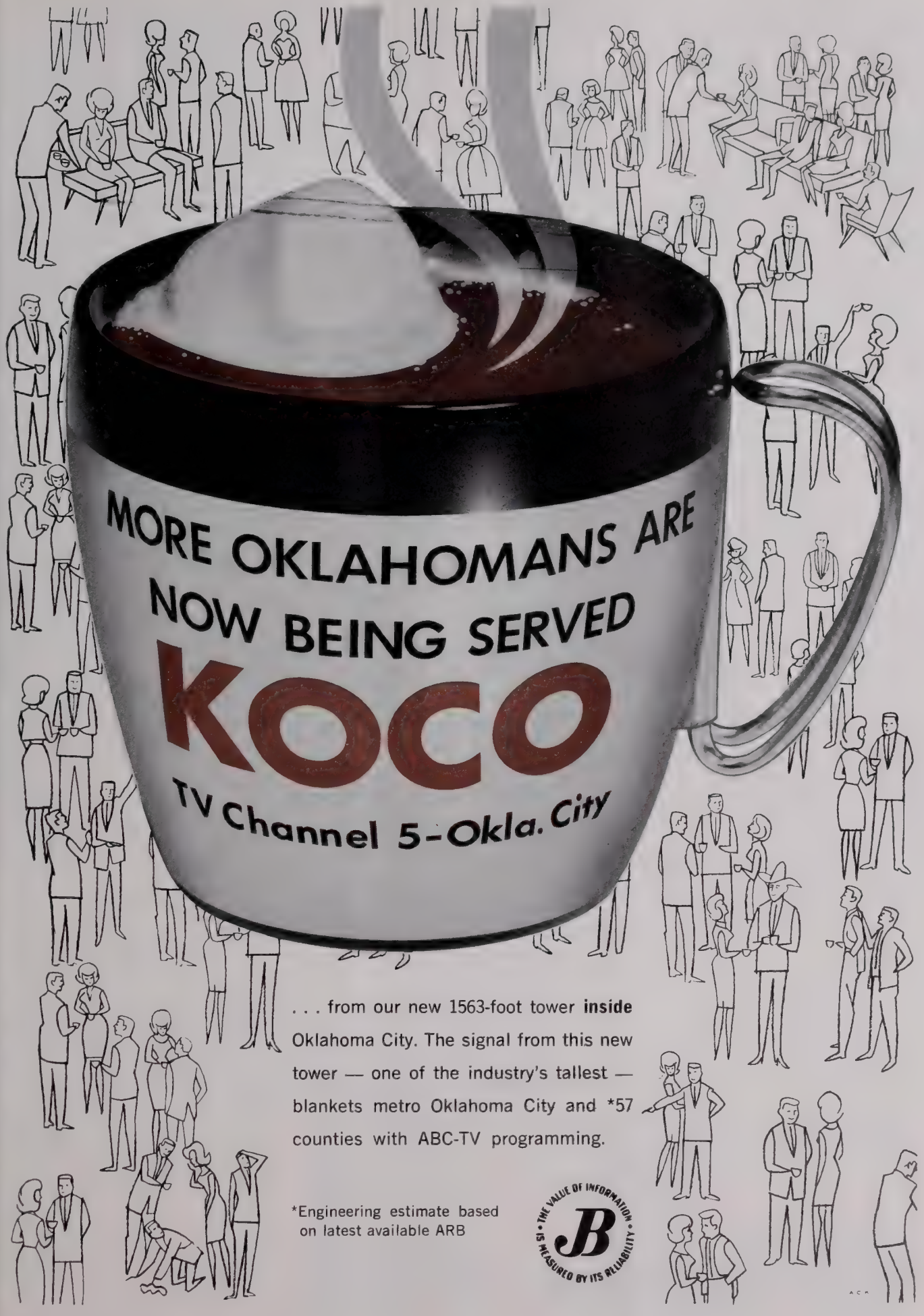
We represent more than 25% of all of the radio stations operating in Australia, and part of our service to these stations is to help with the development of promotional campaigns for individual stations. We also carry promotional material for the group of stations as a whole. If you think that it would be worthwhile, perhaps you would be good enough to ask the B.P.A. executive to send us some information on their activities, etc. *

We have been subscribing to your magazine for some ten years now and, whilst the conditions under which we operate are quite different, we do find the editorial content to be of great value to us.

Best wishes.

F. J. Coombes
Sales Director
MacQuarie Broadcasting Service
Sydney, Australia

ED NOTE: **Done.*



. . . from our new 1563-foot tower **inside** Oklahoma City. The signal from this new tower — one of the industry's tallest — blankets metro Oklahoma City and *57 counties with ABC-TV programming.

*Engineering estimate based on latest available ARB

THE VALUE OF INFORMATION IS MEASURED BY ITS RELIABILITY

B

CALENDAR

FEBRUARY

Broadcasters' Foundation, 1964 Mike Award dinner, this year honoring KDKA Pittsburgh, at Hotel Pierre, N.Y. (10).

Advertising Recognition Week, MacManus, John & Adams prepared material for distribution to advertisers, agencies, media via Advertising Federation of America in east, and Advertising Assn. of the West in states west of Rockies (9-15).

International TV & Equipment Market, Lyons, France (8-16).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15).

Hollywood Ad Club, luncheon marking 30th anniversary of Jack Hellman as a Hollywood trade news reporter, Hollywood Roosevelt (17).

School of Visual Arts Gallery, selected works of Paul Rand opens show at gallery, N.Y. (18-Mar. 1).

State Broadcaster Assn. Presidents, annual conference sponsored by National Assn. of Broadcasters, Shoreham Hotel, Washington (20-21).

International Radio & Television Foundation, first annual college majors conference, Hotel Roosevelt, N.Y. (20-21).

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22).

Houston Advertising Club, fourth annual advertising forum '64, Shamrock Hilton Hotel, Houston (21).

Directors Guild of America, annual awards dinner, both Beverly Hilton Hotel, Hollywood, and Waldorf-Astoria, N.Y. (22).

Oklahoma Broadcasters Assn., second annual Radio Operations Seminar, at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

International Broadcasting Awards, presentation dinner, Hollywood Palladium (25).

Western Radio & Television Assn., 17th annual conference, FCC commissioner Bartley and others to speak, Jack Tar Hotel, San Francisco (26-29).

American Assn. of Advertising Agencies, Southwest Council, annual meeting, Manger Hotel, San Antonio (27-28).

Radio - Television News Directors Assn., board of directors meeting, Time & Life building auditorium, N.Y. (28). RTNDA newsfilm standards conference (29-Mar. 1).

WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE



..and, IN PENNSYLVANIA, IT'S
WJAC-TV

Don't slip up on one of the most important markets . . . Pennsylvania's million dollar "middle" market. WJAC-TV is the one station that gives you this big generous cushion of viewers. The most profitable market on which you've ever landed! America's 27th largest TV market.



MARCH

Hollywood Ad Club, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

International Radio & Television Society, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

Writers Guild of America, West, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

Variety Merchandise Fair, New York Trade Show Building, N.Y. (8-12).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riveria Motel, Atlanta (11-12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).



Big Householder

Your sales message gets depth impact in WSJS Television's Golden Triangle Market where there's a greater concentration of households than anywhere else in progressive North Carolina.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

COMMERCIAL CRITIQUE

GALILEO would have made a lousy Organization Man. So would Copernicus and Mozart and Van Gogh and John Keats. But the world of the average man is richer because a few un-average beings have lived in it. As British author-philosopher Matthew Arnold once pointed out, the function of criticism is to reinforce and sharpen good ideas, and to demolish the faulty. Thus, advertising (and its electronic offspring, radio and TV) has long owed a debt of gratitude to its own collection of "oddballs," the talented malcontents who don't fit in a mold marked "average." It is of such personalities that guest columnist Gordon Webber of Benton & Bowle writes today. It isn't the usual SPONSOR *"Commercial Critique." But we feel you will be entertained and stimulated.*

Honor the oddball

GORDON WEBBER *v.p. and director of broadcast commercial production Benton & Bowles*

WE ARE TALKING this morning about oddballs and about fathers and the double-headed nail. And how it is important to honor all of these.

Fathers, of course, always, even though they sometimes hide their nobility so well it takes years before it is discovered, sometimes by sons only after they have become fathers themselves.

And oddballs. Let us always honor them, particularly in this business of advertising, one of the few businesses that is built almost wholly on ideas—novel, unexpected, surprizing, preposterous ideas thought up by oddballs in small, white-walled rooms who probably would starve or go on relief if there wasn't such a profession as advertising.

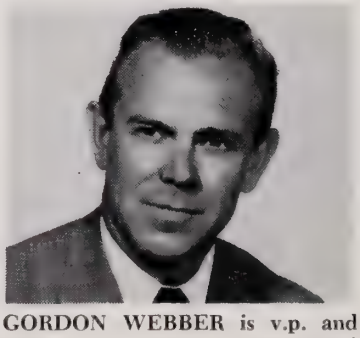
And the double -headed nail. Let us honor it, too. Because my father invented it, to the wonderment of his family and friends, a wonderment that diminished rather sharply when the patent office told him the double-headed nail already had been invented twenty-three years before.

My father was an oddball and very little honored in his time, which was too bad because he could have stood a little honoring, especially in his later years. (While he was young, his pride sustained him). If he had lived in another time in some place besides a farm in Shiawassee County in Michigan, he might have been an advertising man, and maybe a good one. Except he didn't believe too much in advertising. People who talk back to television commercials have nothing on my father; he used to talk back to the ads in the Saturday Evening Post.

My father not only didn't believe too much in advertising, he was a lousy consumer. Neilsen would have hated him. He bought hardly anything for himself, and damned little for us, partly because of principle, partly because of no money. He was the most nonmaterialistic man I ever knew. When, one by one, the doors fell off our Model T, he never bothered to replace them (even though he was a doorhanger in an auto body plant). It was easier getting in and out of the car, he said.

My father was also lazy, as oddballs often are, and kept inventing things to make his life easier. (He would have loved inside toilets but never had one in his lifetime).

He got tired of forking beans into little piles and loading them on a wagon by hand, the way it always had been done for a hundred years. So, he invented a way of loading them with a hayloader that cut days off harvesting. The neighbors thought it was heretical, but the next year they were doing it too, and they still harvest beans my father's way in that part of Shiawassee County.



GORDON WEBBER is v.p. and director of broadcast commercial production for Benton & Bowles. He joined the agency in 1948, authored the TV series "I Remember Mama" and three published novels, collects old Packards.

He also invented a gadget for his setup jig on the assembly line which let his gang do their job faster and rest a third of the time. When the plant manager discovered it, he put it on all the jigs and cut the piece rate, so everybody ended up working just as hard as before.

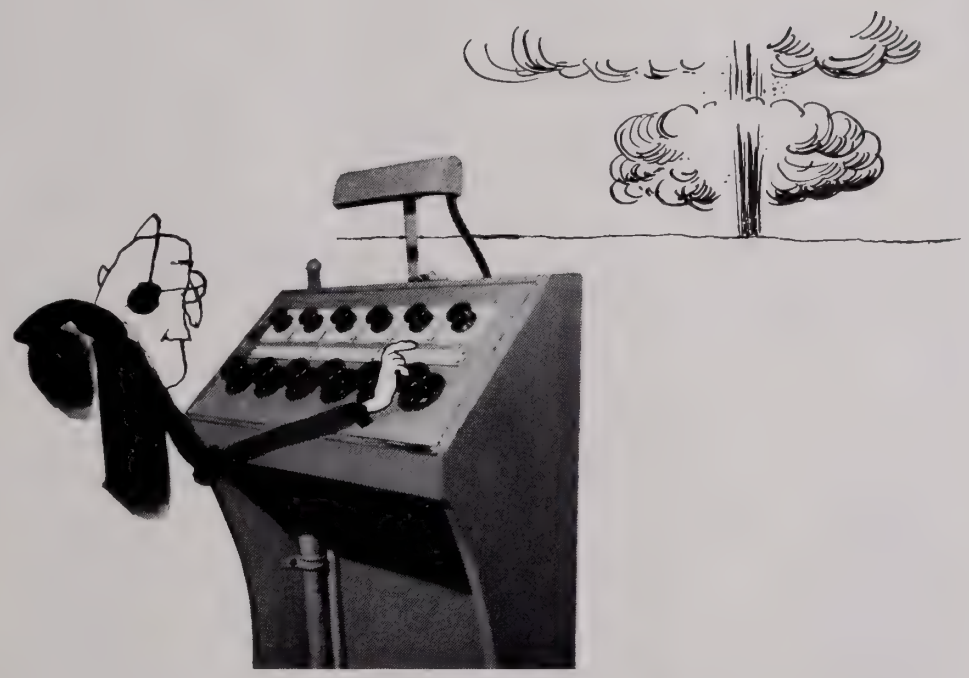
My father was also very creative in his handling of horses. When Dick and Nellie were straining up the lane with a great load of hay, hardly able to make it, my father would jump down from the wagon and strain along beside them, coaxing, hollering, urging them on, straining and heaving as though he had a bit in his mouth, too, and was right in the harness with them. A horse would work his heart out for my father.

But he was little honored in his time, for all his creativity (a word he wouldn't know the meaning of) in the little daily things of life. He was respected by his horses, perhaps even honored by them, and a dog or two and a couple of the neighbor's kids. But that was about it. His family was too busy figuring how to become bigger consumers.

It is never easy being an oddball, if you work at it full time, as my father did. You have to be born with the right amount of irreverence for things as they are, and just enough impatience and rage. And a capacity to stand loneliness and abuse. These are highly valuable, if rare, commodities in the advertising business, and they should be cherished whenever and wherever they are found. Oddballism is not tolerated in most business—and can you imagine my father working in a bank?

So this, morning let us honor fathers, perhaps even while they are still living, and the double headed nail, even though my father didn't invent it.

And the oddballs in our business, the guys who eat lunch alone with a book and sometimes forget to put their belts on in the morning. The guys who invent the ideas and words and pictures that sell goods and help move our economy. ■



Our daytime line-up is a real blockbuster. In fact, the most popular daytime program ever produced, "As the World Turns," attracts a larger audience than 36% of all nighttime programs on the other networks. We thought you'd get a bang out of this.

CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 7am-6pm, Monday-Friday, and 6-11pm, seven nights, October 1963-January 1, 1964)

SPONSOR-SCOPE

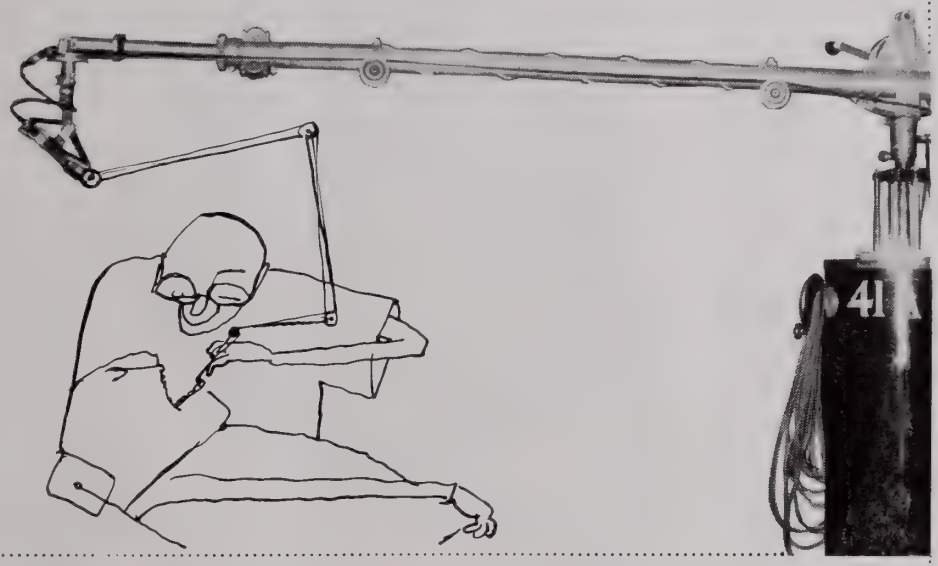
Plans apparently dropped for NBC's telecasting of major league baseball games in prime time on full network weekday nights this season. This is evident in announcement by web that it has set up its eighth straight year of "Major League Baseball" telecasts on Saturdays and Sundays, from weekend of Apr. 18-19 through that of Oct. 3-4, except for preemptions during season for golf and NCAA football. Telecasts will be coast-to-coast on 25 weekends, with blackouts by stations in American and National league markets and other areas restricted by agreement with teams in both leagues. NBC previously had been reported seeking to set up schedule of major league baseball telecasts on weekday nights. Seven teams are set, including five from last season—Chicago White Sox, Cleveland Indians, Cincinati Reds, Milwaukee Braves, and Pittsburgh Pirates. Other two, Detroit Tigers and Minnesota Twins, replace San Francisco Giants and Los Angeles Dodgers—both of which have announced agreements to have games this season on pay TV. NBC's selection of teams is expected to add help for some of them stay in the black, noticeably the Tigers, whose attendance droped some 28.2% in 1963 from '62; Pirates, off 28.1%; Indians, off 21.4%; and Reds, off 12.6%. Other three stayed about the same: White Sox, up 2.4%; Braves, up .8%; and Twins, down 1.8%. Each team receives some $35,000 per game telecast. Deal for major league baseball adds some hundreds of thousands of dollars to NBC's already astronomical budget, which includes the recently concluded $36.1-million deal with the American Football League, and $13,044,000 for NCAA football.

Network radio remains noticeable and puzzling gap as Interpublic Group's latest media forecasts are assimilated. Not published but known to be reason Interpublic omitted network sound from its eight-media predictions: it has found no significant difference in 1962 and 1963 figures, therefore had little to go on in guessing 1964. By contrast, '63-'64 installment in Interpublic's "Decade of Incentive" series looks for growth this year at these rates for other media groups: network TV 7%, spot TV 5%, spot radio 3%, magazines 6%, newspapers 3%, supplements 3%, outdoor 6%, and business papers 7%. In sum, growth points to a $13.5 billion advertising year for 1964, Interpublic's Marplan researchers say comparing this with their estimate of $13 billion in all media this year, it's a 4.8% gain over 1962.

The radio puzzler: How does Marplan's relegation of network radio (in effect) to minor media jibe with bullish reports lately by the networks? Are networks giving out reliable figures? Network salespeople themselves testify to enthusiasm and willingness to cooperate in brand-billing reporting projects. Key to the situation probably is Radio Advertising Bureau's project to resume billing reports, which would give researchers comparison data for projections.

Computers: key to unlocking mysteries of radio program listenership? Sindlinger & Co. late last week announced a revised format for its monthly Network Radio Activity service, which it claims will more accurately report the ratings, shares, and projected figures for back-to-back network programs where these programs have different station lineups and clearances within a 15-minute period. The company, based in Norwood, Pa., says that now, the method of computing all share data has been changed, and, beginning with the November issue of the Sindlinger Network Radio Activity Report, which was held up pending the announced changes, the figures will be strictly on a program basis. Sindlinger said this is made possible through use of the new data processing computer it recently acquired.

Increased competition, plus added expenses for promotion and advertising, nipping profits of The Gillette Co. Although final audited figures on Gillette's 1963 operation won't be released for another two weeks, look for company to report reduction in net earnings from its '62 total. Preliminary figures put company's '63 net earnings after taxes at some $41,545,000, or $1.47 per share of common stock. Earnings in 1962 totaled $45,274,000, or $1.60 per share. Gillette president Boone Gross has noted that 1963's net sales were highest in company's history, and attributes reduction in net earnings primarily to increased competition in razor blade business in the U.S. and certain foreign countries, higher expenses for advertising and promotion, and increased manufacturing costs. He also sees some of adverse factors continuing to influence net earnings in '64, but feels their effect will become less significant as year progresses.



At night we're really lowering the boom. Just to fill you in: of the 40 programs reaching 10 million or more homes, we have 21. While the second network has ten and the third network nine, we have more than both combined... and it doesn't hurt a bit.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 1, 1964)



Metro Charlotte is just the yolk. You get the whole egg — a market 75 miles in diameter — when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPLE with $2½ BILLION in buying power. Your BLAIR man has the WBT story. Egg him on about it!

WBT RADIO
CHARLOTTE
Jefferson Standard Broadcasting Company

The ad business & Uncle Sam—economic fencing

Genteel square-off between regulators and regulated at AFA-AAW annual Mid-Winter Legislative Conference as U.S. Chamber of Commerce holds own industry meet

ADVERTISING moved last week to make the most of the moment in Washington.

Sensing a favorable climate in the attitude of President Johnson's administration, the business world is using Washington forums to thresh out basic contradictions between the President's broad economic goals and federal restrictions that block the road to fulfillment.

The Advertising Federation of America and Advertising Assn. of the West moved into the capital several hundred strong to argue their case at the Sixth Annual Mid-Winter Legislative Conference. One day after the admen's intensive two-day lobby began, the U.S. Chamber of Commerce opened its own Washington program that touched on the same sore points of regulation that worry advertisers.

Some of advertising's most practiced persuaders went on the offensive as well as defensive in one-two encounters with the congress and federal agencies. Acting as a body, AFA-AA Wdelegates passed a resolution urging the Federal Trade Commission to take its coaching from congress and to stay out of economic philosophy.

Taking the offensive on national economics, Marion Harper, Jr., former chairman of the American Assn. of Advertising Agencies and head of the global agency complex, Interpublic Group, laid out a "Marketing Approach to Poverty." A motivational plan to build up low income groups was his presentation at a Congressional Breakfast last Wednesday, mapping "a kind of Marshall Plan for our own nation."

A. C. Fatt, chairman of Grey Advertising, looked trade regulators in the eye at a panel meeting and asked them "not to derail the business locomotive."

As part of the "dialogue" AFA and AAW are trying to foster with the annual legislative conferences, government gadflies got an opportunity to square off themselves against visiting antagonists. At the same time, admen tried to make the most of their chance in the national ring.

Fatt delivered some sharp blows when he faced the regulator panel: the Federal Trade Commission's Paul Rand Dixon, Federal Communications' E. William Henry, and Winton B. Rankin, assistant commissioner of the Food and Drug Administration.

Calling the government "a house divided" in its approach to business, Fatt said, "The regulatory agencies, in their honest zeal to protect the consumer, actually are hurting the object of their affection by needlessly, and at times capriciously, setting up barricades to impede economic progress—slowing up sales, discouraging innovation... creating uncertainty and uneasiness."

Reminding commissioners of warnings by President Johnson and Sen. Humphrey (D-Minn.) on police-style rule, Fatt told them, "We in the business world, especially those of us in advertising, understand the need for regulations and



regulatory agencies to protect all of us against predatory practices, but we ask that these rules be administered with wisdom, with understanding of the dynamics of the market place and the role advertising plays in it, and not with the attitude of a country constable in a speed trap hoping that some unwary motorist will be caught in it."

In the context of stepped-up production and employment goals, Fatt repeated the Presidential word to regulators:

" 'A moving and progressive society finds oppressive, distracting, irritating, and ultimately intolerable the heavy hand of complacent and static regulation. . . . We will be attentive to your work. . . . We will stand with you to the last when we think you are right. You will know from us first and directly when we think of it otherwise.' "



Douglas L. Smith, advertising-sales promotion director of S. C. Johnson, chaired a legislative panel presenting three of Congress' busiest gadflies on advertising.

Answering agitation by Sen. Philip A. Hart (D-Mich.) for "more and more" consumer protection, Fatt cited legislative research reporting that 33 federal departments and agencies perform activities affecting consumer interests, 296 activities directly or indirectly protect consumers or advance their interests, 64,714 federal employees and nearly $1 billion annually are used in programs of direct protection and advancement. The billion does not include 135 activities with "indirect" effect on consumer interests.

As he yielded to give regulators their say, Fatt assured them, "I know that our good friends here agree that there is a unity of purpose between the government and business. I submit, however, that unity of purpose is meaningless unless it is implemented by action in every branch of the government. Unity of action cannot be achieved in a house divided."

Harper, in tendering an advertising assault on the national economic problem, outlined a plan to turn the lowest earning fifth of the nation into a moving economic force. He would offer incentives to families who gear themselves to earn more through training and health measures. Everybody would benefit. "The stake of marketers," Harper noted, "is not simply that a solution will open us a market as large as Canada, Australia, and Venezuela combined, but it is also a stake with equal importance for government and business: It is the potential ability of one-fifth of our people to contribute to a better total life in this country and to share in our assistance abroad. We cannot afford their incapacitation."

Interpublic's chief summarized advertising's contribution: "to continue to develop more and more effective communications for the successful motivation of people; and to assure understanding of advertising's role among government and business leaders who are striving for a faster growing economy. In succeeding, we will have helped millions build far more rewarding lives, and helped relieve society of the burdens of their dependence and stagnation."

While laying out his marketing assault on poverty, Harper dealt with some attitudes on the question. About status symbols in low income groups, specifically TV antennas in slums: There should be controls on how welfare money is spent, but "at the same time we should welcome the sight of television antennas, since they represent aspiration to something better than the squalor of a slum — a reaching out to a world of higher living standards."

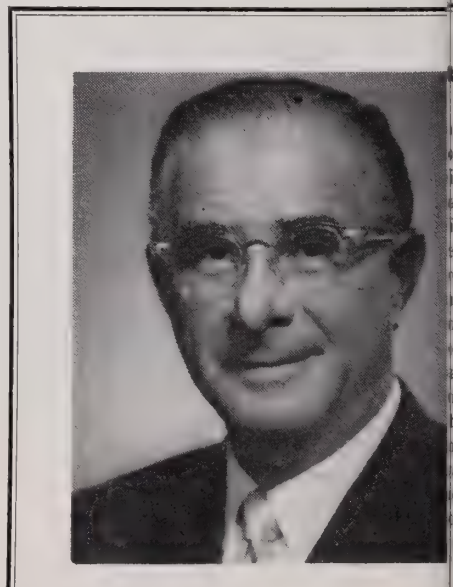
Of the congressional panel moderated by Douglas L. Smith, advertising-sales promotion director of S. C. Johnson, two were busy with legislation and sent assistants. One legislator who showed up was Rep.



Walter Rogers (D-Texas), author of the bill that would forbid the FCC to limit broadcast "commercialization."

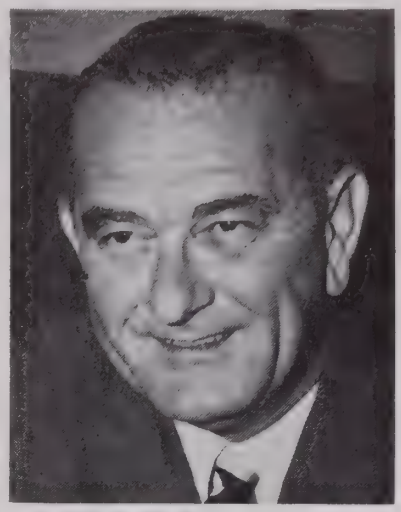
"So-called independent regulatory agencies" are over-stepping their authority, Rep. Rogers belives, and "if 'over-commercialization' does exist to a degree requiring broad regulatory action by the government, then persons wishing to make a case on this score" should bring it to congress." The FCC, for its part, should ask for legislation.

A reprise of the cigarette program by Sen. Maurine Neuberger (D-Ore.) was offered by her staff member, Michael Pertschuck. The Neuberger plan covers "hazard"



Breakfast pitch to client who had another a.m. commitment

bably the world's biggest adman, the chief of Interpublic Group of Companies, Marion per, Jr., addressed the AFA-AAW Congressional Breakfast on "The Marketing Implica- s of Poverty." It was billed as an advertising spokesman's "timely commentary from the iness point of view on President Lyndon B. Johnson's program to eliminate poverty." Im- liately after the ad breakfast, which had to be delayed a half-hour because of a con- with the President's Annual Congressional Prayer Breakfast, Harper had his chance a 20-minute presentation to senators and representatives at 9:30 Wednesday. Then rtered buses whisked members of Congress back to business in the Senate and House ce Buildings, and visiting admen went along to tour Capitol Hill and talk over bills, posed and pending. AFA and AAW lost no opportunities to buttonhole lawmakers during Tuesday-Wednesday conference. Local ad clubs lined up Washington representatives dvance for private sessions and these agenda events: two panel sessions Tuesday, one uring leading members of congressional committees, the other presenting heads of ernment regulatory agencies; reception Tuesday evening for members of congressional s and government agencies; breakfast Wednesday and the Capitol Hill meetings, and lly a joint reception that night with the Chamber of Commerce of the United States for tors and representatives at Washington's Sheraton-Park Hotel. Several hundred agency, ertiser, media, and government conferees were involved.



labeling and advertising, education, research, banning youth appeal, and enabling legislation for the FTC to get restraining orders against advertisers.

Speaking on Fatt's regulatory panel, FTC Chairman Dixon referred only briefly to the topical cigarette issue regarding proposed rules on danger disclosure in labels and ads. He reminded the AFA of its historic role in urging formation of the FTC in 1913 and asked admen to work again to earn and retain consumer approval by enlightened attention to "decent housing, good food, modern schools, rewarding jobs, satisfying leisure time, and a fair deal in the market place. These basic consumer needs deserve the support of American business and advertising agencies," Dixon thinks, and "this public service approach is good for the consumer and good for the advertising industry."

Chairman Henry of the FCC served notice that his agency may have dropped rulemaking proceedings, but it hasn't given up on "overcommercialization." His forceful warning: "The *status quo* with respect to overcommercialization will not be tolerated; otherwise we would not have characterized the present situation as a problem."

He noted that "in many cases a certain maliciousness has crept in and the regulators themselves have been obsessed with their own vast power and invented new and different ways to broaden its scope. The best way to stand off the regulators is self-regulation," Rogers advised, and he asked admen to listen to the voice of their audience.

Representing Sen. Hart on the panel, Jerry Cohen of the Senate Judiciary Committee staff conveyed remarks prepared by the senator, author of a "Truth in Packaging" bill that marketers consider dangerously restrictive. Consumers need more facts both in advertising and packaging, Sen. Hart thinks. He voiced a fear, too, that "victory in some types of non-price competition may not go to the firm with the lowest costs or the best product, but to the company that can spend the most on advertising and sales promotion."

He asked for support, saying, "You as advertisers have a large stake in this area of commission interest. For when you are trying to reach an audience to sell a product, and you find yourself sandwiched in with triple spotting, piggy-backing, clutter and confusion, no one — certainly not you, your clients, or the public — is happy. What we propose and all we propose is to bring a little order out of chaos."

Rankin of the Food and Drug Administration explained new drug regulations on ads and labels and went on to reassure agencies worried about criminal lawsuits. There is little likelihood, he thinks, that others will find themselves in the predicament of Kastor, Hilton, Chesley, Clifford & Steers, which was indicted by grand jury last month along with its client, the manufacturer of Regimen. "Practically all of the prescription drugs that are widely advertised have been through the new drug or antibiotic drug clearance procedures of the Food, Drug, and Cosmetic Act," Rankin said.

He offered FDA consultative help, saying, "If you need to prepare copy for a drug that has not been through one of the clearance procedures of the federal law, you may, if you wish, bring or send the copy to FDA with a request for our review and advice. We will be glad to tell you whether, in our opinion, it meets the requirements of the law." ■

t: U.S. is "house divided"

is government cannot spur the growth ur economy while some officials urge ness to move at full speed and others il the locomotive," warned A. C. Fatt, rman of Grey Advertising, in opening ssion on regulation. As panel chair- , Fatt asked federal agencies for re- rances that they were not a govern- tal "house divided against itself." Re- ding them of another presidential se, Johnson's reference to "the in- able, heavy hand of regulation," said businessmen feel the govern- t is far from united in its attitude rd business. He cited "economic bar- les" that slow up sales, discourage vation and venture investments, cre- ncertainty and uneasiness.

Collins lauds NAB Code "image" role

Broadcasting group's activities, plans for increased self-regulation are probed by president in New York

PRESIDENT LeRoy Collins, NAB's chief spokesman, provided another slant on the let's-keep-government-out-of-broadcasting philosophy which has proved a lively Madison Avenue topic of conversation for many weeks (see story, p. 19).

In New York, Collins addressed an IRTS "Newsmaker" luncheon, and proceeded to make some newsworthy comments, even as NAB took steps to activate a $100,000 information program aimed at making the public aware of the self-regulatory role of NAB.

The following are excerpts from Collins' February 5 speech:

The TV and Radio Codes

"Our Codes are not mere statements of good intention. In all American business, no industry has developed such a comprehensive and effective self-regulatory program as broadcasting. Certainly their value has been recognized by the FCC. There is little doubt in my judgment that this government agency would have imposed commercial time standards a few weeks back had it not been for these Codes. But we are aware, of course, that they can and should be improved, and I have been very proud of steps we have recently taken to improve them.

"We have new leadership for our Codes — two strong new board chairmen, Elmo Ellis of WSB in Atlanta, and for TV Clair McCollough of the Steinman Stations. We also have a new Code Authority Director, Howard Bell, who brings to this assignment high enthusiasm and great competence. These men will lead — make no mistake about that. I urge you to give them your full cooperation.

"The Code's vitality was never better demonstrated than in the recent meetings of the Code Review Boards.

"The subject of cigarette advertising was faced squarely. A philosophical base was established, and immediate steps were taken including new language in the Television Code providing that care should be exercised in programs so that cigarette smoking is not depicted in a manner so as to impress our youth that it is a desirable habit worthy of imitation. In commercial messages, the Television Code Board has prohibited any impression that smoking promotes health or is important to the personal development of our youth. Further, machinery has been established so that work will continue in this area.



NAB's Collins talks to IRTS group

"In television, a tighter definition of multiple product announcements has been written into the Codes, and time standards have been revamped to include a prime time restriction of no more than three consecutive announcements."

NAB's Broadcast Rating Council

"Another example of recent responsible action by broadcasters which has avoided government intervention is the organization of our new Broadcast Rating Council. When serious rating abuses were disclosed by the Congressional committee, chaired by Representative Oren Harris, the ominous clanking of government machinery was heard by all of us. But time, and freedom to act, still remained, provided we could move rapidly and effectively.

"A Research Committee, under the very able and energetic leadership of Don McGannon of Group W, has in a few short months performed a remarkable job. Under great pressure of time, and with the splendid support of the television networks and many others, a broad program has been developed to assure: (1) accreditation of qualified rating services, (2) adequate auditing to insure reliability, and (3) a continuing research effort to provide improved methodology."

Broadcast advertising problems

"On December 18 last, here in New York, a unique meeting took place. A group sat down around a table committed to explore broadcast advertising problems and opportunities. There were broadcast licensees, network representatives, advertisers, advertising agency people, and representatives from the staffs of NAB, TvB, ANA, and AAAA. Advance skepticism that such a group could work together soon faded. A very candid and constructive discussion took place. The so-called problem of clutter was dissected and talked over with few, if any, holds barred. From that meeting everyone took home something to work on and a warm spirit of cooperative effort.

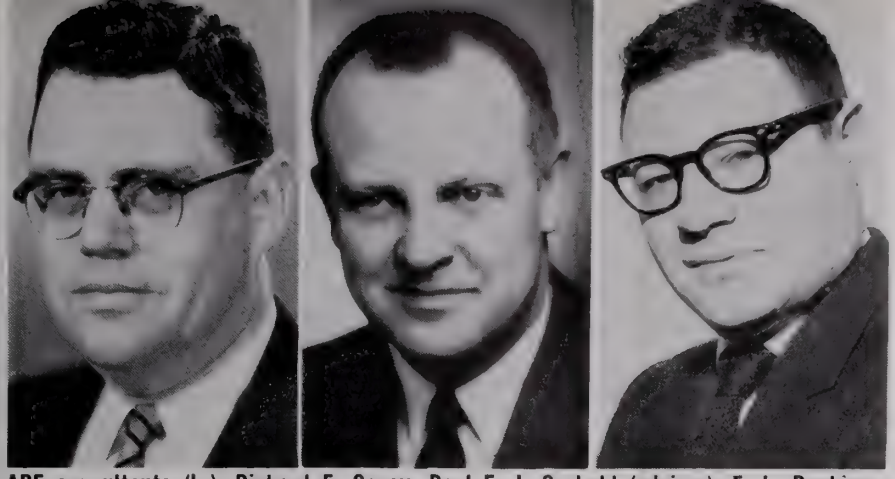
"Another such meeting will be held on February 12.

"This could turn out to be just another meeting, but I don't think it will. I believe we are on our way to making some important progress on these difficult problems in the solution of which we all have such an important stake.

The renaissance of radio

"In the Sixties there is a strong stirring in radio, a new feel of optimism, a new professional pride in service, a new sense of potential, a determination not to be merely television without pictures, but to be radio with imagination and distinction.

"This is reflected in the NAB themes used in recent years during the observance of National Radio Month: 'Radio, The Heartbeat of Main Street,' 'Radio — The Sound Citizen,' and 'Radio, Your Constant Companion.'" ■



ARF consultants (l-r): Richard F. Casey, Paul E. J. Gerhold (adviser), E. L. Deckinger

RKO-ARB study out to shake up ratings

Client questions anticipate national, local service for radio with comparative media data from diaries

Now two weeks in the field, a test that started out last fall to be a radio methodology study in one market has turned into a four-part, four-media pilot for national ratings. Its initiators call it the "RKO General-ARB Radio Methodology Study." The Advertising Research Foundation, watching and consulting on the job, calls it "Intermedia Experiment #1 (Detroit)."

More than 1,500 diaries are in Detroit homes now. Before the study is over, it will include 5,000. Two kinds, one for radio and another for radio, TV, magazines, and newspapers, are being tested. Backing up the diaries are the study's other three parts — validation checks by coincidental telephone interviews, comprehensive telephone interviews, and in-home interviews.

Interest by the ad researchers has been reflected in attention the test is getting from broadcast buyers, stations, and networks (who could be customers of a new national service, if ARB's diaries prove themselves.)

To help agency and advertiser observers while the test still is in the tube, RKO-General has prepared a set of "Twenty Questions" and answers about what's underway in Detroit. Here are some excerpts:

• **Why is RKO General sponsoring this methodology test?** There is a need for information about radio audiences. American Research Bureau's personal diary appears to be the first really new technique.

• **Why the diary?** In theory it is in keeping with the way people listen to radio today — as individuals, with most homes owning many receivers, most of them portable. Thus, an individual diary is at least an attempt to "follow" the individual.

• **Didn't Nielsen's discontinued method of measuring local radio use a diary?** Yes, but it was a family diary affixed to plug-in radios in the home, with no provision for measurement of out-of-home or in-home listening on portable sets. Its use in measuring auto listening was limited to fewer than 2,000 homes coast-to-coast. [EDITOR'S NOTE: An important part of the Nielsen system has been the Recordimeter, an attachment to the receiver which verifies claimed listening and reminds diary-keepers to make their listening entries promptly. ARB's personal diary system has non-mechanical validation checks — see description above.]

• **Why did RKO General choose ARB?** The diary acknowledges that radio today is a personal medium. It has been partially tested with encouraging results. ARB enjoys broad acceptance as a result of its successful TV service using diaries.

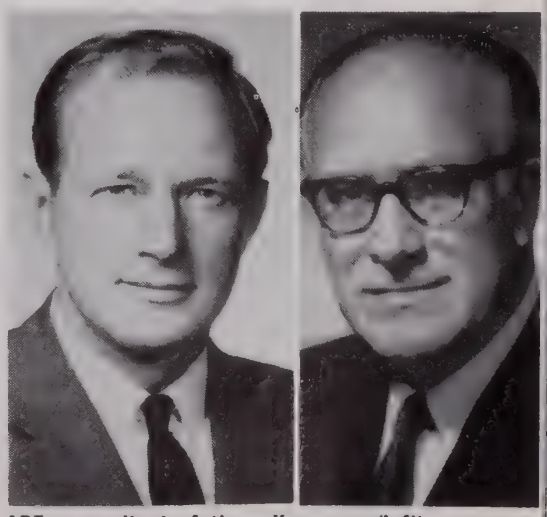
• **Why Detroit for the test?** It is a major market in which all media compete for attention. (RKO General operates radio and TV stations there.)

• **What is ARF's part in the test?** ARF has been hired to oversee the Detroit experiment. ARF's committee is scrutinizing every step. Richard F. Casey, senior vice president, Benton & Bowles, is chairman. Members are Dr. Larry Deckinger, vice president and media director of Grey Advertising, and Arthur Koponen, director of research, Colgate-Palmolive.

• **When will results be known?** Before summer. [EDITOR'S NOTE: Sponsors of the study might be expected to make a crash effort for something to show broadcasters by convention time in April.]

• **Will there be a "rating report"? If so, what will be different?** If the test is successful and confirms the diary method, a "rating report" may be issued. Unlike previous ones, the ARB report will be in pocketpiece form and will reflect radio audience estimates not only in the standard metro area but in the TV area associated with Detroit as well. (No magazine or newspaper data is anticipated at this stage.)

• **What new types of radio data do you foresee if the test is a success?** It would be possible to produce weekly cume data for specific radio spot schedules for the first time based on total listening within a metro area or the TV market area. Direct comparisons between radio and TV schedules would be possible, as would all-media comparisons if the all-media diary succeeds.



ARF consultant Arthur Koponen (left) Foundation President Alcuin Lehman

Champlin Oil renews documentary TV series

WKY-TV's locally produced series judged a solid winner by Oklahoma viewers and Champlin Oil, its sponsor

THE *Oklahoma Heritage* series produced by WKY-TV Oklahoma City has not only convinced its sponsor — Champlin Oil & Refining — that it's a worthwhile and popular public service venture, but has hiked sales and attracted new customers to the Champlin fold. Champlin recently put its praise of the locally produced program on the line by signing contracts for renewal of the series for 1964. Said E. R. Gaines, marketing and advertising head of the company: "It should be evident from our renewal that the *Heritage* series has been a most successful program for Champlin this past year, not only as a public service offering but from a sales standpoint as well."

During the past 12 months, Champlin has presented 12 WKY-TV-produced programs, each dealing with an event or person famous in Oklahoma history. The programs covered such subjects as *Pioneer Painter,* the story of Augusta Metcalfe, an Oklahoma pioneer woman who without formal art training captured the spirit of the early West on canvas. Today her oils and sketches are nationally known. Another program, *The Story of Wiley Post,* told of the man whose pioneering efforts in aviation helped open the skies to the development of modern aviation. *The Fighting 45th* was a two-part effort about Oklahoma's famous Thunderbird Division. Four major national awards were won by programs in this series.

A major contributing factor to the success of the series was Champlin's merchandising activities at the retail service station level. Whenever the program's subject matter lent itself to these promotional activities, Champlin went all out. To merchandise *The Story of Wiley Post,* for example, Champlin's agency, Tracy-Locke of Dallas, arranged for the purchase of 5,000 models of Post's airplane, the Winnie Mae. These were put on sale at Champlin service stations for 29¢ each, with no gasoline or oil purchases necessary. The response was overwhelming. Dealers were sold out of the planes within a few days, and rush orders were placed with the manufacturer for additional supplies. Approximately 40,000 model planes were sold during the campaign.

Also successful was the promotion for *The Fighting 45th.* Models of LST's similar to the ones used by the 45th Division were put on sale at Champlin stations, and again the response was beyond expectations. According to Champlin's agency, these are among the most successful promotions the company ever conducted in Oklahoma. WKY-TV spot checked Champlin stations in Oklahoma City, found the dealers reported increased gallonage as well as new customers.

As for commercials on the programs, Champlin used two types, one of an institutional nature tying into program content — this taped in the WKY-TV studios — and the other a "selling" commercial filmed on location by the agency. Larry DuPont, Tracy-Locke executive, is the TV spokesman for Champlin.

For 1964, the scope of the *Heritage* series is expanding, and the series has a new name. Since the subject matter has dealt with Oklahoma, the series was known as *Oklahoma Heritage.* Because Champlin markets its products throughout the Great Plains area, and is entering other markets with the program, the name of the series has now been changed to *Heritage of the Great Plains,* a closer tie to the company slogan, "Champlin—A Great Name in the Great Plains." ■



L-r at signing of "Heritage" renewal contrac... Jerry Powell, writer; Gene Allen, write...

CHAMPLIN GOES ALL O... TO PROMOTE SERIES

Champlin seizes the opportun... to tie in promotional activities with "Oklahoma Heritage" whenever possible. Prior to airing "Pioneer Painter," j... example, WKY-TV arranged a... exhibit of approximately 100 Augusta Metcalfe's paintings in display windows busy Penn Square, later used the same prominen... location plus Penn Square m... for exhibits and armament furnished by the 45th Division for two weeks before and during the series' "Fighting 45th" program. These and other "Heritage" promotions have met with much success.



...r: E. R. Gaines, Champlin Oil marketing & adv. mgr.; Norman ..., WKY-TV v.p.; and Larry DuPont, Tracy-Locke ad agency



Champlin's ad agency, Tracy-Locke, films product commercial on location. Firm's institutional spots are taped in WKY-TV studios



Heritage" pioneer painter Augusta Metcalfe at window display;



Army's 45th Division armament for "Fighting 45th" promotion



Jack Minges (c), president of Pepsi Cola Bottling Co. of Greenville, N.C., is given award by Pepsi Cola Co. v.p. D. Mitch Cox for leading all of company's bottlers throughout world in per capita sales. Observing is Dr. Leo Jenkins, pres., East Carolina College

World's top Pepsi distributor lays success at feet of TV

THE Pepsi Cola Bottling Co. of Greenville, N. C., has been cited for attaining the highest per capita sale of Pepsi in the world in competition with 104 other countries . . . and Jack Minges, president and treasurer of the firm, credits his television advertising for a large part of his success.

"We have a very large ad budget," says Minges, "and 50% of it goes into our two local North Carolina stations, WITN Washington and WNCT Greenville. Shortly after we went on TV for the first time, we had so much business we opened another plant in Kinston."

D. Mitch Cox, vice president of the Pepsi Cola Co., says: "The strength of Pepsi's marketing is in its advertising, promotion, and public relations, and Jack Minges has proved to be an expert in his use of all these tools. His use of television advertising has especially increased his sales. Pepsi distributors, in general, depend very heavily upon TV, and Minges in particular. It is one of the primary reasons he has become the world's highest per capita distributor of Pepsi Cola.

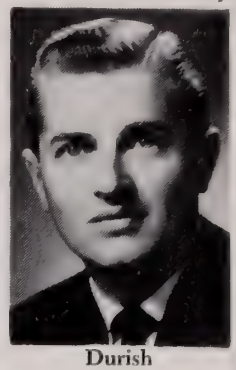
The Greenville bottler's schedule on WITN is an example of the successful formula he uses. Appreciative of the umbrella effect of the parent company's advertising, Minges places 11 TV spots a week on WITN, with a sustaining agreement to purchase all chainbreaks available in the World Series, All Star games, and other special events. In addition, he usually picks up one quarter of the baseball games fed to WITN by NBC.

Being No. 1 Pepsi distributor in the world would be enough to satisfy most bottlers, but Minges feels, "We haven't even begun to realize our potential. Through our WITN advertising we want to educate people to drink Pepsi with meals and at any other time of the day. The only reason that families drink other beverages is because they were taught to, and we want to change this. You might say we are coming in the back door, through the picnic tables, but we'll keep talking Pepsi on TV until our full market potential is realized."

The Pepsi Cola Bottling Co. of Greenville is one of three family-owned companies which have a record of success that is almost impossible to break. The plant in Kinston, of which Minges is vice president and secretary, is No. 2 in the highest per capita sales in the world. The plant in New Bern, of which Minges is a trust officer, was No. 3. Minges' brothers run the other two plants. ■

Studebaker ups Durish to automotive ad mgr.

Paul H. Durish has been appointed director of advertising for Studebaker's automotive division, directly responsible for all phases of the division's merchandising — especially that which involves sales promotion and advertising.



Durish

He assumes his new post after having served the company as manager of advertising, sales promotion, and public relations for Studebaker of Canada, and retains the latter responsibilities in addition to taking on similar duties for Mercedes-Benz of Canada.

One of Durish's first moves was to announce that Studebaker has purchased quarter - sponsorship of The Ed Sullivan Show on the CBC-TV network in Canada.

Drackett net up 21% as ¼ sales rise 12%

The Drackett Co. and subsidiaries in the first fiscal quarter of 1963-64 showed a 21% gain in net profits and a rise of 12% in sales, Roger Drackett, president, told the annual meeting of shareholders who re-elected all directors.

Net earnings for the quarter ended Dec. 31, were $1,014,000, compared with $830,000 in the like quarter last fiscal year. This was equal to 35 cents a share on the 2,906,734 shares outstanding, against 29 cents a share on the 2,902,987 shares at the end of the same quarter a year ago.

Sales in the first quarter were $12,708,000, against $11,346,000 in the like quarter a year ago.

"The company," president Drackett told shareholders, "repaid one half of the $5 million borrowed in 1962 to help finance the acquisition of the O'Cedar business.

The board elected Steward McMakin, former treasurer, assistant vice president in charge of employe benefit programs. E. J. Beyersdorfer, former assistant treasurer, was elected treasurer.

What's up in New York? WABC-TV!

UP
40%

7 O'Clock Shows
(Mon. thru Fri.)



UP
104%

The Big News
(6:30 p.m. Mon. thru Fri.)



UP
29%

Best of Broadway
(Sun. thru Sat.)



UP
133%

The Big Show
(Mon. thru Fri.)



ARB Oct./Nov. 1963 vs. 1962

Gen. Foods 'Archways' a 'Fair' ad medium

GENERAL FOODS is placing some $2.5 million into a new medium which will provide corporate advertising for the company and all its divisions, in addition to promoting a theme, "Peace Through Understanding." The medium—11 "Archways to Understanding." The occasion — The 1964-'65 New York World's Fair.

Conceived for the Fair by General Foods and Benton & Bowles, the project is being underwritten by GF as a public service and is expected to be in operation by Apr. 1. The "Archways," each towering 60 feet above entrances and strategic intersections on the fairgrounds, will have display panels carrying continuous news of special Fair events; current news, weather reports, and traffic conditions; other public service messages; and pictorial coverage of Fair activities.

The photo panels in each "Archway" will carry pictures of GF products eight minutes of every hour. The units—both message and photo —will be in operation at least 12 hours a day, seven days a week, from Apr. 22-Oct. 18 this year, and from Apr. 21-Oct. 17 in 1965. Product references will be confined to 30 seconds duration.

GF chairman Charles G. Mortimer pointed out that as his company was a "profit-minded" organization, the value of the project was "carefully measured" before General Foods contracted for its sponsorship. It was also noted that the various GF brands will most likely use the project in upcoming advertising, and it was stressed that the company's outlay for the "Archways" wouldn't necessarily cut into General Foods' overall ad budget.

In addition to Benton & Bowles, three other agencies — Young & Rubicam, Foote, Cone & Belding, and Ogilvy Benson & Mather—have undertaken special Fair assignments for GF divisions they represent. ■

Apples for teacher



Fourth-grader Bobby Boyd presents apple to his teacher, Elizabeth Wingo, after winning two boxes of them in WTAR (Norfolk) contest, which asked school children to nominate their favorite teachers. Left is Arthur Gray, manager of a local A & P, and Paul Hennings, WTAR personality. During the seven-week promotion, 600 letters were received by the station, and 35 winners were awarded 70 boxes of apples

Higher 6-month sales by Richardson-Merrell

Consolidated sales of Richardson-Merrell, Inc., including its Vick Chemical Co., division, for the first six months of the 1963-'64 fiscal year were $92,227,000—an increase of 2.5 per cent over $89,962,000 for the same period last year, announces H. R. Marschalk, president of the diversified drug firm.

Earnings after adjustment for foreign operations were $10,492,000, compared with $11,011,000 last year. Earnings per share for six months were $1.81, compared with $1.88 last year.

Vick Chemical division introduced new *MediMist*, a decongestant aerosol room spray, in Canada in the fall of 1963, and Vick International division introduced the same product in Australia and is test marketing it in Germany. Vick International also introduced a new cough drop in Germany that is based on the successful *Formula 44* cough syrup.

Last October, Richardson-Merrell acquired *Diger-Selz*, an effervescent powder to aid digestion. This Italian product has achieved excellent consumer acceptance in central Italy, said Marschalk, and distribution will be expanded throughout Italy and possibly to other markets in Europe and elsewhere.

The acquisition of Gascoigne-Crowther Ltd. of Reading, England, on Dec. 31 also was announced. The principal product of the company is *Napisan*—a powder used by mothers to wash and sterilize diapers. This and other baby care products of Gascoigne-Crowther Ltd. will be closely integrated with the products of Milton Antiseptic Ltd., a British company acquired by Richardson-Merrell in 1958. The present primary marketing area of *Napisan* is the United Kingdom, but plans are being developed to extend distribution to other international markets.

Parkhurst Schick v. p.

Leslie Parkhurst, former president of American Safety Razor, and assistant to the president of Schick since early last year, has been elected vice president-marketing of Schick. He succeeds C. C. Mendler, now vice president, of Hamilton Cosco.

WABC-TV is up in New York!

Here's why:

The spectacular ratings increases of the shows mentioned on the preceding four pages give you a pretty clear notion of what's been happening at WABC-TV during the past year.

Why are so many more viewers watching WABC-TV? Obviously, they like what they see on Channel 7. Programs like The Big Show, The Big News, 7 O'clock Show and The Best of Broadway are what the public looks for and likes.

WABC-TV offers a balanced schedule of entertainment, news and informative public affairs programming to the people who live in the many communities that make up the greater New York metropolitan area. Like every good citizen of these communities, WABC-TV takes an active interest in community affairs. Programs such as New York, New York...Page One...The Les Crane Show...Editorial Opinion deal specifically and significantly with New York area projects and problems.

A dynamic interest in public affairs, popular entertainment and news programs and the exciting new shows of the ABC Televison Network are among the reasons WABC-TV is moving up fast in New York.

WABC-TV NEW YORK abc

The data used herein are estimates from the October-November ARB 1963 vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.

More shops will go public: Cone

First to brave the fickle financial world of public ownership, FC&B's head thinks other agencies will follow, sees it as solution to fiscal dilemmas

THE MAN who pioneered public ownership of advertising agencies predicts that perhaps six more shops will offer their stock for sale this year.

Fairfax Cone, in addition to paving the public ownership route, has unofficially undertaken to help educate investors and other agencies on this new business breakthrough. And, of course, all interested eyes follow the over-the-counter quotations, making Foote, Cone & Belding a show window experiment in fiscal management.

Cone, executive committee chairman of the agency that went public last fall, has reassurance for anyone worried about agency profits from two standpoints: 1) the effect of account switches on agency stock, and 2) how increasing ad volume affects consumer "resistance."

On the first point, skeptics, who thought the agency business too unstable for public ownership, seem to have been wrong, at least so far as FC&B can chart to date. As Cone told a Chicago radio audience, fluctuations in the price of the stock seem to bear no relation to gains and losses in billings. He was guest on the third in a new WGN series called, *The World of Advertising*, hosted by George Lazarus and sponsored by North American Van Lines (E. H. Russell, McCloskey).

"Shortly after the stock was sold, we were assigned two quite large accounts, totaling about $10 million annually," he said. "And the stock didn't move at all, not a quarter or an eighth of a point . . . We thought this was odd. . . . I hope that it works the same way on that day when we lose an account that is worth $7 or 8 million."

Investors, other interested agencies, and FC&B had an opportunity to study that very situation, on a somewhat smaller scale, just two weeks ago when Lever Bros. pulled out some $2 million in billings because of a product conflicts (SPONSOR, Feb. 3). The stock held its own around 14 in the period immediately following the loss, and a few days later went up to 14⅞.

There was also an upswing in stock after Cone and other FC&B executives addressed the New York Investment Analysts and answered questions on agency operation. This suggests, Cone told Lazarus, that as the public comes to know more about the business, it will be a more attractive investment.

Discussing the motivations for public ownership from the agency's point of view, Cone felt it had two definite advantages.

"In the case of almost all agencies," he said, "there is an agreement on the part of stockholders to offer their stock back to the company in the event of their retirement or leaving." Foote, Cone & Belding, for instance, was faced with a situation where a dozen members of the firm who controlled the bulk of the stock were all nearing the time of retirement. "The obligation on the part of the company to repurchase their stock would have been such as to impair the company's financial resources."

"A second reason agencies would like to be public, and also a major motivating factor for FC&B, is the benefits it offers to employees. When there is not a public offering, in most cases stock is traded at book value. This gives long-time employees, if you please, no opportunity to profit from the business they have built. Once they leave, their participation is gone."

Possible over-exposure to advertising messages is another economic fear that Cone pooh-poohs.

Troubled by estimates that thousands of messages are beamed at the consumer every day, Lazarus queried Cone on the effects of ever-increasing advertising expenditures. Cone noted that of all the media messages seen and heard, "we are really only affected by those that have some message for us. If you don't smoke, cigarette advertising has no effect on you," he concluded. ■



A major shareholder

Fairfax Cone, chairman of the executive committee of Foote, Cone & Belding, oversees one of the six biggest agencies in the world. In 1963 it billed $155 million, picked up about $10 million more for '64, and made big news as the first major advertising agency to offer its stock to the public. A few have followed, but it is FC&B which the financial world is watching and which may influence the future business structure of U. S. agencies.

THEY LAUGHED WHEN WE SAT DOWN AND COMBINED RADIO AND TELEVISION...

Our broadcast operations are unique. Our personalities appear on both KRNT Radio and KRNT-TV. Most of our executives and staff work in both areas of operation, and our salesmen — and this sort of knocks people out — our salesmen sell both radio and television. To our way of thinking, radio and television go together like ham and eggs. In our sales department, it's like the song, "Love and Marriage" — our salesmen can't have one without the other.

MEDIA MIX HERE SINCE 1955

The result of this philosophy of operation has been a media mix of radio and television. They're in love with each other, and our clients are in love with them. The union has resulted in an amazing number of satisfied long-term advertisers. We do nearly ¾ of all local television business in this three-station market, and always have since the inception of our TV station 9 years ago. We generally do around half of the total local radio business in this market of six AM radio stations!

Now, this is not because our salesmen are so good, although they are smart, sharp advertising men. It's because they sell **broadcast** advertising that **is** good, and here's one of the factors that make it good: They sell the same personalities on both radio and TV.

Some of our advertisers say that personalities well-known on TV are the best thing a radio station can have to sell, and if you think about it, this makes sense. There is a factor involved, called Inter-Media Motivation, which makes it true. All our people are seen regularly on our television station; radio listeners really **know** the person that goes with the voice. There are more widely known personalities on KRNT Radio than on all other local radio stations combined.

RADIO IMPORTANT TO TV PERSONALITIES

They say that personalities who are heard regularly and continuously on radio are the best thing a TV station can have to sell—same Inter-Media Motivation Factor again. These advertisers have been demonstrating the effectiveness of this philosophy since the start of our television operation 9 years ago. They believe, and their sales prove it, that this KRNT Radio - KRNT-TV media mix is the most all-reaching, most constantly persuasive, most memorable, the surest way to advertising profit known hereabouts. We know of quite a few national advertisers who now believe this, also.

YOU'LL GET RESULTS USING BOTH

If you aspire to sell as if you really owned the products you advertise — if you think of yourself as having a big inventory and having to move it quickly at a profit — then you will want to give careful thought to this most all-reaching, this quickest, surest way to advertising effectiveness, as so many of these local advertisers have done.

The media mix of KRNT Radio and KRNT-TV—served up by the best-known personalities in this part of the country, in an atmosphere of friendliness and warmth, and heavily cross-promoted over these two outstanding broadcast facilities—will get you the results you must have in this competitive market place.

We believe without reservation that the most powerful media mix is radio and television and that, in our case, where radio and television are so married to each other, KRNT Broadcasting offers you your best media buy. Out here in the center of Iowa and the U.S.A., we're demonstrating a great truth. You can't beat advertising results. We sell sales.

KRNT
KRNT-TV
DES MOINES

An Operation of Cowles Magazines and Broadcasting, Inc.

REPRESENTED BY THE KATZ AGENCY, INC.

Idea cross-breeding freshens agency stock

AGENCIES are feeding their idea mills with outside talent. Examples of the clinic-conference device for fact-swapping are appearing in the east and midwest.

In New York, West, Weir & Bartell (merged from the old Donahue & Coe and Ellington agencies) has started monthly "creative clinics." In Dayton, Willis/Case/Harwood is holding weekly "coffee conferences."

WWB's Walter Weir, executive committee chairman, told his copy and art personnel, "We have made exceptional creative work the keystone for our growth. We hope to effect this through . . . exposure at these meetings to the latest findings of copy research, to new techniques of communication, and through discussions relating to the creation of the most effective advertising." Clients are invited, too, to hear guest experts and discuss communications research by the agency's own staff.

Paul Willis, president of the Dayton agency, calls the WCH sessions weekly fact-finding conferences. Transcripts, issued after each session, are available to all interested advertisers.

Market orientation on syndicated film is offered in the first "Coffee Conference Report," featuring Don Dahlman, sales manager of WLWD, Dayton, formerly with Ziv and United Artists TV.

Describing the shrinking supply of first-run syndicated programing, Dahlman predicted the pendulum would shift again. Syndicated shows are good for advertisers "concerned with strong advertising and with an image," he pointed out at the WCH conference.

Analyzing new TV talent rates



More than 80 TV and radio directors from advertising agencies in St. Louis, Chicago, and Minneapolis recently attended talent union seminar sponsored by 4A's Chicago Council, to hear panel analyze new TV rates negotiated with AFTRA and SAG by Joint Negotiating Committee of ANA-4A Joint Committee on Broadcast Talent Union Relations. Panelists, all members of Joint Committee, were (l-r) David Dole of Leo Burnett Company, Chicago; Marion Preston of J. Walter Thompson Company, N. Y., vice chairman of the committee; Harold J. Saz, Ted Bates & Co., N. Y. chairman; Vincent Connelly, Dancer-Fitzgerald-Sample, N. Y.

Streamlined spot tape investigated by Ampex

Ampex is looking at ways to streamline recording-playback systems for radio commercials and hopes to report on its research by April.

The study resulted from agency and broadcaster requests, C. Gus Grant said in Redwood City, Calif. Referring to controversy over cartridge systems, he said Ampex now is investigating both cartridge and other methods in an attempt to reconcile convenience with sound and operational quality. Ampex heretofore has found only reel-to-reel equipment up to reproduction and reliability standards of commercial work.

RX for tired ad copy: human sympathy—Weir

The "amazing, new" school of copywriters is condemned to the rank of ineffectuals by an elder craftsman of the business, Walter Weir, executive committee chairman of West, Weir & Bartel, New York.

Addressing the Assn. of Industrial Advertisers last week, he said the ad writer is "more careless than almost any other communicator. . . . He tends to write advertising messages that sound as advertising messages have sounded for years, and sound like all other advertising messages that appear with them."

To improve as a communicator, the writer must improve himself as a sympathetic human being, Weir advised. "If we think in terms of 'advertising' to somebody, we will tend to come up with all the tired advertising language and rhetorical stratagems that have become the impedimenta of advertising over the years."

"There is one discipline I think we can employ to good effect, and that is a more careful use of the tools by which we think—the words we use," writer Weir counsels.

Weir's golden rule for good copy: "We speak to others as we would speak to ourselves. . . . Once the attitude is right, the right and most effective language is most likely to follow. If anybody wants to write—or to judge really effective advertising—this, I believe, is the only way to do it."

MAXIMUM RESPONSE

—that's advertising efficiency



WBAL-TV BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

TV buyer's motto: improve the buy!

DCS&S's Marty Herbst discusses that important step beyond the tv spot buy—improving the schedule—in part six of a series of articles by agency experts

In today's increasingly complex media world the planning function has virtually displaced the actual buying function for most media forms. The important question has become "what list of magazines should I use with what frequency," or "what combination of television programs best meets the needs of this product." Of secondary and often only passing clerical interest is the actual placement, or buying, of the schedule in these national media.



MARTY HERBST

Director of media research and coordinator of computer control section at Doherty, Clifford, Steers & Shenfield in New York, he was formerly media supervisor with Donahue & Coe, where he created and directed the media research department. Before that, was in charge of radio-tv research at BBDO, was special analyst for P&G at Biow

With more and more available media choices and shrinking individual differences, it has become increasingly difficult to discriminate between alternate media vehicles and then build a sound media plan that will most effectively combine all the alternatives. Much of today's creative media energies are really devoted to developing systems that will allow the agency and advertiser to readily integrate various combinations of media for a given product situation. Once these elements have been assembled and the plan is implemented, there is generally very little more than can be done.

There is only one basic exception to this media structure—*it is spot television.* Here the professional buyer is in a position to do actually something about improving advertising effectiveness even after the commercials have been aired.

For the spot television medium alone, buying is on a par with planning. This article will demonstrate the significance of the buying function in a leading agency through both placement of the spot schedule in the markets and also subsequent *improvement* of that schedule affected by the buying professional.

Before placing his advertising bets on specific stations, a buyer starts with four elements: he has a budget, a market, plan of action, and very little time. The significance of the last factor cannot be exaggerated. Buyers often place schedules in 10, 20, 50 or 100 markets within a period of days or a few weeks. Often there is simply a race against time to filter all the availabilities from the markets on the list, see how they fit into the budget and the restrictions of the plan, and then mechanically select the best. Then the ponderous estimating function steps in to let the buyer know where he is right down to the last penny (which figure will later be revised several times), and subsequently to start the accounting wheels in their never ending cycle of paying the station and billing the client.

These operations, complete with an unending stream of paper work, are what often make spot television buying frowned upon as a costly medium to handle for many agencies. This slow and cumbersome method of estimating is one of the principle areas where effective streamlining can be implemented.

DCSS has a computer program in operation which produces spot television estimates overnight. The agency currently uses the computer in this fashion through the CMB (Central Media Bureau) for a major $2 million dollar spot advertiser. The overnight estimate produced by this system climaxes two years of CMB work in first writing a single unified program that depicts the varied, uncoordinated rates of some 540 commercial television stations; and second by an additional year of DCSS/CMB efforts to bring this program into practical grips with the specific realities of client problems. In the future this program will be extended to include billing and paying and, more important, to increase further the purchased share of the best television spots available. The computer will save substantial amounts of time by arranging and ranking all available spots separately and in combination according to predetermined marketing characteristics. For one advertiser these rankings may simply be a cost-per-thousand homes without any restrictions; for another it may be cost-per-thousand men age 18-39 with consideration given only to those spots delivering at least a 12 rating in early evening,

If you lived in San Francisco...



...you'd be sold on KRON-TV

THE EASY WAY!



You don't have to fumble through a lot of rate cards to blanket the Sioux Falls-98 County Market. One television facility, *KELO-LAND TV*, blankets it all! Our three interconnected transmitters, operating as one station, gives you full market coverage, more than 284,000 tv homes — *simultaneously!* In fact, so effective is *KELO-LAND TV* as an audience builder, it delivers 25.7% more tv homes than the highest-rated station in Omaha, 31.7% more than Des Moines' top station, 26.7% more than Duluth's.

Source: ARB Audience Summaries, Nov. 1963, 9 a.m. to midnight, 7 days a week. This data submitted as estimates not exact measurements.

Sioux Falls—98-County Market—Intact!



General Offices: Sioux Falls, S. D.

syndicated or feature films. The elimination of the cumbersome volume of computional work involved in arranging the spots will permit the media supervisor and the buyer adequate time to plan properly for the initial placement of spots in a market.

Spot television is very often a six-month business running from October through March. Buyers who desire to implement Fall schedules must rely on last season's track record. As this very often is of limited value in reflecting the performance of new programing entries, we see another important reason for cutting down the time of placing the schedule in the market so that a tighter, more realistic spot plan can be thought out in advance and then purchased.

Of the four significant items in the initial placement of spot schedules, we have shown how we plan to shorten the time lag, reduce budget problems through the use of the computer, and thereby introduce a higher order of planning in the initial placement of spots.

The same organized approach is brought to bear on the market list itself. The agency has evolved an unusual technique for ferreting out potential growth areas, and thereby reducing the two to three-year time deficiency inherent in using published statistical data as a barometer of future potential. Markets designated with unusual growth attributes thereby become more important to most advertisers and are labeled "Advanced Markets." The agency has instituted procedures where systematic data-gathering is undertaken periodically in designated markets either by letter, where possible, or by field trips, when necessary.

Schedule improvements

After the buy has been executed in the market, it can be improved. While this statement sounds simple and almost axiomatic it is unique to the spot television medium. With a network program, all an advertiser can do after the commitment is made is add or delete a few stations, and on rare occasions effect a time period change. Both of these actions are virtually impossible with the bulk of today's network buying which is in the form of package or scatter plans. Of course the advertiser can move to other programs, but this is really an overall *new* buy, and does not represent an improvement of an existing situation.

The same holds true for a magazine; all that can be done after the buy is made, is pull out of one magazine and go into another.

With newspapers, you are either in a given newspaper or you are not; and as most markets have but a single paper, this is simply an "either/or" decision made in advance.

Spot radio is somewhat akin to spot television; however, in radio the entire station or large chunks



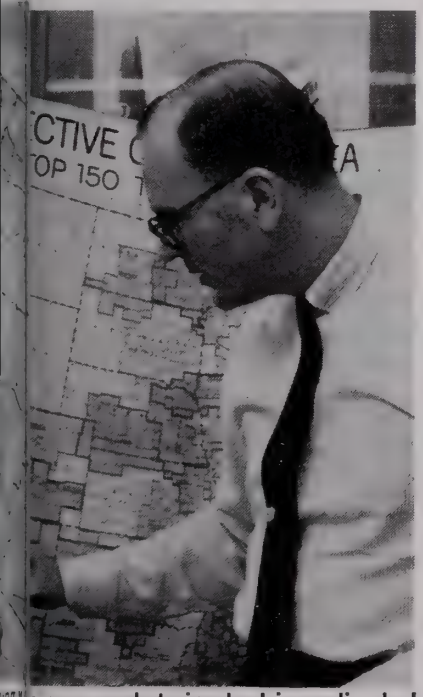
Marty Herbst and media & programing v

of time are programed according to a single format.

But only in spot television, is the unit of variation the given program in a single time period on a single station. In a good many cases the spot buyer may be examining, for example, prime 20's during the half-hour break in *Bonanza* as a possible vehicle in several different markets. However, its local performance and environment will generally be different in going from one market to another, and follows the above statement on spot television. That is why utilizing a professional buyer of spot television will ultimately pay off for an advertiser. This buy-

er's more complete knowledge of the medium will allow him to improve a given spot schedule to a far greater degree than the novice. The professional buyer can bring to bear all the tools at his disposal, including knowledge of markets, client's problems, and the ability to negotiate. These are the factors that cannot be readily mechanized or put on a computer even though attempts are being made to do so.

In many other large agencies, schedule improvement is executed in a simple, mechanical fashion that is undifferentiated from the rules utilized by those agencies in the initial placement of the schedule.



over markets involved in media sked

For example, the buyer may be told to keep the weight level at 100 rating points a week and not accept fringe minutes with a higher cost-per-thousand homes than $2.50. The reason for this approach is that it is an easy system to administer to a group of young trainees who will be in and out of the media department in two or three years. These trainees barely learn the semantics of the game and the rules to follow before they are looking forward to moving into account work.

We feel our spot television buyers are truly professionals. They are given free rein to use their experience and judgment in what is perhaps their most important function —the continual up-grading of the advertiser's schedules in all markets. Often this will produce increased budgets which benefit the client, the agency, and the stations involved. The professional buyer does not look at the markets in isolation, he examines the play between them. When necessary he will demonstrate to the advertiser, for example, that the currently used Boston market covers part of the Portland, Me., area, and why not then add Portland with only a slight increase in the budget, and thereby provide more efficient, equitable media weight in the entire New England sales territory. Or, this buyer may observe that there is a clustering of small television markets in the south which fall just beyond the limits of his market list by virtue of their size. Yet the south, in general, may be a good sales area, and the addition of these smaller markets to the market list will generate profitable new business for all concerned.

Another criterion lies in comparing the performance of the DCSS spot buyers with that achieved in other agencies with whom we share a common client. By the simplest yardstick — cost-per-thousand — we find that our spots are 10% to 15% more efficient than those attained by the other agencies. The station reps bear this out when they tell us how easy their lives are at other large shops that practice this mechanized kind of buying. All they have to do is learn the agency rules and they will automatically get the business. Conversely, we rely on the spot television buyer to use his professional judgment in continually improving and negotiating for superior schedules. That is perhaps our fundamental responsibility in the placement of spot television dollars. Here the buyer and seller develop a mutual respect for each other, secure in the knowledge that they must give to the other the very best each has to offer.

We will look everlastingly for new techniques to give our buyers more time to properly place schedules in the advertising market place, and we will continue to maintain the proper atmosphere to keep our professional buyers on the job. ■

something new for the weekend

SATURDAY

10:30 P.M.—Battleline (1st Run)

11:00 P.M.—Newsline

11:15 P.M.—Adult Theater

SUNDAY

10:00 P.M.—Stoney Burke

11:00 P.M.—Newsline

11:10 P.M.—ABC News Report

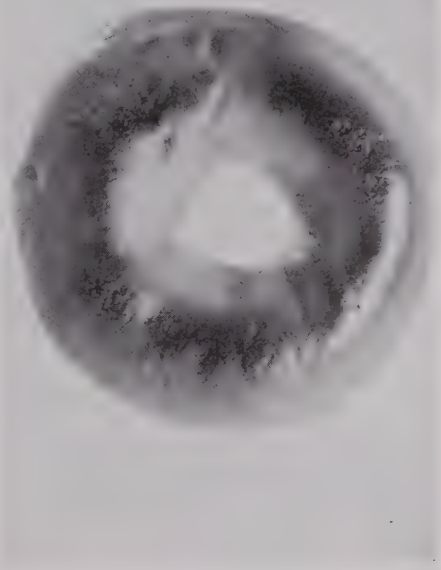
11:40 P.M.—Late Show

Wonderful Florida Tele Vision

WFTV

ORLANDO, FLORIDA

FOR AVAILABILITIES CALL BTA-BLAIR TELEVISION ASSOCIATES



Is there a hole in your TV commercial too?

Tele-Video's recipe for TV film production makes sure there are no "missing middles". . . no technical faults.

TELE VIDEO PRODUCTIONS INCORPORATED

316 West 57th Street, New York 19, New York • JU 2-8095

Gardner names Maffei to media post in N. Y.

Rudolph P. (Rudy) Maffei has been named media director of Gardner Advertising's New York office. He was formerly vice president and associate media director at Benton & Bowles, same city. Maffei, a native New Yorker, was a media buyer at Maxon, and at Fuller & Smith & Ross before joining Benton & Bowles. He studied at Cornell University, holds a Bachelor's degree in psychology from the College of the City of New York, and has done graduate work at New York University. He is the second media man named to a top post recently by Charles E. Claggett, Gardner's president and Chairman. Earlier (SPONSOR, January 27), Claggett announced the appointment of Earl Hotze as media director in Gardner's St. Louis office.



Maffei

PRO reps boast 106% sales boost over 1962

A sales increase of 106% was accomplished last year over 1962 sales by Prestige Representation Organization, radio station representative headquartered in New York. Sam Brownstein, firm's general manager, also disclosed the annual analysis of sales for the year.

For the third consecutive time, the largest single catagory of sales was to advertisers using radio in the market for the first time. This was 41% of all accounts sold by the company. In 1962, this category was 39%. However, all those sales from 1962, and other advertisers, were considered as renewals if they bought in 1963. Renewals amounted to 34% of the company's accounts in 1963.

The third catagory reported by PRO, switches from competitive stations, accounted for 25%. Brownstein stressed his pride in the market sales each year since the inception of the company, feels that this is of particular significance since PRO sells only for stations in markets below the recognized top 50.

Tv spot schedules now in the buying stage

Scott paper buying a sked of flights for Lady Scott in selected markets. Plan includes four flights of daytime and fringe minutes. Flights will begin at specified dates in March, May, August, and October; vary in length from five to nine weeks. Buyer at J. Walter Thompson (New York) is Dennis DeSousa.

BEV SMITH: for good apples, pride

Next month Beverly Smith marks his 20th year in advertising. With McCann-Marschalk (New York) as director of media and TV programming for the past two years, he's directly concerned with such accounts as Speidel, Pillsbury's Tidy House Division, Scripto, Hartford Insurance, and Upjohn. Bev believes the attitude of the broadcast industry today, especially in television, needs to be corrected. He says, "The industry should make a concerted effort to make the general public more aware of the important job broadcasting does. Admittedly, TV has several rotten apples in its basket of wares, but it also has plenty of reason to be proud of its record. The public talks about what should be done in TV, and yet, how much acceptance is there of quality programing by the public? I feel you can't buy advertising by slide rule alone. Too many people retreat behind numbers because it's the safe and easy thing to do, and they can't be disproved." Bev began his career with radio stations, worked as radio-TV producer with Young & Rubicam for 11 years, then became executive producer and account exec on the RCA account at Kenyon & Eckhardt. He later joined N. W. Ayer as a TV account exec for Sealtest, AT&T, and Breck; was a TV account exec with McCann-Erickson before joining M-M. A fine photographer, Bev has an enviable display of photos in his office. He and his wife Margaret, a sculptor, are the parents of three daughters; live in Darien, Conn.



Renault plans new advertising drive

Renault, Inc., is launching its spring advertising campaign a little early this year—tv spots and newspaper schedules will begin in mid-February, and consumer magazine space in March.

Television spots will use a musical theme from "The Singing Nun" album, to create a "light, happy" approach. One spot will compare Renault's economy-sized Dauphine with the Rolls-Royce.

Fuller & Smith & Ross, Inc., is Renault's agency.

Spots for TNT filter

Radio and television spots are among the media scheduled to launch the initial campaign for TNT-Filter Corporation's new, "medically proven" cigarette filter. No budget figures have been announced for the promotion, announced at a press conference on the west coast, but the TNT company has named Soltys Associates, Los Angeles, to handle its public relations and business development plans. Gene Soltys is handling the account, with Charlene McCauley the creative director.

Film develops Dr Pepper profits

Beverage company's live and cartoon techniques for TV gets "li'l David" results against giant competition; sales melody is Harmon-ized by cartoonist Johnny Hart

LOCALLY-PRODUCED filmed TV commercials are helping the Dr Pepper Company of Dallas, Tex., write one of this year's better sponsor success stories.

With 10 basic, minute-long commercials, most of which have been filmed in Dr Pepper's headquarters city by Keitz & Herndon, Inc., at costs ranging from $3,000 to $11,000, the soft drink company and its bottlers have achieved favorable impact on the most important rating books of all—the company's own profit and loss ledgers.

Dr Pepper emerged as a national advertiser in 1960, buying national coverage to back up a drive to distribute nationally the soft drink product it has been selling regionally for 75 years. To this end, the company has budgeted between $2,500,000 and $3,000,000 a year for sales promotion, advertising and market expansion—against such massive competition as an estimated $35,000,000 budget for like activity in the hands of its leading competitor.

Of this total budget, Dr Pepper allotted approximately half for advertising during 1963. The largest single portion of this, something over $500,000, is spent for network and independent TV time. The remainder is divided approximately equally between consumer magazines and promotional programs.

While the dollars may appear relatively small, the payoff has been proportionately large. In 1961, Dr Pepper sales rose from just over $13,000,000 to nearly $15,000,000. In 1962, sales climbed to approximately $17,500,000—up 17 per cent in a year when the soft drink industry as a whole expanded only four to five per cent. What's more, through June, 1963, Dr Pepper monthly sales had set a new all-time record every month for 20 consecutive months. This is par-

COMMERCIAL VARIETY

Johnny Hart, creator of "B.C." comic strip, gets pre-history humor out of Harmon. At fashionable shopping center in Dallas, Texas, "bird watchers, clock watchers, and girl watchers" sequence for Dr Pepper is supervised by Larry Herndon (r)







ticularly significant since it indicates the company has broken the "winter slump" heretofore universal throughout the industry. Based on this trend, sales could top $20,000,000 in 1963.

Behind this success is a break with convention and an advertising inventiveness which not only has dared but which, in fact, has actively sought to be way, way different. Filmed TV spots, magazine advertisements, points of purchase, promotions, bottler and dealer tie-ins have promoted such offbeat—even oddball—undertakings as contests in which consumers by the hundreds of thousands have sought to win a "Pleasure Island" in 1961, a "Solid Gold Dinosaur" in 1962, and "Harmon's Square Wheel" in 1963.

"Harmon," a cartoon caveman character created for Dr Pepper by Johnny Hart, author of the nationally-syndicated cartoon strip "B.C." has, in the same media, extolled such exotic-sounding fun ideas as a "Caveman Clambake" party; Frosty Pep, a blend of Dr Pepper and ice cream; and Hot Dr Pepper over lemon, the "new winter-time drink sensation."

Animated filmed commercials, featuring both "Harmon" cartoon animation and animated mat work over live action, have been a major factor in the success of these wacky promotions, says John C. Simmons, Dr Pepper vice president-advertising.

The Dr Pepper commercial films provide interesting material for a study in how to pinch pennies and still get the maximum return on each sponsoring dollar.

Dr Pepper commercials are filmed because:

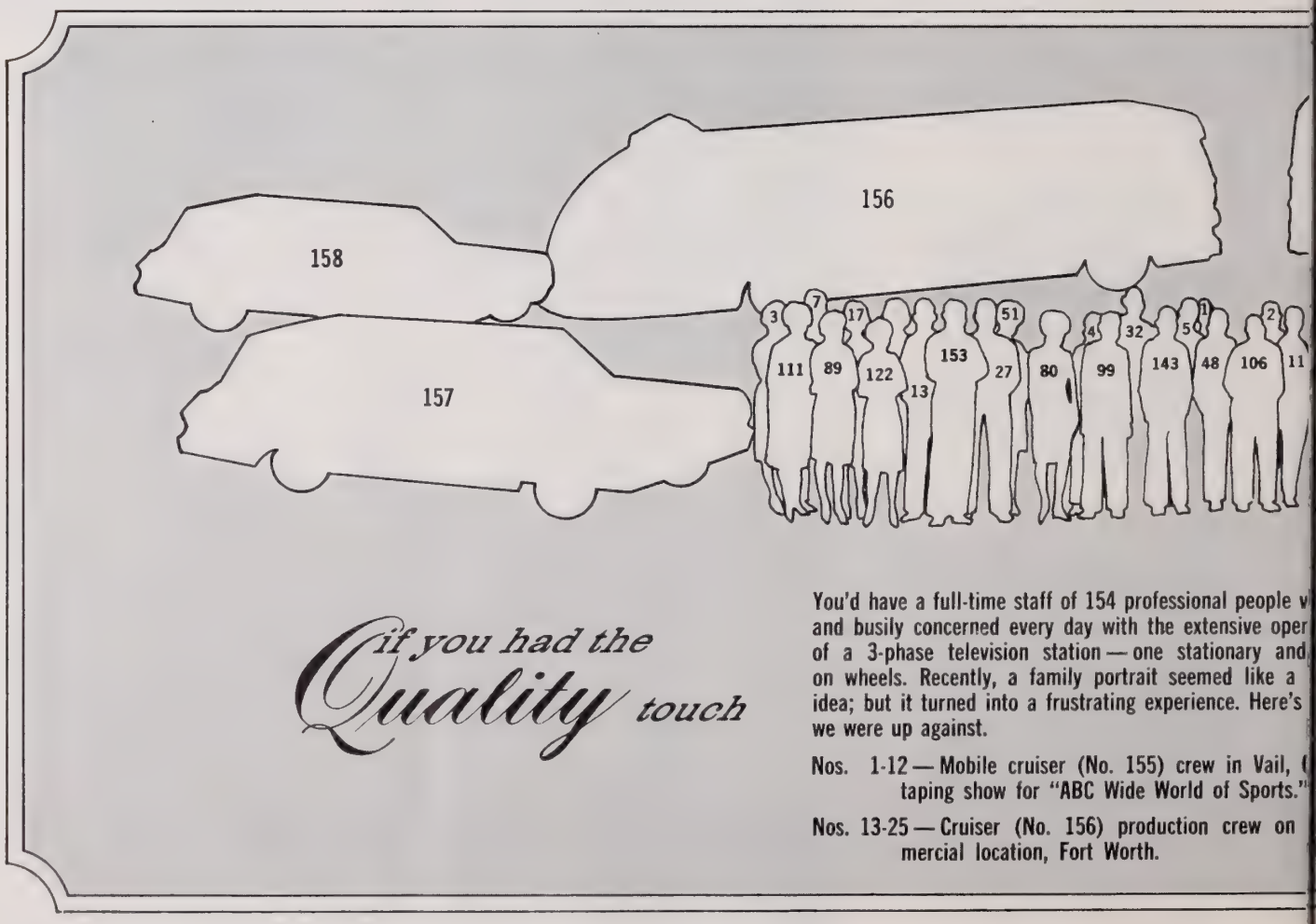
- *Animation is a cel by cel operation, requiring film.*
- *All TV stations—including the independents in smaller markets—are set up to broadcast filmed commercials while some do not have tape projection equipment.*
- *Syndication costs are usually less.*

Dr Pepper has achieved better control over film work-in-process while saving time and travel expense by assigning film production to a Dallas-based producer. Simmons emphasizes, however, that this is a minor consideration. Storyboards for all 10 basic TV commercials were circulated for bids from producers in other cities as well as Dallas. "Cost is a factor, but not the only one, in selection of our producer," Simmons said. "We feel the convenience of working with a producer in our home town is worth something, but only if quality production will be the result."

Each year, Simmons said, storyboards are circulated and "if an out of town producer can give us the quality we are looking for at a better price, his bid will be accepted."

"After all," he added, "we're still buying an art form—and that means our dollars have to pay artists for time, talent and equipment. The criterion, always, is to do whatever will make our advertising dollars work hardest for us in the long run."

In any event, the producer chosen



if you had the Quality touch

You'd have a full-time staff of 154 professional people w and busily concerned every day with the extensive oper of a 3-phase television station — one stationary and on wheels. Recently, a family portrait seemed like a idea; but it turned into a frustrating experience. Here's we were up against.

Nos. 1-12 — Mobile cruiser (No. 155) crew in Vail, taping show for "ABC Wide World of Sports."

Nos. 13-25 — Cruiser (No. 156) production crew on mercial location, Fort Worth.

probably will get the order for all Dr Pepper's commercials in that year unless—as in 1962—the company decides to assign location work to one studio and animation to another. The reason is simple. "The cost per film is less if you can assign a number of films to the same producer," Simmons said. "They can shoot all the films you are going to use for the next six months during a single week when their sound stage is reserved for your work."

Each of Dr Pepper's basic full-minute commercials is so filmed that eight and twenty second spots are edited from the same filmed photography. Though production costs for these shorter commercial films is reduced to the cost of editing, printing, and providing suitable sound tracks, the end result is 30 separate commercials on films of 8, 20, and 60-second duration.

Through Grant Advertising, Inc., which handles advertising for the Dr Pepper parent company and for a number of individual bottlers, these films are provided to the networks on both 35mm and 16mm film. Programs with which Dr Pepper was associated in 1963 include the Dick Clark *American Bandstand* on ABC and, on NBC, *Make Room for Daddy,* and on CBS, *Pete and Gladys, The Real McCoys, I Love Lucy,* and *Calendar.*

In addition to network exposure, the Dr Pepper parent company makes these commercials available to its 415 bottlers for use at the local level, with the parent company bearing the expense of production and syndication and providing cooperative funds for purchase of time at the local stations.

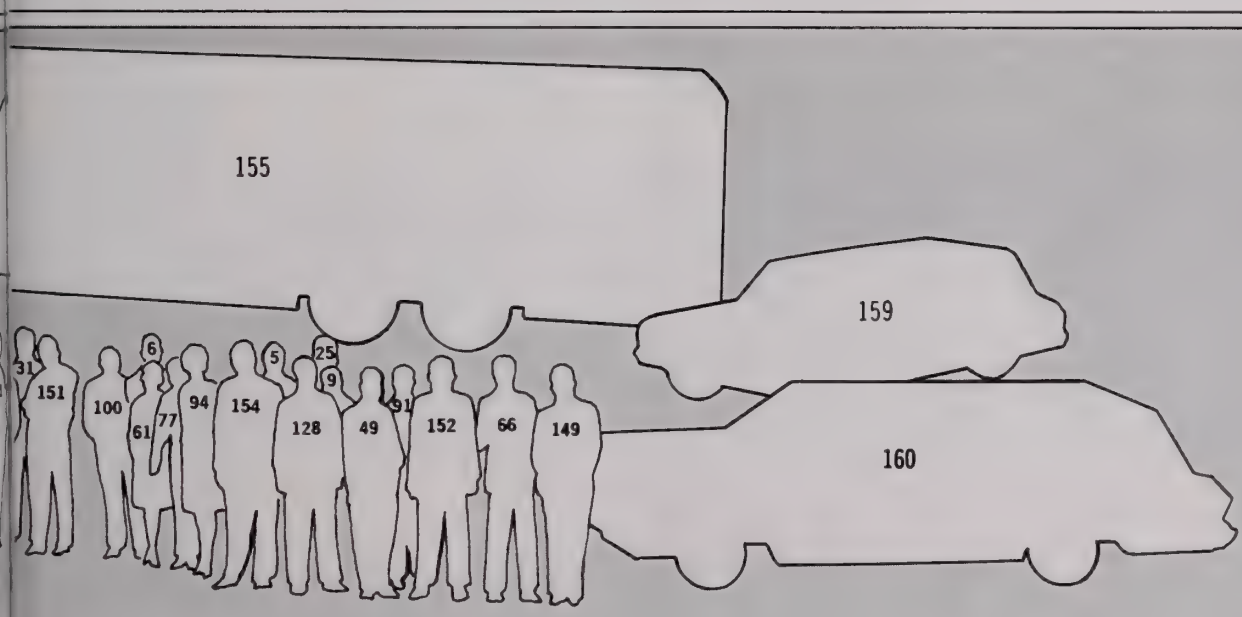
The producing company pulls 16mm reduction prints for syndication to independent stations at a charge of approximately only $4.00 a print, including boxing and coding, in quantities of about 100 copies. This compares with an average of about $15 per tape for syndication of taped commercials. Use of film for syndication, moreover, generates substantial savings in the cost of shipping, since a 16mm print weighs less than tape.

Dr Pepper's locally syndicated commercials are sent both directly to TV stations, in cases where the agency handles the local bottler's advertising, and to Dr Pepper bottlers who either place their own advertising or employ the services of agencies in their own cities.

For the technical buff, Keitz & Herndon shoots most of the interior live camera action on Eastman Double X Film, Type 4231. For animation, the firm uses a mounted Oxberry camera to capture graphic work on Eastman Background X Film, Type 5230.

These films have been selected primarily for their reliability and their fine grain structure, according to Larry Herndon of the producing company. Herndon considers grain in the Eastman motion picture films "the finest in the industry."

Print quality is particularly important, both Simmons and Herndon believe, when the object is to make food look good on a TV screen. "Your viewer may not know the first thing about grain in film, camera angles, or photography, but



6-43 — Newsmen anchored to typewriters or cameras or on assignment in Newsmobiles (Nos. 157-160).

4-64 — Production crew in studio for local programs, commercial tapings.

5-70 — Sales force on the street — selling!

1-80 — Traffic, continuity, promotion, programming involved with new campaign.

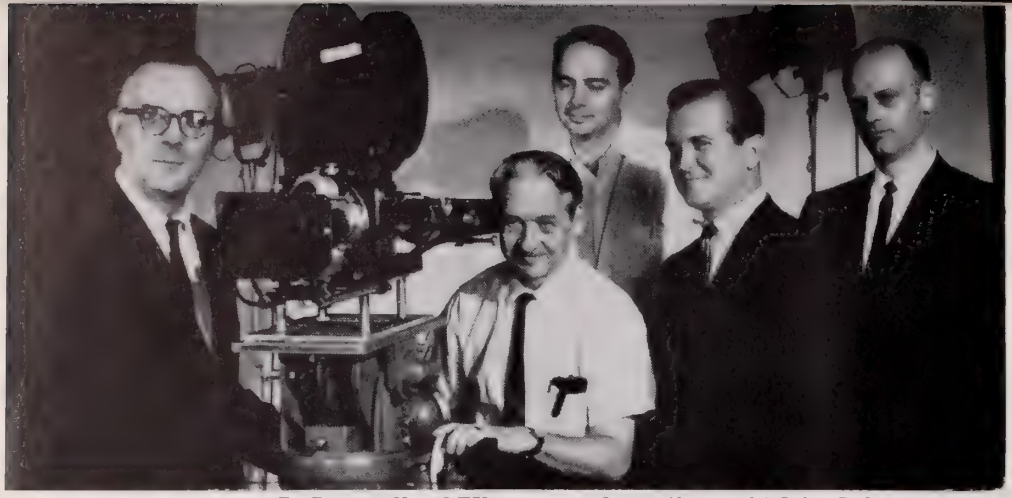
1-154 — Other departments carrying on regular duties.

Fact is, we couldn't even roust enough of them outside to fake a good shot. But, that's the way with a quality operation. Everyone's busy and concerned with a prize final product. Gives you that Quality Touch. Want it, too? Call Petry.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.



At screening of Dr Pepper filmed TV commercials are (from left) John C. Simmons, company's v.p.-advertising; cameraman; director; Joe Hughes, v.p., Grant Advertising, Inc., Dallas office; and Greg Sherry, executive vice president of Grant Chicago office

all these may have considerable bearing on whether he is motivated by your commercial." Simmons adds, "With film, you can light each sequence exactly as required for best quality."

Keitz & Herndon-produced commercials which first appeared July 8, 1963, promoting "Frosty Pep," illustrate his point. Close-up sequences show rich, creamy, ice cream being dipped from the box —placed in crystal—then topped with frosty, foamy, bubbly Dr Pepper.

"It makes even me hungry to watch that film," Simmons says.

Dr Pepper's TV commercials are planned in advance to support a series of continuing pre-planned "special" promotions spanning a full year. This year's agenda includes filmed commercials promoting Hot Dr Pepper, Frosty Pep, a self-liquidating Dick Clark Record Volume offer, the major early-summer "Square Wheel" contest, a Celebrity Party Contest featuring Dick Clark and aimed at the nation's youth, Miss Teenage America Contest (of which Dr Pepper is one of three national sponsors) and the company's participation in the Jan. 1 "Tournament of Roses" at Pasadena, Calif.

Supporting the promotions, some of which are just plain wacky, is business-like analysis.

"If we are off-beat," says Simmons, "it should be apparent to promotion-minded people why we are. We face sizeable competition in the soft drink arena—as well as in the general 'anything you can do, I can do better' contest idea battle. Despite this, we still have to be noticed in a favorable, appealing way that produces a good friendly awareness which results in decisions to buy Dr Pepper. And, very importantly, we have to be noticed by three separate groups of people—consumers, our bottlers, and retail outlets. There is fierce competition at each of these levels. The question is how to attract notice.

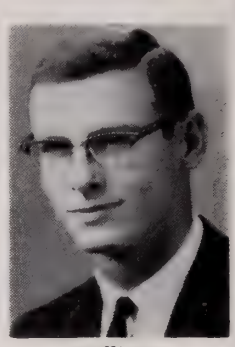
"Several years ago, we analyzed all soft drink advertising, including our own, to establish criteria which might help us answer this question. We found that industry advertising had a monotonous sameness. Our efforts and those of our competitors could be boiled down to two approaches—the 'big head' idea and the 'happy people having fun together idea.' From this evidence, it seemed logical to us to be different in order to be noticed."

From this, Simmons said, came the selection of Johnny Hart as creative stylist for a cartoon approach. Hart created several cavemen characters for Dr Pepper and "we collectively evolved ideas for television, outdoor, magazine, and newspaper advertising which we first used in 1962."

To make the most of the originality of copy and art work, the Hart cavemen are used in almost all phases of Dr Pepper's advertising and promotion. Of the media utilized, TV gets the most Dr Pepper dollars and, Simmons assumes, returns proportionately larger dividends. While the company can hardly buy the amount of air time its larger competitors occupy, Simmons says, filmed commercials—expertly produced at relatively low cost and programmed selectively —"help us make the most of the amount of TV time we *can* afford." ■

Two replace Payne at Wichita station

Robert G. Kyle has been named program manager and Ronald E. Williams promotion manager at KAKE-TV Wichita. Both replace Robert C. Payne, former program-promotion manager, who left to become president of the local Community Caravan organization.



Williams

Kyle has been with KAKE-TV and radio since 1947. He became a producer-director in 1954 and for the past four years he has been production supervisor at the television station.

Williams joined KAKE-TV in November 1962. During the past year he has been in charge of the station's on-air promotion, serving in the capacity of a writer. Before joining the station, he had been news director of a Missouri radio station and assistant circulation manager and sports editor for a Wichita weekly newspaper.

Gershman gets sales post at RKO General

Larry Gershman, an account executive with WCBS-TV New York since March of 1961, has been named as TV sales executive in the New York office of RKO General Broadcasting.



Gershman

Prior to his job with WCBS, Gershman was with WNTA-TV New York for three years, also as an account executive.

While in graduate school, Gershman presented a paper on automation to the American Society of Sales Executives and, in addition to his actual sales experience, RKO is particularly interested in his academic experience in this fast-developing field of automation.



IS THIS MARKET ON YOUR CHART?

The 817,000* prosperous consumers in this 20** county area spent $824,428,000* in Retail Sales in 1962

*SM "Survey of Buying Power"

** ARB January -February '63

PETERS, GRIFFIN, WOODWARD

KFDM-TV CHANNEL 6

BEAUMONT / CBS



Putting finishing touches on presentation

With even the CIA holding press conferences, TvB is capitalizing on the ever-increasing interest of associations in promoting themselves. Here bureau execs ready pitch called "Your Association: Secret Society or Pipeline to the Public?" for a Feb. 5 showing in Washington. Participating will be (l-r): TvB pres. Norman Cash, dir. of member sales presentations Walter Vetter, exec. v.p. George Huntington, and v.p. and dir. of national sales James C. Hirsch. Presentation examines recent TV campaigns of such associations as the American Gas Assn. and American Dairy Assn. to prove that, as Cash says, "the secret society concept of an association has ended. Industry problems today are often solved by going direct to the public through advertising." Associations increased their TV expenditures by 37% in 1962, to $11.9 million.

AP 'task force' eyes r/tv newswire output

ONCE the stepchild of wire services, broadcast stations are in for some very close attention from The Associated Press.

A special "Task Force" has been set up to review the output of approximately 60 bureaus which file news on the broadcast wire.

Basic objective is to raise the standard of broadcast writing and editing on the regional level, said AP general manager Wes Gallagher. The Task Force will be particularly interested in whether regional editors are regularly thinking in terms of the broadcasters' needs. It will weigh AP output from the standpoint of the station which requires fresh material for a newscast every hour, which is looking for updates on previously-aired stories, which wants immediate news right around the clock, and wants it delivered in usable form, specified Gallagher.

The Force will also work as a "clearing house" for ideas that work well in one section of the country and might be successfully adopted elsewhere. It will look for new methods, new scripts, and new packaging ideas that will make the AP wire of "more practical value to the broadcaster and more attractive to his newsmen."

Louis J. Kramp, assistant general manager in charge of AP's broadcast activities, will supervise the Force, which includes selected members of the broadcast news staff in New York and other key bureaus.

The project is expected to continue throughout the year, with a follow-through on findings resulting from the initial survey. Regional news operations which don't measure up to standards set by AP management in New York will be subjected to further scrutiny. Where advisable, broadcast news specialists will visit individual bureaus and assist them in the solution of regional problems.

Bureau chiefs will be required to report periodically on steps taken to carry out recommendations made by the Task Force. Finally, a report summarizing the results of the entire undertaking will be delivered to the board of directors of The AP Radio and Television Assn. at its annual meeting next September. ■

Fla. viewers applaud TV editorializing

There is solid public endorsement of television as an editorial force, at least in Jacksonville, Fla., where the two local stations, WJXT and WFGA-TV, engage in editorializing.

Conclusion was reached by WJXT, which commissioned a survey during October/November 1963 by Metro-Market Surveys, a division of the Gallup Organization. The study consisted of personal interviews with respondents in 447 TV households within the metropolitan area.

84% thought that TV stations should broadcast editorials, while only 16% were opposed. Even more significant was the fact that 81% of the respondents named one of the two stations as doing the best job editorializing on local issues, problems, and controversy, while 17% named one of the Jacksonville newspapers. This, despite the fact that both stations have been airing editorials for just over one year while the newspapers have been at it for several years. 45% preferred WJXT and 36% preferred WFGA-TV.

Reach Pittsburgh with a spot of TAE

Find out why most media people won't go without TAE in Pittsburgh —plain or "with."

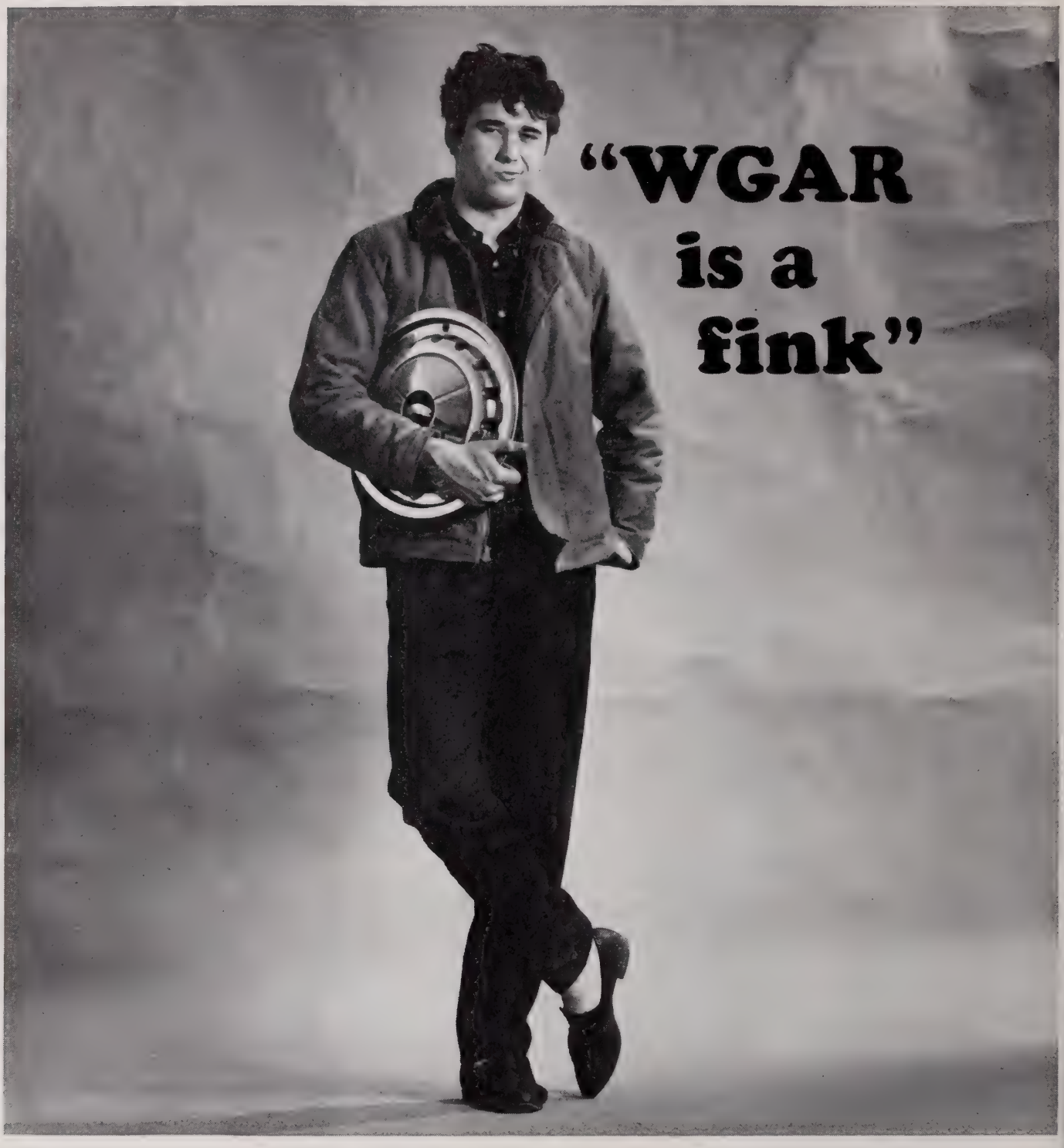
Our homes-reached record tells part of the tale. Our products-sold record tells the rest.

And our Katz man has the facts to prove it!

WTAE CHANNEL 4

take TAE and see





This kid is completely disgusted with WGAR because our Betty Ott talked most of his gang into going back to school. Betty's program was called "Second Chance for Dropouts" and it worked so well that WGAR received citations and letters of commendation by the gross. From Cleveland City Council and the Cleveland Board of Education. From the Department of Health, Education and Welfare. From Congressman Frances P. Bolton. From parents. From listeners all over Cleveland and northeastern Ohio. WGAR is the place to get real action—whether you're selling ideas *or* products. We don't have a dropout in our audience.

GOOD SOUND RADIO

wgar

NBC

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • **CLEVELAND, OHIO** • REPRESENTED BY BLAIR RADIO

What women do all day long

Three-city AM Radio Sales study reveals U. S. housewives-mothers share daily tasks with radio and TV

A GROWING NUMBER of client-level admen have been surprised to learn, this month, that radio rep AM Radio Sales may know more about their wives than they do.

Source of the information is a research study conducted by AM Sales in a trio of major mertopolitan areas last fall among a sample of over 700 women who were either "representative of the general housewife" or were "mothers with babies three months of age."

Using a closed-end 24-hour activity diary as the basic research device in a random mail sample, AM Radio Sales research director David Smith eventually uncovered such media nuggets as:

• 69.5% of housewives and 81.9% of young mothers did "some laundry" during the day, anywhere from a rinsed-out pair of nylons to a big family wash. While the ladies laundered, 33.5% of the housewives and 35.0% of the mothers listened to radio. Moral, as AMRS sees it: "Sell them a bleach, a water softener or a detergent between 8:00 a.m. and noon while 56.2% of all laundry is done."

• Shopping occupies a lot of the time of American women. Of the housewives, 42.5% said they shopped for food during the average day; 30.4% of the mothers said the same. A daily average of 29 minutes was spent in food shopping, with other shopping taking up a daily average of 51 minutes. The women were exposed more to radio (64.2% of housewives; 59.5% of mothers) than to such media as television (35.1% and 49.6%), newspapers (39.2% and 49.6%) or magazines (3.4% of housewives; 13.2% of mothers). Moral: "More than any other medium, radio reminds your customer just before she shops."

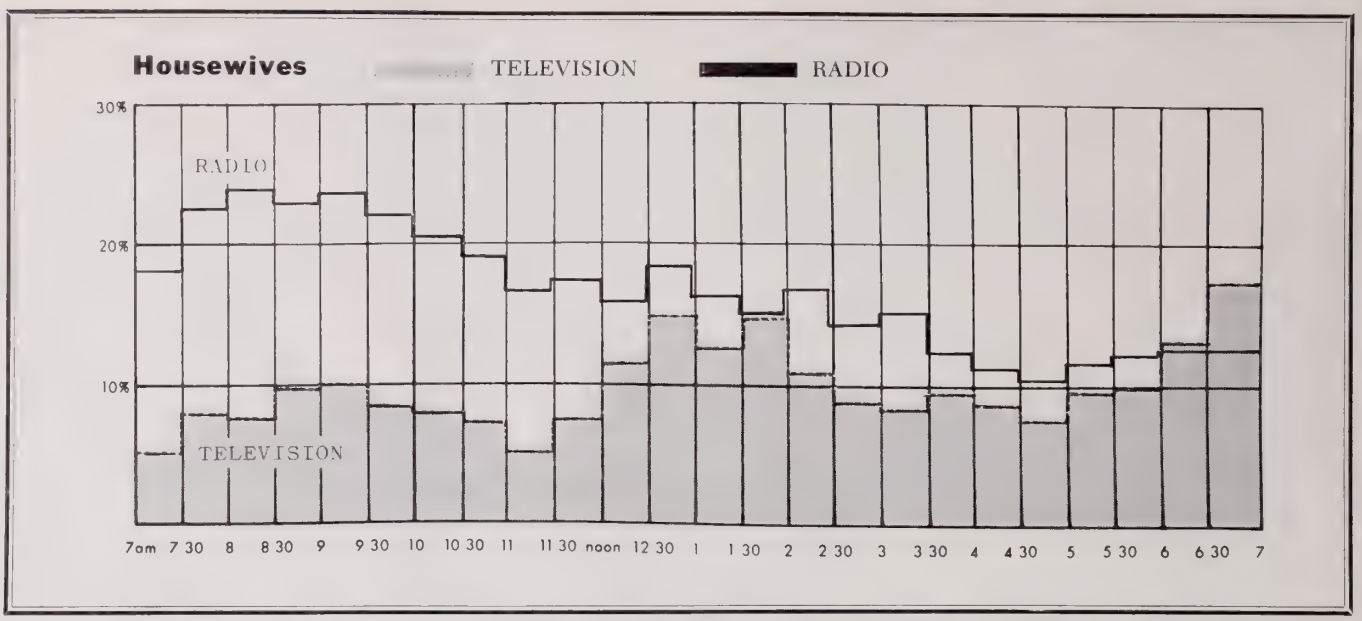
• Almost two and a half hours a day are spent by the ladies, on the average, in housekeeping chores. Some six hours daily are spent with meal activities (cooking, eating, dishwashing). Another two hours are spent with laundry and ironing duties. Even then, there are miscellaneous additional chores.

As might be expected, the sheer workload of running a household (particularly in households with babies) kept the ladies busy to the point where few just sat and listened to radio or watched television.

What usually happened, AM Radio Sales learned, was that women were in contact with the electronic media while doing something else. To the rep firm's delight, the data —already shown, at this point, to ad officials at Lever Brothers, H.J. Heinz, Carter Products, General Foods and Squibb, with more clients



Wilmot H. Losee, AM Radio Sales pres., David Smith, research dir., view new air study



Housewives spend much of their morning hours with radio (top line), easing off only in afternoons. TV level runs behind until evening

scheduled for showing—seemed to favor radio strongly.

Althoug 81.6% of housewives and 84.4% of mothers were exposed to television during the average day, spending 75 minutes and 122 minutes respectively with it before 7:00 p.m. and 110 minutes and 123 minutes with it after 7:00 p.m., TV's visual impact seemed to be considerally behind its power as an audio medium.

Among housewives, 39.0% reported they frequently "listened" to TV from an adjacent area or other room before 7:00 p.m., at a time when they were out of sight of the TV tube or were simply too busy to watch. Mothers were even busier, and listened more; the figure was 50.3% in this group. After 7:00 p.m., when household chores lightened, the figures dropped to 13.1% and 20.7% for the housewives and mothers.

In its new presentation, based on the study, AM Radio Sales drew a pro-radio conclusion from these TV figures:

"If you insist on buying and paying for television which your prospects insist on listening to, like radio, review all your commercials with your eyes closed. Make absolutely certain that the sound, and the sound portion alone, sells your product."

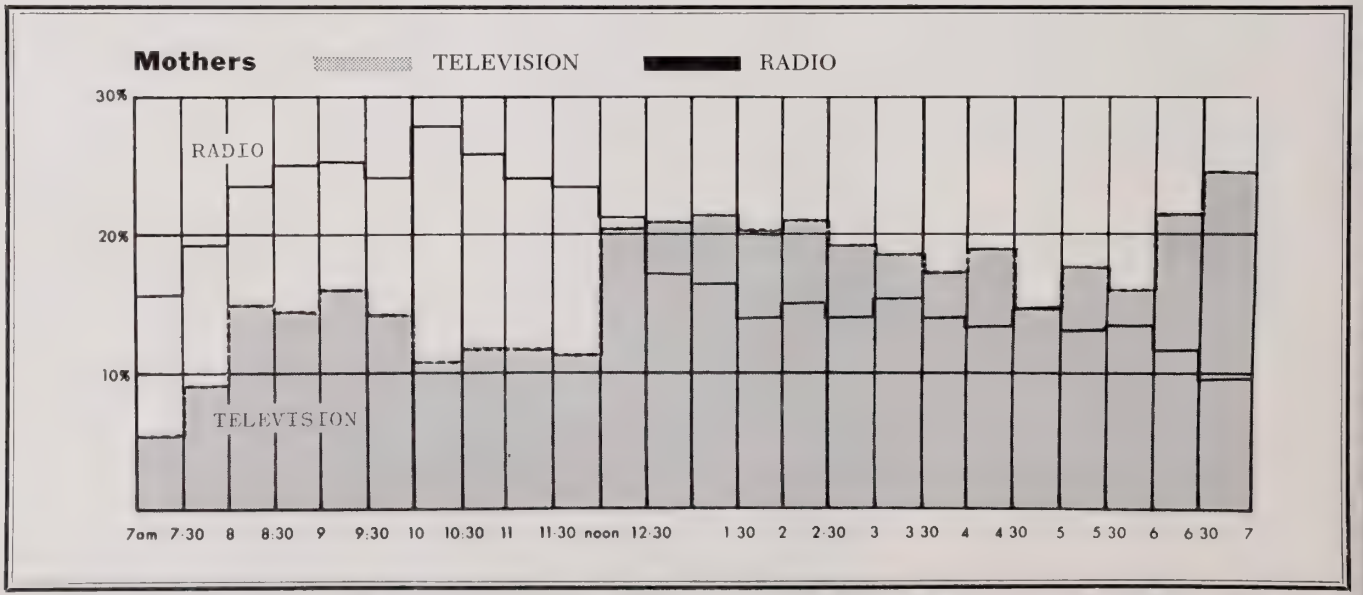
Added the rep firm:

"A more logical thing to do would be to use radio to reach these most important customers."

Radio had other factors going for it, too, AM Radio Sales discovered.

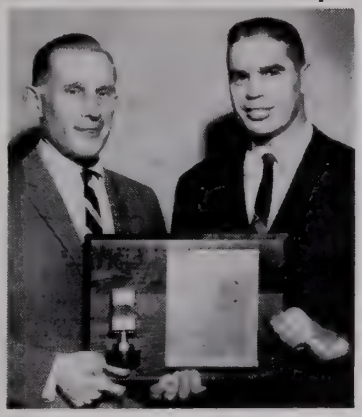
It was the first choice in the media realm for something with which to pass the time while doing other things. Women who were mothers of babies listened 64.3% of the time they were dusting, mopping and doing other household chores; the housewife figure was 62.0%. Housewives listened 39.5% of all the time they spent cooking, eating and cleaning up. The percentage of mothers who listened during similar chores was higher—45.5%

Television does not begin to rival radio until noon, so far as sheer volume is concerned. Then, the two



Mothers spend even more time with radio, but tend to have TV set on more often in afternoon, even when video is "baby sitter"

WPEN lauds its reps



Chronic sales game of "rap the rep" suffered turnabout last week when AMRS pres. Bill Losee (l) was awarded commendation for boosting national sales on WPEN, Phila., by Erwin Rosner, station's sales mgr.

media are roughly equal in the percentage of housewives and mothers who reported they "watched" or "listened." About 15% of housewives, dialed TV; about 18% listened to radio. Thereafter, radio's dominance in the morning, both among housewives and among mothers, became almost a switch as television caught up with the radio levels. ■

Spanish stations vie for bigger slice of ad pie

Madison Avenue will probably be hearing a lot more noise from that small but growing group in the Southwest, the Spanish language broadcasters.

Upbeat tenor pervaded the recently-concluded winter convention of the National Spanish Language Network meeting in Los Angeles. Emphasis was on cooperation in order to lure a bigger slice of the national advertising pie for the 23 station members of NSLN operating principally in Southern California, Texas, Arizona and Colorado. A three-part program emerged from the meeting.

• Research: Most American manufacturers and advertisers still look at the Spanish market as "off-beat," notes Art Gordon, vice president of National Time Sales which represents the Network. Though handicapped by a limited budget, NSLN is negotiating for a recognized research organization to put some prestige behind its marketing pitch. It hopes to work a deal with Politz, or possibly Schwerin, to study the impact of Spanish commercials among Latin Americans in the United States.

• Rates: They're being revised in the hope that a more flexible approach will interest more advertisers. Presently, to earn the flat network rate, an advertiser must buy a basic group of eight markets, with a minimum number of announcements on each station. Whereas the minimum number of spots is being increased, advertisers will now have the added alternative of buying 12 markets including the basic eight and getting a 10% deduction off the earned rate.

• Market promotion: Out of the three-day meeting came the realization that Spanish broadcasters must forget competition and concentrate on market development, Gordon said. Unwilling to tip his hand on this score, he emphasized that 1964 will see a much stronger push behind promotion of the Spanish market, which, in addition to the combined research effort, will include such cooperative moves as program exchanges. On an "informal basis," the members of NSLN agreed to swap public service efforts and format ideas in an attempt to upgrade overall specialized programing.

Before adjourning, officers were named for the coming year. Richard E. Ryan of KLOK San Jose and KGST Fresno, and Howard Kalmenson of KWKW Los Angeles were re-elected chairman and vice chairman of the network, with E. L. Barker of KLOK elected secretary-treasurer.

SESAC in 'country music capital'



Paul Heinecke (l), founder and president of SESAC, Inc., America's second-oldest performing rights organization, welcomes Roy Drusky as head of its newly opened office in Nashville, "Country music capital of the world." Drusky, regular member of the "Grand Ole Opry" program and a director of the Country Music Assn., is one of the nation's top recording artists and a writer of numerous country music hits. The new SESAC office establishment in Nashville is located at 806 16th Avenue South.

New gear is lure for NAB visitors

Admen will have rare chance to view biggest collection yet of new and late-model station and studio broadcast equipment at convention

ADMEN and Chicago-area clients planning to visit the NAB's 42nd Annual Convention this spring are in for an electronic treat. What NAB officials describe as "the largest exhibit of broadcast equipment ever assembled anywhere" will be an integral part of the meeting.

Although most manufacturers are keeping their choicest new items under wraps until convention time, it's a safe bet that admen will have a rare chance to see the latest in such gear as video tape recorders (including the new "portables") from Machtronics, Sony, Ampex and others, new FM streo transmitters and studio equipment, new camera lenses and films, plus new series from transcription companies. (Note: As they were last year, syndicated programs and features will be showcased in a special Television Film Exhibit not far from the NAB meeting.)

NAB convention manager Everett E. Revercomb slated in Washington last week that 66 equipment manufacturers, transcription companies and other associate NAB members had signed contracts for more than the 27,560 square feet of floor space occupied in the convention's Exhibit Halls last year.

Here's a partial list of equipment and service exhibitors:

Albion Optical Company
1410 North Van Ness Avenue
Los Angeles 29, California
Benjamin Berg, Vice President

Altec Lansing Corporation
1515 South Manchester Avenue
Anaheim, California 92803
A. A. Ward, President

Alto Fonic Tape Service, Inc.
1606 North Highland
Hollywood, California 90028
D. Alan Clark, President

Ampex Corporation
934 Charter Street
Redwood City, California
Jack V. Miller, Administration Manager

Arriflex Corporation of America
257 Park Avenue South
New York, New York 10010
Victor James, Vice President

Automatic Tape Control, Inc.
209 East Washington Street
Bloomington, Illinois
Vernon A. Nolte, Vice President

Bauer Electronics Corporation
1663 Industrial Road
San Carlos, California
Paul Gregg, Vice President

Boston Insulated Wire & Cable Company
65 Bay Street
Boston 25, Massachusetts
H. L. Goodwin, Product Sales Manager

Charles Bruning Company, Inc.
1800 West Central Road
Mount Prospect, Illinois
Fergus A. Stephen, Asst. to President

CBS Laboratories Division
227 High Ridge Road
Stamford, Connecticut
Emil L. Torick, Mgr., Audio Products

CCA Electronics Corporation
542 Industrial Drive
Yeadon, Pennsylvania
Bernard Wise, President

Chrono-Log Corporation
2583 West Chester Pike
Broomall, Pennsylvania
Arthur Freilich, Vice President

Cleveland Electronics, Inc.
1974 East Sixty-First Street
Cleveland, Ohio
S. Z. Steven, Director
Deflection Components Division

Collins Radio Company
Dallas, Texas 75207
S. M. Murchison, Exhibits Director

Colortran Industries
630 South Flower Street
Burbank, California
Milton Forman, Executive Director

Commercial Recording Corporation
3104 Maple Avenue—P.O. Box 6726
Dallas, Texas 75219
John J. Coyle, President

Conrac Division, Giannini Controls Corporation
19217 East Foothill Boulevard
Glendora, California
W. J. Moreland, General Manager

Dynair Electronics, Inc.
6360 Federal Boulevard
San Diego, California 92114
E. G. Gramman, President

Electronics, Missiles & Communications, Inc.
160 East Third Street
Mount Vernon, New York
B. W. St. Clair, President

Gamma Scientific, Inc.
5841C Mission Gorge Road
San Diego, California 92120
Harold P. Field, President

Gates Radio Company
123 Hampshire Street
Quincy, Illinois
Larry Cervone, Vice Presdent-Sales

General Aniline & Film Corporation
Vestal Parkway East
Binghamton, New York 13902
John C. Lewis, General Sales Manager

General Electric Company
212 West Division Street
Syracuse, New York 13204
R. L. Casselberry, General Manager Technical Products Operation

Gotham Audio Corporation
2 West 46th Street
New York 36, New York
Stephen F. Temmer, President

Jampro Antenna Company
6939 Power Inn Road
Sacramento, California 95828
Peter K. Onnigian, President

Kliegl Bros. Universal Electric Stage
Lighting Company, Inc.
32-32 48th Avenue
Long Island City, New York 1110
Herbert R. More, Vice President

LOGOS, Ltd.
1017 New Jersey Avenue, S. E.
Washington 3, D. C.
Dr. Paul W. Schafer, President

MaCarTa, Inc.
709 Railroad Avenue
West Des Moines, Iowa 50265
G. D. Andrews, President

Machtronics, Inc.
185 Evelyn Avenue
Mountain View, California

Advertisers Spent Nearly $2,800,000. on WHO-TV/Radio in 1963!

WHO Radio and WHO-TV are the biggest broadcasting operation in Iowa — and *have* been for many, many years.

Yes, advertisers spend more dollars on WHO and WHO-TV than on any other combination radio and TV station in the state — nearly $2,800,000. in 1963.

"There must be a reason." In fact, there are *many* reasons. Ask PGW!

WHO RADIO FOR IOWA PLUS! | **WHO TV** FOR CENTRAL IOWA

50,000 WATTS • DES MOINES • CHANNEL 13

BOTH NBC AFFILIATES



Peters, Griffin, Woodward, Inc.,
National Representatives

WTRF-TV STORY BOARD

Free!*

COMMUTERS! Two fleas just finished a rough day at the circus. Said one to the other: "Shall we walk home or take a dog?"

wtrf-tv Wheeling

A HAMBURGER by any other name costs more!

Wheeling wtrf-tv

YOUNG LADY: "Doctor, will the scar from my operation show?"
DOCTOR: "That, young lady, is entirely up to you."

wtrf-tv Wheeling

FASHION: What a HER does to a HEM to get a HIM!

Wheeling wtrf-tv

ACCOST ACCOUNT! The frowning woman walked up to a little boy she caught smoking. "Does your mother know you smoke?" "Lady," he shot back, "does your husband know you stop to talk to strange men in the streets?"

wtrf-tv Wheeling

INSECURITY: that feeling you get when your psychiatrist chews on his fingernails.

Wheeling wtrf-tv

ADJUSTMENT: that feeling you get when your psychiatrist chews on your fingernails.

wtrf-tv Wheeling

* FREE COVERAGE MAPS . . . just ask your Petry man for data on Wheeling and see WTRF-TV in the best circles.

Wheeling wtrf-tv

PLATITUDES! Rare is the meat which is uncooked! (And rare is the steak that's supposed to be)

wtrf-tv Wheeling

TRANSMITTING from a Taller Tower, WTRF-TV moved in to 529,300 TV Homes in the Wheeling/Steubenville Upper Ohio Valley Market. Want to reach these folks? National Rep Edward Petry & Company will accommodate you . . . your Petry man has all the answers.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA



WNDU-TV

The Notre Dame Station

SOUTH BEND · ELKHART

ADAM YOUNG, INC.

David C. Thompson, Marketing Mgr.

Marti Electronics
P. O. Box 661—105 Poindexter
Cleburne, Texas 76031
George W. Marti, President

McMartin Industries, Inc.
605 North 13th Street
Omaha, Nebraska 68102
Ray B. McMartin, President

Minnesota Mining & Manufacturing Co.
2501 Hudson Road
St. Paul 19, Minnesota
H. P. Buetow, President

Miratel Electronics, Inc.
3600 Richardson Street
St. Paul 12, Minnesota
William S. Sadler, Exec. Vice Pres.

Mitchell Vinten, Inc.
666 West Harvard Street
Glendale 4, California
A. R. MacMath, Marketing Mgr.

Moseley Associates, Inc.
P. O. Box 3192—4416 Hollister Ave.
Santa Barbara, California
John A. Moseley, President

Radio Corporation of America
Front and Cooper Streets
Camden 2, New Jersey
C. H. Colledge, V.P., Gen. Mgr. Broadcast & Communications Products

Raytheon Company
1415 Providence Turnpike
Norwood, Massachusetts
Hugh P. Bannon, Equip. Sales Mgr.

Reeves Soundcraft
15 Great Pasture Road
Danbury, Connecticut
John S. Kane, Vice Pres.-Gen. Mgr.

Riker Industries, Inc.
875 East Jericho Turnpike
Huntington Station, New York
H. Charles Riker, President

Rohn Systems, Inc.
P. O. Box 2000
Peoria, Illinois
Richard A. Kleine, General Manager

Rust Corporation of America
195 Massachusetts Avenue
Cambridge 39, Massachusetts
Sal Fulchino, President

Schafer Electronics
235 South Third Street
Burbank, California
Paul C. Schafer, President

SESAC, Inc.
10 Columbus Circle
New York, New York 10019
Miss Alice Heinecke, Vice President

Shure Brothers, Inc.
222 Hartrey Avenue
Evanston, Illinois
V. Machin, Vice President

Sony Corporation of America
580 Fifth Avenue
New York, New York 10036
Lawrence F. Costello, Eastern Reg. Mgr.

Sparta Electronic Corporation
6450 Freeport Boulevard
Sacramento 22, California
William J. Overhauser, President

Standard Electronic Corporation
P. O. Box 677
Freehold, New Jersey
William H. Zillger, President

Sarkes Tarzian, Inc.
Broadcast Equipment Division
East Hillside Drive
Bloomington, Indiana
Biagio Presti, General Manager

Tektronix, Inc.
P. O. Box 500
Beaverton, Oregon
Keith Williams, U.S. Marketing Manager

Telemet Company
185 Dixon Avenue
Amityville, Long Lsland, New York
Donald J. Dudley, Vice President

Telequip Corporation
319 East 48th Street
New York 17, New York
Howard L. Ryder, President

Telesync Corporation
43 New Street
Englewood Cliffs, New Jersey
Robert P. Swanson, President

Television Zoomar Company
500 Fifth Avenue—Suite 5520
New York 36, New York
Jack A. Pegler, Partner

Thomson Electric Company, Inc.
50Rockefeller Plaza
New York 20, New York
Ernest L. Stern, Marketing Manager

Utility Tower Company
3140 N. W. 38th Street
P. O. Box 7022
Oklahoma City, Oklahoma
C. E. Nelson, Owner

Visual Electronic Corporation
356 West 40th Street
New York, New York 1001 8
James B. Tharpe, President

Westinghouse Electric Corporation
Photographic Lamp Department
MacArthur Avenue
Bloomfield, New Jersey
George G. Paragamian, Commercial Engineer



Watch out! We shatter old TV ideas!

hat's what video tape (SCOTCH® BRAND, of course) doing. There are more production improve-ents than you can shake a storyboard at. With is result: Today, there are very few tv commer-ls that can't be produced *better* on tape than film or live! Surprised? Then at least have your xt tv commercials costed out for tape, whether r local or national use.

Why *better* on tape? Incomparable "live" picture d sound quality, without danger of a live goof. Push-tton-fast special effects, no lab processing. Instant playback your shots. Precise editing. Your rewards: production speed ou may save weeks over film), convenience, peace-of-mind, and frequently, lower cost. Ready for specifics in terms of *your* commercials? Ask your nearby tv station or tape production studio. And to keep new ideas from passing you by, *write for new brochure*, "*Advertising with Video Tape.*" 13 actual case histories. Tells why, how and the costs of specific commercials produced on tape. Free! Magnetic Products Division, Dept. MCK-24, 3M Company, St. Paul 19, Minn.



"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. © 1964, 3M CO.

Magnetic Products Division 3M COMPANY

College hopefuls to ge

THE broadcast advertising industry this month will take a leaf from the public-service book of many another industry in a serious attempt to persuade talented college types to marry into the business. The efforts are promoting praise from leaders of the radio-TV ad clan:

Said Jules P. Fine, associate media director of Ogilvy, Benson & Mather: "I'm highly enthusiastic about this project. I think college courses in advertising and broadcasting are sometimes too far removed from the practical business world, too concerned with turning out copywriters or artists. I'm delighted to see emphasis placed on media selection and media research."

Said Claude Barrere, IRTS executive director: "There's no use sending kids into the advertising and radio-TV industry who have been indoctrinated for four years with the idea that 'advertising' is somehow a dirty word. The industry has a responsibility to itself and to the educational process to correct this impression."

You could hear virtually the same comments last week from a number of other Madison Avenue personalities — from Bates' Dick Pinkham and ABC-TV's Julius Barnathan to Katz Agency's Ed Codel and Y&R's Steve Frankfurt.

What they were talking about was a forthcoming New York meeting in which admen and broadcasters could take considerable pride merely for its existence: the February 20-21 First College Majors Conference. Equally far-sighted in its aims is another New York gathering in March: the Third Collegiate Broadcasters Conference.

Not unexpectedly, all the admen and executives mentioned above are closely connected with the conferences, serving either as panel members, moderators or officials during the sessions.

The conferences themselves are the kind of thing many an adman has wished was around when he was entering the business. Although both sessions will tackle many of the same discussion topics, their aims are somewhat different.

The first of the meetings—the College Majors Conference—is geared to senior students who are completing degrees in broadcasting or advertising, or who are majoring in these fields for degrees in English, journalism, etc. The conference is sponsored by the International Radio & Television Foundation under management of IRTS, and is open to a limited enrollment of 250. It will be held at the Roosevelt Hotel in New York over a two-day span.

James Alspaugh, H-R Representatives, is chairman of the College Majors Conference, and N. W. Ayer's Tom McDermott is president of the IRT Foundation. Collaborating in the venture is the Association for Professional Broadcasting Education.

What's in store for the serious young hopefuls who will travel to New York from states ranging from Alabama to Wisconsin, and from schools ranging in size from giants



Princeton University is typical of large schools with student-run campus radio station

straight word

Industry veterans donate their time and experience to IRT Foundation conferences designed to aid students of radio and TV

like Columbia and Minnesota to small colleges like Carleton and Olivet?

Briefly, the panel discussions will focus (in separate sessions) on radio and TV station operation, radio and TV networks, commercial production for radio and TV, media selection in radio and TV, syndicated TV operations, and station representatives.

Panel moderators include several industry veterans: WPAT v.p. and general manager Daniel P. Weinig (Radio Station Operation); WNEW-TV v.p. and general manager John E. McArdle (TV Station Operation); ABC Radio Network president Robert R. Pauley (Radio Network) Julius Barnathan, v.p. and general manager of ABC-TV (TV Network); Lincoln Diamant, senior TV commercial producer at OBM (panels on commercial production and media selection); MCA Sales v.p. Hal Golden (TV Films); and Larry Webb, managing director of SRA (The Station Representative).

The second of the conferences—this one aimed at the college students who operate more than 200 campus radio stations around the country—will be held in the third week of March, also in New York. It will precede the 25th annual national convention of the Intercollegiate Broadcasting System due to be held March 21 on the campus at Columbia University (whose student-run WKCR-FM competes with New York commercial FM stations on public wavelengths).

The two sessions have a tendency to look alike. The chief difference, as IRTS' Claude Barrere describes it: "The conference for college majors is aimed at the young men and women who intend to make a career in broadcasting. The conference for collegiate broadcasters naturally includes many of these young people, but it also includes student broadcasters who enjoy their work as a spare-time activity while studying everything from medicine to business administration."

In a questionnaire covering last year's collegiate sessions, IRTS found the vote running 64 to one in favor of advising other students to attend the sessions, with two delegates feeling the conference was "excellent" or "very good" for every one who felt it was "good" or less. These were some post-conference student comments to IRTS:

". . . An informative and rewarding experience. After the trip, I am more convinced than ever that the broadcasting industry is my first love" (Student manager, KUOK, U. of Kansas).

"The entire event was thoroughly enjoyable, and I feel that I have brought much valuable information back . . . an extremely beneficial experience" (Student staff member, WMUC, U. of Maryland).

"I have been gratified to notice many beneficial carry-over effects on our two student representatives who attended. The surface ripples have spread throughout the entire staff" (Faculty advisor, WCBH, U. of Mississippi). ■



Serious students from nearly 60 schools listened in '63 to audio expert Steve Temmer

Have you heard the latest . . .

***Toledo** is now the 44th metropolitan market!*

Donna Reed



Represented by Storer Television Sales, Inc. abc

LOS ANGELES *KGBS*	PHILADELPHIA *WIBG*	CLEVELAND *WJW*	MIAMI *WGBS*	DETROIT *WJBK*	TOLEDO *WSPD*	TOLEDO *WSPD-TV*
NEW YORK *WHN*	MILWAUKEE *WITI-TV*	CLEVELAND *WJW TV*	ATLANTA *WAGA-TV*	DETROIT *WJBK-TV*	*STORER* BROADCASTING COMPANY	

WSPD
Television
TOLEDO

NATIONAL FILE

ADVERTISERS

$1.5-million Mexico contract to Collins: An extensive multi-channel microwave system spanning more than 900 miles of rugged terrain will be built in Mexico for Petroleos Mexicanos (PEMEX) by Collins Radio Co., Dallas. System will provide communication and supervisory control for the government-owned oil and gas pipelines from Salamanca to Ciudad Pemex, with a microwave spur connecting the system with Veracruz. It includes 25 repeater stations and terminals located along the pipeline route. Collins hope to complete the system within one year, and will supervise maintenance for an additional year, training technicians at its facilities in Dallas and on the job.

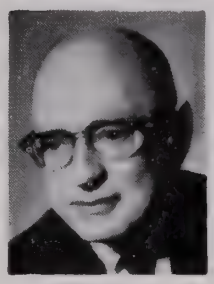
New offices for BFG: B.F. Goodrich has leased 32,000 square feet in new Chemical Bank New York Trust Building at 277 Park Ave. in New York. Most of Manhattan-based operations will move there about May 1.

Group buying: Farmers Insurance Group will increase its broadcast schedules this year. Honig-Cooper & Harrington, Los Angeles, agency for Farmers, is scheduling TV in 19 western markets, renewing Frank Hemingway morning news on ABC Radio West for the third year, at the same time stepping up to five times a week, and bolstering with radio spot. Farmers also is using magazines and outdoor.

P&G half-year gain: For the last six months of 1963, Procter & Gamble consolidated net earnings were $70.3 million, equal to $1.61 a share, up from $62.5 million or $1.49 a share for the same period last year. The report includes Folger coffee, acquired by P&G.

Book Lore: How to use books as advertising and promotional tools is new display subject at Advertising Club of New York. Display features ways paperbound books are being adapted and used by advertisers like Johnson & Johnson, Con Edison, American Machine & Foundry, Weyerhaeuser, Lerner Shops, and Eastman Kodak. Specialist firm handling campaigns and preparing display is Benjamin Co., New York.

Richard G. Stevens joined Compton Advertising's Chicago office January 13th as media supervisor. His account assignments have not been disclosed as yet. Dick, associated with Young & Rubicam in Chicago for more than 5 years before taking leave of the agency last month, was concerned there with such accounts as International Harvester, Northern Paper Mills, American Bakeries, Allied Van Lines, the Chicago division of the Borden Co., and Fouds spaghetti and macaroni (a division of Grocery Store Product Co.).



Bolin

Roger H. Bolin, advertising director of Westinghouse Electric, appointed chairman of American Cancer Society's Advertising Advisory Committee. Other committee members are **Albert Brown** (Best Food Div.); **Rex Budd** (Campbell Soup); **Robert M. Gray** (Humble Oil); **A. Dexter Johnson** (Eastman Kodak); **Henry M. Kennedy** (Prudential); **Edward Kletter** (J.B. Williams), and **Harry F. Schroeter** (National Biscuit).

Bob Holden, formerly of Southern Railway, joins Potomac Electric Power Co., Washington, D. C., as advertising manager.

AGENCIES

Talent Roster: Charles H. Stern Agency, Hollywood, has published its 1964 "Off-Camera Directory" of commercial talent. Ad agencies and producers may get copies from the talent agent at 1680 N. Vine St.

WWB address: Merged operations of Donahue & Coe and Ellington have been consolidated at 1271 Avenue of the Americas, New York, under the West, Weir & Bartel name. In addition to Don E. West and Walter Weir of D&C and William A. Bartel of Ellington, principals include Jesse T. Ellington and Oliver A. Kingsbury.

To Schlitz regional shop: Post-Keyes-Gardner, Chicago, agency for regional brands of Jos. Schlitz Brewing, named for latest brand acquired, Primo, produced by Hawaii Brewing, Honolulu.

Pream's $1 million: M&R Dietetic Labs, Columbus, names Tatham-Laird, Chicago, for Pream, currently billing more than $1 million a year.

Sausage case: Stern, Walters & Simmons, Chicago, named by Parker House Sausage of Chicago, previously a direct advertiser. Midwest media plans include broadcasting, newspapers, and magazines. Herschell Goodman, vice president of SWS, is account executive.

Development business: Riker Delaware Corp., Burlington, N. J., to Firestone-Rosen, Philadelphia, for Ocean Acres, homesite development in Manahawkin near the South Jersey Shore. Radio, TV, newspapers, and direct mail will be used in New York, New Jersey, and Delaware.

Beauty Part: Frances Denney Cosmetics, Philadelphia, names Grant Advertising, New York, for program using magazines primarily. Rita Mc-Namara, Grant vice president, is account executive.

Forms counseling firm: Robert J. Murphy and Thomas B. Logue have formed Murphy & Logue, Inc., to counsel business and industry in all phases of advertising, marketing, public relations, research and sales promotion. Offices are at 1914 Beachway Rd., Boulevard Center, Jacksonville, Fla. Murphy and Logue were formerly with Dennis, Parsons & Cook, Jacksonville.



Worman

Charles Worman, specialist in international marketing and advertising, joins international division of Smith & Dorian as v.p. Worman will be responsible for overseas activities and foreign-language and ethnic-group markets in U.S.

Lloyd Fabri, account executive, McCann-Erickson, San Francisco, has been transferred to McCann-Erickson International, with headquarters in Geneva.

Bennett Ades, account supervisor, Sander Rodkin Advertising, named v.p. in charge of radio-tv, in addition to account duties. **John R. Price,** v.p., marketing and research, appointed director of client services.

Willard Benner, Erwin A. Levine, and **David J. Scott** elected senior v.p.'s of Ted Bates. All were v.p.'s and associate creative directors.

Redmond & Marcus, New York, named for Arnold Palmer golf equipment and apparel.

Sidney E. Miller, formerly of Advertising Promotions, to production manager for Holtzman-Kain Advertising, Chicago.

Stockholders' Walther Assocs., Boston, have elected **Clifton P. Jackson** president, **Irvin W. Evans** senior v.p., and **Loring W. Mann** operations v.p. and assistant treasurer.



Jackson



Evans

TIME/buying & selling

WTVO signs with Blair: WTVO Television, Rockford, Ill., has appointed Blair Television, BTA division, as its exclusive national sales representative effective February 15th. WTVO, channel 39, a Balaban station, is owned and operated by the Winnebago Television Corporation. The station's officers include Harry Balaban, president; Harold Froelich, general manager; and Gene Denari, sales manager. The TV outlet, affiliated with NBC-TV, has business offices and studios on Meridian Road, Rockford.

Lone star stations switch: Jack Masla has taken over representation of KELP (AM & TV), El Paso. The tv station operates on channel 13 and is the ABC TV affiliate in the market; KELP radio operates at 920 kc.

Keeping up with Y&R: Claude Fromm now assigned to buying chores on the American Home Products account at Young & Rubicam (New York), taking over for **Ricky Sonnen** who exited the agency early this year. For a brief span **Monty Bachikoff** is taking over for Claude, who is on jury duty.

Moves into Louisville: H-R Representatives has taken over representation of WAKY, Louisville, Ky., effective January 20. The 24-hour station operation, formerly sold by John Blair, is owned by Lin Broadcasting. Fred Gregg is president, John Hicks manager.

James R. Kelly to Chicago television sales staff of The Katz Agency, station representative. He had been with the Leo Burnett Co. as an account exec responsible for several products of Chas. Pfizer & Co.

Thomas W. Petree to Select Station Representatives' Chicago office as an account exec. He was formerly manager of network sales service with NBC-TV, and before that a sales representative with Liggett & Myers.

William J. Moyer to Weed Television's New York staff as a vice president. He was formerly general manager of KARD-TV, Wichita, Kansas.

Lloyd Griffin, president - television Peters, Griffin, Woodward reps, awarded Northwestern University's Alumni Medal—the Alumni Association's highest tribute—by University president J. Roscoe Miller. Griffin, a member of the class of 1932, was one of two graduates granted the award at a Founder's Day convocation on the campus in Evanston, Ill. The Alumni Medal is granted sparingly to those Northwestern alumni who have achieved eminence in their respective fields of endeavor and communities, or who have rendered exceptional service to the University, bringing honor to themselves and their University.

John C. Flynn to New York sales staff of H-R Television. Before joining the rep firm, he was a TV salesman at Advertising Time Sales, and earlier was a senior timebuyer at Ted Bates & Co., New York.

Brud Martindale to Detroit sales staff of H-R Television and H-R Representatives. He was in radio sales with WKMH and WCAR, both Detroit, and prior to that was station manager of WCER, Charlotte, Mich.

Denis Dever to CBS Television Stations National Sales as assistant sales promotion manager. He was with The Katz Agency as assistant to the associate director of promotion, and before that was with BBDO in the agency's executive training program.

Dick Olsen and Jack Giebel appointed assistant media director at Doherty, Clifford, Steers & Shenfield, New York. Both men were formerly media supervisors at the agency.

Kenneth H. MacQueen, formerly account executive, The Katz Agency, Chicago, joins ABC Television Spot Sales, that city, in same capacity.

Mrs. Nona Kirby, for 30 years a broadcasting executive, died suddenly January 20th at her home in Cambridge, Mass. At the time of her death, Mrs. Kirby was president of the Boston radio-tv rep company bearing her name. The Nona Kirby Co. has served as New England sales representative for many stations throughout the country. Mrs. Kirby began her career as manager of the artists bureau of WCOP, Boston; later became general sales manager of WLAW, Lawrenceville, Ga., before forming her own firm.

TV MEDIA

Variety Week being marked: The 10,000 amusement industry members of Variety Clubs International this week are celebrating the sixth annual Variety Week, calling attention to the work the organization is doing for children throughout the world. Variety now has "Tents" in 36 cities in the U.S., Canada, Mexico, Great Britain, and Ireland. Since the organization was founded in 1928, it has spent over $85 million in behalf of children.

TV codifiers: Sensitive piggyback and cigarette questions (Sponsor, Feb. 3), serve to spotlight new TV Code enforcers named by President LeRoy Collins of National Assn. of Broadcasters. **Clair R. McCollough,** president, Steinman Stations, Lancaster, Pa., has been tapped to succeed **William D. Pabst,** general manager of KTVU, Oakland-San Francisco, Calif., as chairman of Television Code Review Board. To take office with him in spring as board members are **Robert E. Schmidt,** v.p. of HAYS, Hays, Kan., who succeeds **Robert W. Ferguson,** executive v.p. of WTRF-TV, Wheeling, W. Va., plus these incumbents named to new terms: **Ernest Lee Jahncke, Jr.,** NBC; **Joseph H. Ream,** CBS; **Alfred R. Schneider,** ABC; **Roger W. Clipp,** v.p., Triangle Stations, Philadelphia; **George B. Storer,** Storer Broadcasting, Miami. In unexpired terms are **Douglas L. Manship,** president, WBRZ Baton Rouge, La., and **Lawrence H. Rogers, II,** president, Taft Broadcasting, Cincinnati.

ETV station gains support: KCOP-TV Los Angeles, added a donation o $100,000 to ch. 28's growing treasury Station, which will probably use th letters KCET, is scheduled to star next September. Meanwhile it has re ceived a $468,790 grant from the U.S Dept. of Health, Education and Wel fare. CBS, NBC and Metromedia eac contributed $250,000.

New buyer in daytime net: Kirsc Company, entering daytime networ TV for the first time, bought int NBC's "Loretta Young Theatre" an "Concentration." Order begins Ma 8 for eight weeks. McManus, John Adams is the agency.

R. Douglas McLarty to statio manager of WQAD-TV Moline, Il He has been director of programin for the station since it went on th air August 1, 1963. He is a 14 yea veteran of TV production and pro graming.



Curtis



Schultz

L. H. (Curt) Curtis will run KSL TV Salt Lake City as acting statio manager. He succeeds Lloyd E Cooney who was one of three Quee City Broadcasting executives named t management jobs at Seattle station KIRO (AM-FM & TV).

Arch L. Madsen, president of KSL Inc., was elected president of th Seattle stations but he will divide hi time between the two cities, **Gordo B. Hinckley,** director in Salt Lak City, assumed the same position i Seattle.

A series of other appointments wa also made for the Salt Lake City sta tion. **James E. Schultz,** an account ex ecutive, was named national sale manager, **Jay W. Lloyd** was appointe local sales manager, and **Kenneth L Hatch** continues as general sales man ager.

Principal stockholder of both th Seattle and Salt Lake City operation is The Church of Jesus Christ of La ter-Day Saints, which also has cor trolling interest in WRUL, shortwav station in New York, and also financially interested in KBOI-TV an radio Boise, and KID-TV and radi Idaho Falls.

Gary Willson to account executive in the sales department of KXTV Sacramento. He was sales manager of KROY for the past two years, and has also held sales posts with KGMS and KXOA.

William Gerrity was elected chairman of the newly formed Eastern Assistant Directors Council in the first election since merger of IATSE Local 161 with Directors Guild of America.

Myron (Mike) Weinblatt, manager, participating program sales, named director, participating program sales, NBC-TV. He replaces **William F. Storke,** new director of program administration. Weinblatt has been with NBC since 1957.

James Seaborne to manager, film program operations, NBC Burbank, succeeding **James Merrick** who has been named director, NBC Productions, TV network.

Donald Swartz, president and general manager of KMSP-TV, named chairman of the Variety Club Heart Hospital Assn.

O. Wayne Rollins, president of Rollins Broadcasting, has been elected to represent the outdoor ad industry on the board of directors of the Advertising Federation of America. Rollins is also a director of Outdoor Advertising Assn. of America and Outdoor Advertising, Inc. The Rollins firm entered the billboard field in 1961.

Harry J. Ockershausen to general counsel and executive secretary of the Maryland-D.C.-Delaware Broadcasters Assn., replacing **John Doerfer,** who recently resigned to join Storer Broadcasting. Ockershausen is a member of the Washington law firm of Dempsey and Koplovitz.



Bachman

M. S. "Tony" Bachman has been appointed to the newly created position of advertising and promotion manager for WBKB Chicago.

He has been promotion manager for KXTV Sacramento since June 1959.

Bachman began his broadcasting career in 1956 as a floor manager at WXIX-TV Milwaukee and became assistant promotion manager there. In March of 1959, he became assistant promotion manager of WISN-TV.

James Merrick to director, NBC Productions, TV network, headquartering in Burbank. A manager in the program department on the west coast, Merrick, who joined NBC in December, 1960, will no wbe associated with vice president Felix Jackson in the development and production of NBC-owned series.

Claude Taylor to local sales manager for WJZ-TV Baltimore. He joined the station in 1949 when it was called WAAM.

Annette Keehn to promotion director of KCOP-TV Los Angeles. She was formerly with Winner-Clippinger & Associates for two years and, prior to that, was in the advertising field in Raleigh.

Keith H. Moon to promotion director and **Franklin Raymond** to creative director of KXTV Sacramento. Moon, creative director for the past three years, replaces M. S. Bachman, who resigned to become director of advertising and promotion of WBKB Chicago. Raymond has been with the station for the past two years as copy writer in the creative department.

Don Howe to manager of national sales at WTEV New Bedford, Mass. Formerly account executive and assistant sales manager for systems and procedures at H-R Television, Howe also served as local sales manager for WBAL-TV Baltimore.

Hal Meden, of Franznick-Meden, has been reappointed secretary-treasurer of the Broadcasters' Promotion Assn. for 1964, his third term. BPA also appointed **Paul Lindsay,** promotion manager of WIND Chicago, as general chairman of the 1964 Seminar to be held at the Pick-Congress in Chicago Nov. 16-18.

William N. Farlie, Jr., to director of management development for Group W. He assumes the newly created post after working with the Westinghouse Electric legal department.

RADIO MEDIA

Talk around the clock: With the addition of "Tex McCrary Time" (11:15 p.m. to midnight) and "The Vincent Tracy Show" (9:15-10 p.m.) to the Monday-Friday schedule, WOR New York, now virtually talks around the clock. Its weekday lineup includes 22½ hours of talk in each 24-hour period; the only three programs in which music is heard are "Sunrise Serenade" (5-5:30 a.m.), "Rambling With Gambling" (5:30-9 a.m.) and "Radio New York" (4:15-6 p.m.).

AMer duplicates sister FM: Harvey Radio Laboratories, licensee of WTAO (AM), Cambridge, Mass., and WXHR (FM), Boston, has begun carrying the same programs on both stations on a simulcast basis. WTAO now duplicates the programing of WXHR, "Boston's Fine Arts Station." In line with the move, **Stephen Decatur** has become sales manager for both stations.

WISA appoints Eckels: WTSA, Brattleboro, Vt., has named Eckels & Co. as sales rep for New England.

Alumni group makes first annual award: The Communications Alumni Assn. of Syracuse University, graduates in the New York area active in journalism, advertising, radio, television, and public relations, selected Sy-



racuse junior Dan Stone. He won an award certificate, cash honorarium, and tour of news and broadcasting facilities in New York, including Elliot Unger & Elliot, Recording Studios, Inc., WCBS-TV and CBS-TV News, National Educational Television Center, and WNEW. Stone is news director of the university station, WAER, and columnist and book reviewer on the campus newspaper, The "Daily Orange."

Sells sports show: WTAE, Pittsburgh, scored a hit with its five-minute nightly roundup with sports director Ed Conway. Sponsored on Tuesday and Thursday nights by All-State Insurance, the program has just been sold to Otto Milk Co., largest distributors of dairy products in western Pennsylvania, for Monday, Wednesday, and Friday nights.

Show seminars: Four radio program clinics will be staged on a pilot basis next year by National Assn. of Broadcasters. Radio Board decided to try two big markets, and two in small, to see if NAB should establish program service. Trial clinics will be budgeted at $2,500 apiece and may bear on eventual decision to do something similar in TV.

Out of court: KALI, San Gabriel, Calif., and KMEX-TV, Los Angeles, have settled differences over reports, KALI has announced. The two stations has initiated actions in Los Angeles County Superior Court last year, but now, KALI says, while accuracy of the reports in question still is a matter of controversy, now they are outdated, and "it is mutually believed that "there is little or no point to be gained in litigation concerning them or with respect to any financial losses which the use of such reports may have occasioned, it being reported that the same have since been mitigated." Details of the agreement were not announced.

P.R. Appointment: Rounsaville Radio Stations, Atlanta, to Woody Kepner Assoc., for national public relations. Rounsaville stations: WFUN, South Miami, Fla.; WCIN, Cincinnati; WLOU, Louisville; WVOL, Nashville; WTMP, Tampa-St. Petersburg, and WYLD, New Orleans.

Tucson tourney SRO: Humble Oil and Refining (McCann-Erickson) and Rainbo Baking will share sponsorship of the Feb. 13-16 Annual Tucson Open Golf Tournament on KGUN-TV. Prize money for the 72-hole contest is $30-000. There will be 11 hours of TV coverage over the four days.

Sponsors getting spring fever? It seems so. More than 11 weeks before opening day, WCCO reported a full line-up of sponsors set for its exclusive play-by-play of the 1964 Minnesota Twins baseball games. They are Theo. Hamm Brewing (Campbell - Mithun), Twin City Federal Savings & Loan Assn. (Pidgeon-Savage-Lewis), Pure Oil (Leo Burnett), and Wheaties (Knox Reeves). Station will carry the entire schedule of 162 games plus nine pre-season exhibitions.

William R. LaBorde to program director for WNDY Indianapolis, new 5-kw station scheduled to go on the air in latter part of February. Programming will be aimed at "young moderns," according to LaBorde.

John O. Downey, CBS vice president and general manager of WCAU Philadelphia, named chairman of the Radio-Television division of the 1964 Membership Enrollment of the Fellowship Commission.

Charles E. Bell to the post of broadcast division manager of Henderson Belk Enterprises. Active in station operation and ownership in the Carolinas and Puerto Rico for the past 25 years, Bell was most recently associated with Westinghouse Electric.

Harry R. Link re-elected president of Virginia-Carolina Broadcasting Corp., operator of WDVA Danville, Va. Julian R. Stinson, Hosea E. Wilson, and L. H. Kernodle were elected vice presidents.

Kenneth Edelson to station manager and **Larry Moyer** to program director at WGMZ Flint; and Gaylord Sheets to station manager and Fred Henzi to program director at WABX (FM) Detroit, both stations owned by Mid-State FM Network.


Dunn

A top echelon reshuffle at WDAY, Inc., Fargo, leaves **Jack Dunn** in charge of the entire radio-TV operation.

With the outfit since 1931, Dunn has most recently been general manager. His new title is executive vice president, succeeding Tom Barnes who resigned.

Jack Lester was appointed TV general manager; **Bill Burn,** radio general manager; and **Ken Kennedy,** station manager. Lester and Burn will also continue as national sales managers for TV and radio respectively; Kennedy continues as program-production director for TV.

Ralph Klein to general manager of WRYM Hartford-New Britain. He has been with many New England stations, and was general manager of WCCC Hartford and WINF Manchester, Conn.

Anne Harding retired as manager-service division, at CBS Radio. She was with the network 30 years. She plans to travel briefly, then continue her service to CBS Radio in a part-time capacity.

Robert J. Rentschler to director of the Mid-State FM Network and station manager of WSWM East Lansing. He'll be responsible for the overall programing activities of other member stations of the network. **David L. Jerrell** was named network program coordinator, with responsibility for program development and director of continuity and traffic.

Lu Bassett to local sales manager of WSAI (AM & FM) Cincinnati. He has been with the station eight years in various phases of sales and merchandising.

C. George Henderson, executive vice president and general manager of WSOC-TV Charlotte, has been named to the additional post of general manager of WSOC radio. He replaces **Henry Sullivan** who recently resigned.

H. Roger Dodson to operations manager of KODY North Platte, Neb.

Mick Tacher to sales manager of KOL Seattle, replacing **Gil Jacobsen.** He has been general manager of KFKF Bellevue since 1960.

SYNDICATION & SERVICES

Television Film Exhibit 64 has appointed **Fladell Advertising Assoc.** for industry-wide exhibition to be held April 5-8 at Pick-Congress Hotel, Chicago. 3M Co. Di-Noc photo and decorative products to BBDO. Di-Noc was one of nine accounts shifted from Erwin Wasey, Ruthrauff & Ryan earlier this year. Seven accounts were moved to MacManus John & Adams and one to BBDO. In addition to Mutual Broadcasting and Di-Noc, BBDO is also agency of record for electrical products, international, coated abrasives and roofing granules divisions, and National Advertising Co. subsidiary.

Centralizing: New York office of Mincom Division, 3M Co., has moved to 135 W. 50th St. Mel Lieberman, who heads office, indicated that increase demand for Mincom's videotape dropout compensator required more central location. Office space is shared with 3M's Mutual Broadcasting System. Telephone number is LT 1-1416.

Sidney Dimond, who operated Creative Asocs., Boston film production firm, while serving as associate professor of broadcasting, Boston University, has resigned his educational duties to operate Creative Assocs. full-time.

N. Donald Ringsred, sales representative, Alexander Film Co., Colorado Springs, to president, headquartering at Birmingham, Mich.

Lawrence F. Costello to national marketing manager for Industrial Products Division of Sony Corp. of America, New York. He joined Sony year ago, as eastern regional manager, when Industrial Products Division was formed to market Sony portable video tape recorder, PV-100.

The AFA's planned dialogue between advertising and government people at their 64th Annual Conference here last week struck no sparks.

The panel confrontation with FCC Chairman E. William Henry and FTC Chairman Paul Rand Dixon turned into a verbal minuet. Each of the regulatory spokesmen, including FOA Assistant Commissioner Winton B. Rankin, made a mild speech expressing his oft-heard viewpoint on advertising's faults and virtues.

There was a time at the close of the panel session for only one question from the audience for each speaker—none of any consequence or shedding any new light.

One thing came strong and clear: FCC Chairman Henry is not calling quits on the overcommercialization battle at the FCC. (See story on page 19)

The Federal Communications Commission is committed to further action, on case by case basis. The staff has never, during the 16 month Henry tenure, brought up a case on the basis of overcommercialization alone. But things are going to be different.

Henry said the staff has been put on the alert: too many commercials means pullout for commission inspection—and not just on the basis of promise versus performance. Enough of the cases should form a policy base, said Henry, over the sound of quiet grinding of teeth by broadcasters present. Loudness and interruptiveness will have their day at the FCC, too.

Equally strong and clear was Rep. Walter Rogers' declaration for action on his committee-passed bill to bar the FCC from regulating commercials, once and for all.

Speaking at a subsequent panel meeting during the conference, the irate Texan said he will push for House and Senate vote on his bill. Further: Rogers will push for a legislative hoedown to curtail increasing regulatory agency asumption of power.

Rogers' remarks brought the only hefty applause during the two panel sessions at the AFA-AAW meet. Reception of the rest of the government's case was polite and unimpressed. Conference arrangements thoughtfully placed regulatory agency spokesmen in earlier panel session, and had them whisked off the platform before seating Rogers and the two Senate representatives.

Sens. Maurine Neuberger and Philip Hart were too busy to appear in person, and sent legislative assistants in their place. Michael Pertschuk, speaking for Mrs. Neuberger, said the senator's bill to empower FTC to regulate cigarette advertising and labeling and give it temporary restraining right, may never pass—may never have to, if industry polices its own advertising and comes up with safer smoking.

In any case, cigarette advertising must be under some government restraint, or the consumer will be falsely assured they are safe for human consumption, said Pertschuk, leaving the matter a bit cloudy.

THE WEEK IN WASHINGTON

Will President Johnson's attitude toward business regulation by federal agencies emerge as lady or tiger?

The question hovered over a lively, no-holds-barred panel discussion on "Federal Regulation of Business--Where Do We Go From Here?" during the third annual public affairs conference held by the Chamber of Commerce here last week.

Panel moderator Fred M. Rowe, Washington attorney, said LBJ stand was a straddle: he first warned agencies against harassment of business; now he has urged tougher measures for consumer protection.

A model for business-government debate, the panel debate was hustled from one controversial topic to the next by moderator Rowe.

Argument for regulation was carried by team of Paul Rand Dixon, FTC Chairman, and Sen. Philip S. Hart (D., Mich.), crusader for truth-in-packaging and truth-in-lending bills, and chairman of Senate Antitrust Subcommittee. Opposing were tough anti-regulation Sen. Roman Hruska (R., Neb.), ranking GOP member of the same subcommittee, and Edward F. Howrey, former FTC chairman, now Washington attorney.

A major suggestion that boiled up out of the argument:

May we need new antitrust legislation and revised regulatory statutes to replace some of the older laws and outmoded approach by over-active federal agencies. Said Hruska, also a Senate Appropriations committee member: "Maybe the additional total of 500 staffers requested by 5 of the agencies will help hold the heavy hand of government up instead of down--but I doubt it." He expects more and petty cases will result from budget increase asked by FTC Chairman.

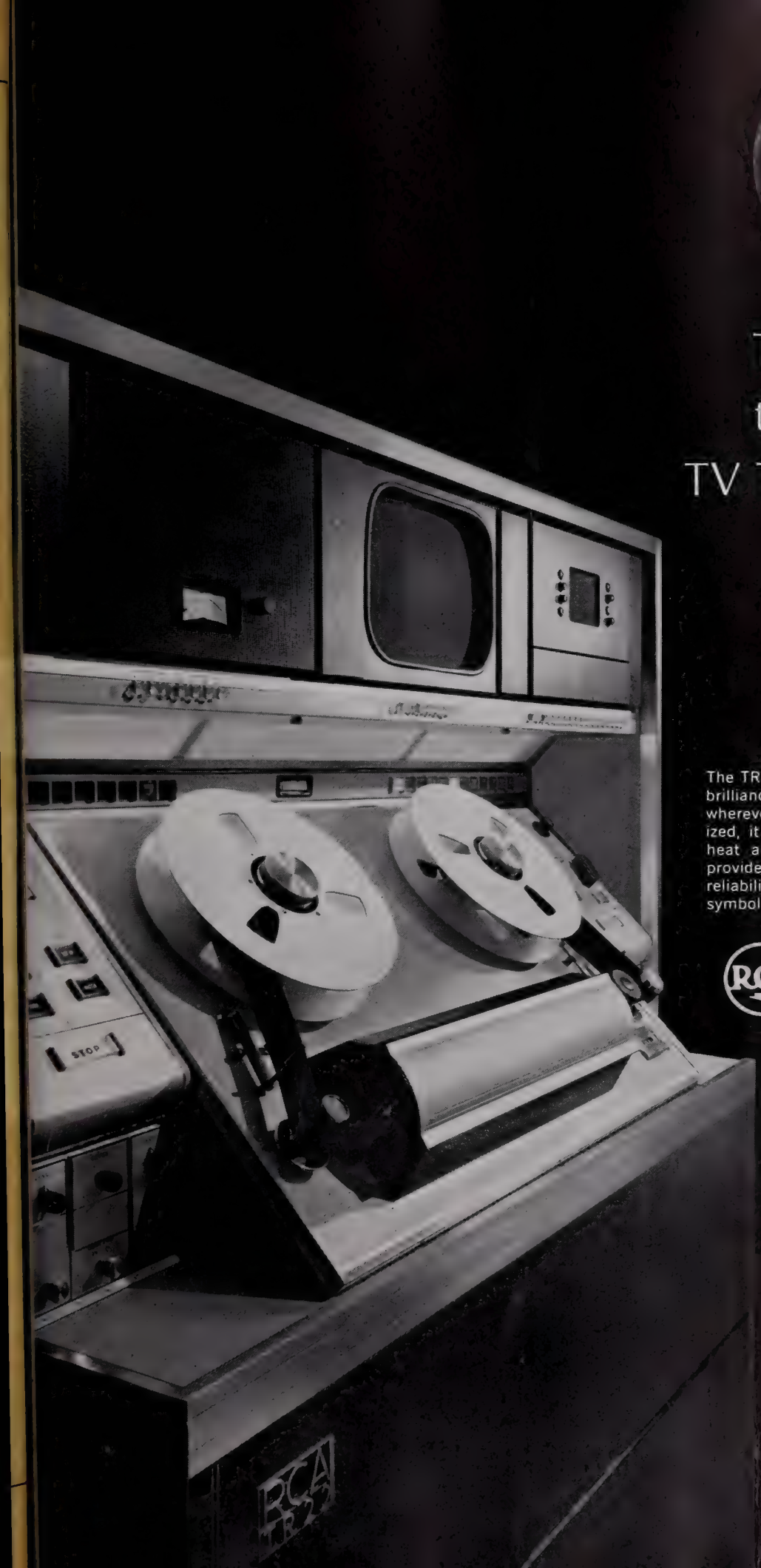
FTC's Dixon, with a slow burn, said congressional buck-pass of the cigarette labeling and advertising regulation to FTC was far from a picayune case. He claims FTC needs more staff to achieve the advisory approach business needs to avoid multiple complaint contests.

In a later exchange, he was asked if the FTC could make cigarette labeling and advertising rules an industry-wide law, as is the case with fur labeling, flammable fabrics, et al. Dixon was doubtful. "I think this one will hit the courts."

Panelist Hruska tore into the whole consumer-protection program.

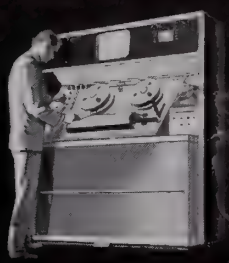
He quoted Consumer Advisory Council booklet containing 15 pages of government sections where consumer finds aid. Now they want more, including "temporary" injunction by FTC on its own say-so, and power to decide when business practices are "inflationary" to consumer. Hruska say this is dangerously usurping policy matters belonging to Congress.

Sen. Hart countered that congressmen send constituent consumer complaints to agency experts. "Obviously we need consumer council guidance." Sen. Hruska had the last word, and heaviest applause with: "Customer veto is the best way the consumer can be heard."



RCA

The Mark of the Finest in TV Tape Recorders



The TR-22, with its excellence of design and brilliance of performance, attracts attention wherever it's in operation. Fully transistorized, it does away with problems of power, heat and space, reduces maintenance. It provides highest standards of quality and reliability. Any studio can benefit from this symbol of the finest in TV Tape.

RCA **The Most Trusted Name in Television**

Wife

30 DAY PROGRESS REPORT

well informed about the menace of communism. D...

Communiques . . .

NAPTOWN GAZETTE: **Don Burden,** owner of the new radio station WIFE, is tickled to pieces with the latest Hooper ratings. Burden, 35-year-old collector of radio stations, made a shambles of the ratings with his $113,000 give-away promotion. His station landed so far in front, it was strictly no contest.

this does not mean Supt. Wilson should indorse the Schwarz program. Why? I do not think instructional

...w it feels to ...

Whee, the people . . .

In the WIFE radio promotion campaign, Indianapolis Symphony conductor **Isler Solomon's wife, Betty,** won a movie camera.

His men did a magnificent job — this ti... H... received ... fr... L...



Irving Leibowitz

Managing Editor of The Indianapolis Times, columnist and author of "My Indiana".

THE STAR STATIONS

DON W. BURDEN, PRESIDENT

WIFE • AM-FM • INDIANAPOLIS
KOIL • AM-FM • OMAHA
KISN • PORTLAND

SOLD NATIONALLY BY H-Radio

FEBRUARY 17, 1964/FORTY CENTS

SPONSOR

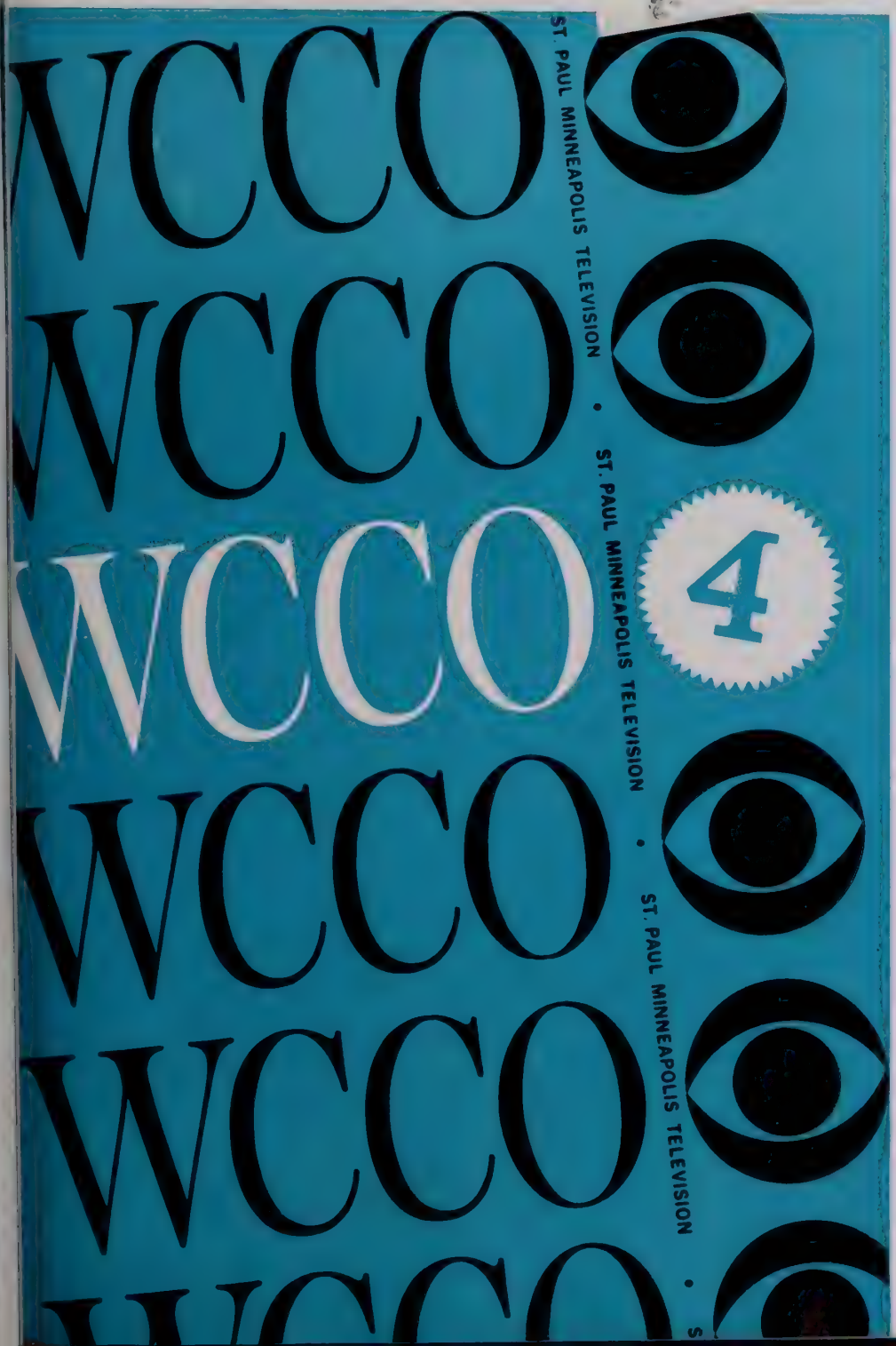
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All industry clutter cure meeting—page 19

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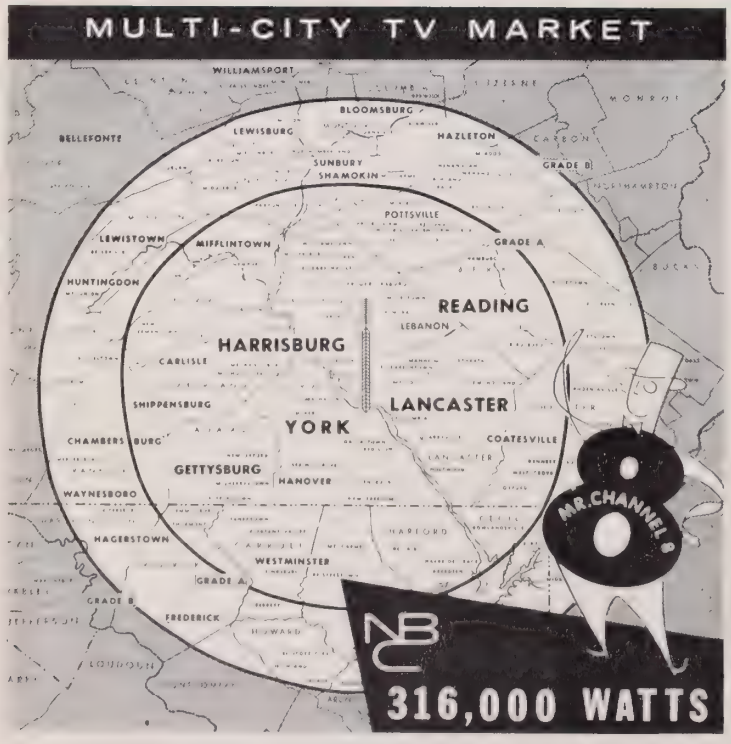
NO
SUBSCRIPTIONS!

but it stands out
as the difference
between good and great,
and is most frequently
invited* into the
760,000** Northwest TV homes

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7 AM—12 MIDNIGHT, DAILY
**TV MAGAZINE 9/63

REPRESENTED BY / PETERS, GRIFFIN, WOODWARD INC.





Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisco

Federal outlook on smoking continues calm perspective as Commerce sees stable cigarette consumption in '64

Smoking-Health report seen hiding product improvements

Washington—Federal outlook on cigarette smoking continued its calm perspective last week with Commerce Department's prohpecy that 1964 cigarette consumption would remain relatively stable. The deadpan "Outlook" statistics on cigarettes (one of dozens of product forecasts) from the department's Business and Defense Services Administration said 1963 consumer buys of cigarettes topped $7.1 billion.

BDSA did not break out a consumer expenditure prophecy on cigarettes for 1964, beyond cautious prediction that the industry is expected to experience a slight increase over the 1963 record high value of shipments estimated at 2.6 billion.

About that Smoking and Health report of the Surgeon General—BDSA says without batting an eye that it is an industry concern," and it will stimulate the industry to improve product. Even this afterthought goes further than the president's messages on Consumers and on Health—the cigarette role was not mentioned at all in executive programs for national improvement.

While federal level remains calm—outside of HEW, the FTC rulemakers, and the legislative crusaders—local scenes are flickering with civic jumps to curtail smoking in schools, and drums to warn this or that group.

Locally there have been some brave pullbacks of cigarette advertising by broadcasters, on basis of time of day, or soft-pedaled youth appeal. At state level, drooping cigarette tax levels reported by UPI survey are held by some experts to reflect a temporary reaction to fanfare. These predict equal and opposite reaction, as in the British crusade. Some others with a longer view think it may be the beginning of a trend. These urge all-out concentration on research to let man have his cigarette and his good health, too.

PARAMOUNT PIX TO NBC

NEW YORK—NBC-TV has completed long - term, multi - million - dollar agreement with Paramount Television Productions, wholly owned subsidiary of Paramount Pictures, for television premieres of Paramount's post-'48 features during 1964-'65.

The list of prestige films, which includes many top attractions of past decade, is first important group of post-'48s released to TV by Paramount, first of large motion picture studios to take this step.

The films, many of which are 1955-60 releases, majority in color, will be presented on NBC-TV's *Saturday Night at the Movies*, and *Wednesday Night at the Movies*, latter replacing Monday night feature film series in fall.

$360,000 grant opening web regulation study

Washington—It's been a fair spell since Senate Commerce Committee and its Communications Subcommittee dug into one of their lengthy 1955-type probes of network and FCC affairs, but 1964 may see the action. The committee asked for and got $360,000 for 1964 investigations to include look into TV network regulation. This will launch from FCC's Network Study, which was recently wrapped up with report on network program procurement. (Study chief Ashbrook Bryant's recommendations, one being network regulation by FCC, are still under consideration by commission.)

Right up front in Commerce Committee thinking, and reflected in chairman Magnuson's letter to Rules Committee on need for funds, is problem of the third network. The committee is wondering about FCC's failure to provide third outlet via drop-in VHFs in seven two-station cities in top 75 markets. It will seem like old home week to FCC Commr. Kenneth Cox, if he comes up the Hill breathing fire over FCC's 4-to-3 vote canceling the drop-ins and weakening competitive position of ABC.

Action put off on Rogers' bill to bar FCC from limiting ads

Washington—*Expected House vote on the Rep. Rogers bill to bar FCC from rules limiting broadcast commercials has been postponed. Possibly because of the Lincoln Day hiatus, schedules of House action has been moved up. Rogers' bill may get its debate and vote later this month, with no one on the Hill venturing a guess as to its outcome.*

JOHNSON SIDESTEPS REPORT COMMENT

Washington—Note on the cigarette commercial picture: Once again, President Johnson has sidestepped the smoking and health issue.

In last week's message on health, as in the earlier message on consumer interests, the President made no reference to HEW's report on smoking and health. The message refers only in general to conquest of cancer and heart disease, under guidance of a new special commission.

SKELTON GETS WAY; CBS SHIFTS HIS SLOT

New York—It appears that Red Skelton, who had been reported disgruntled with CBS over his time slot and threatening to leave network, has won his point with web's brass. An announcement at week's end from CBS notes that Skelton's hour series will revert to its original time period of 8:30-9:30 p.m. when it starts third season in fall. It's being aired at 8-9 this season. 1964-'65 will be Skelton's 14th year in television, and his 12th with CBS. Same sponsors are expected back.

News, public affairs export up 22 % over 1962 for NBC

New York—Changes in programing emphasis by U.S. networks are making themselves felt abroad. NBC International reports a 22% increase in sales of news and public affairs TV shows overseas last year, with such programs representing more than 10% of the network's total export. On the domestic side, NBC News has stepped up its programing activities in the past six years by about 70%; it's doubled its world-wide staff to some 800 people.

CBS PROFIT TOTAL ROSY

New York—Although the aura of prosperity which surrounded last week's CBS board meeting surprised no one, the profit picture painted by William Paley and Frank Stanton is still impressive. Net income for 1963 rose to $41,811,476 and net sales were $564,818,039. These figures compare to $29,664,364 and $521,911,311 the previous year. Per share earnings for 1963 were $2.27 compared with $1.62 per share (adjusted for stock dividend) earned in 1962, and reflect the two-for-one stock split authorized by stockholders at the end of last year.

A 25-cent cash dividend on common stock will be paid Mar. 6 to stockholders of record Feb. 21.

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Phil Davis decries practice of selecting music theme as if all U.S. were tuned to same wavelength; urges admen to vary beat for taste

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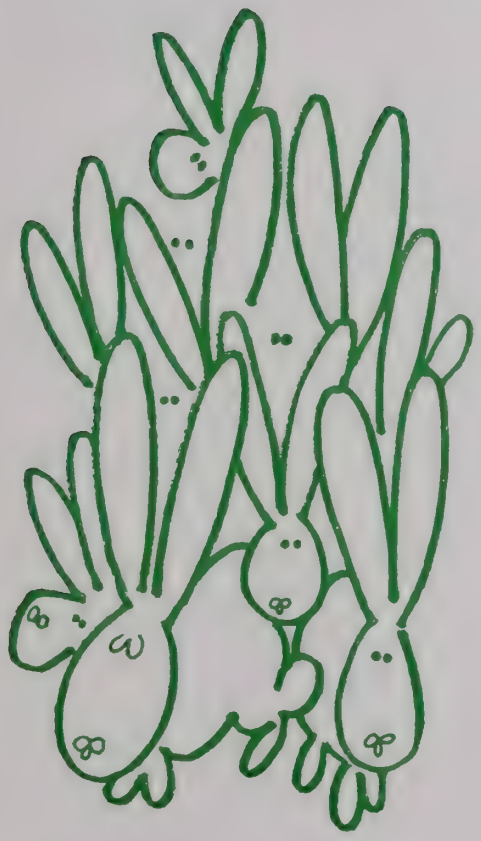
SPONSOR SPECIAL

50 SPONSOR's annual index of important feature articl
All of 1963's geared-to-buying stories are handily indexed by topic area, story subject, issue date, page number

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ACQUISITIVES* grow fast in Cleveland

n this one short year Cleveland households grew over 5%—up from 554,000 o 595,000. And in this 6th largest county, buying income rates 5th among he nation's top 20 markets. It just makes good sense to invest your TV budget in this fast growing market.

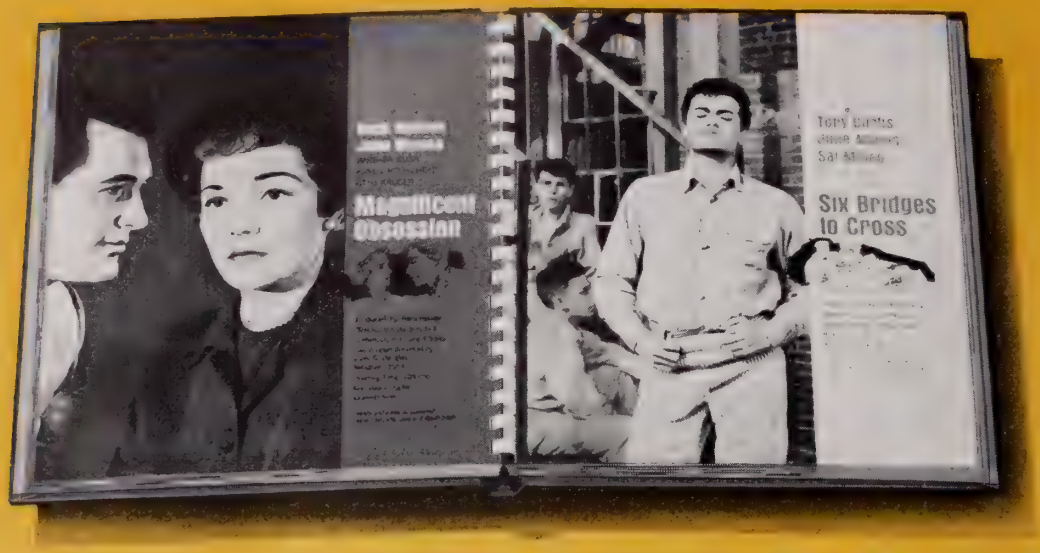
Ac-quis'-i-tive—given to desire, to buy and own.

LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WCBS	TOLEDO WSPD	DETROIT WJBK	DETROIT WJBK-TV
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	

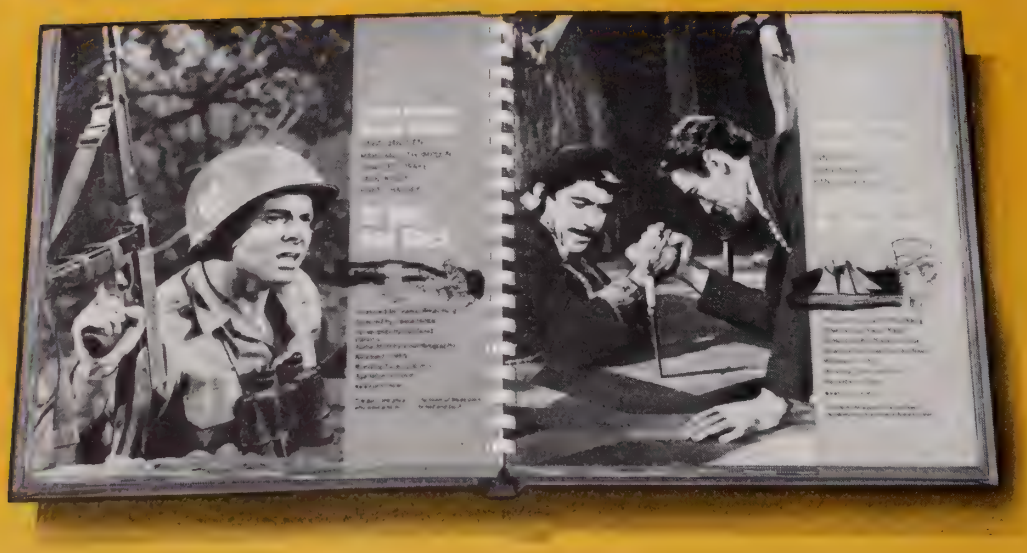
ACQUISITIVES WATCH

WJW-TV

Part 1 54 exciting UNIVERSAL motion pictures... including "Bend of the River," "Up Front," "Mississippi Gambler," "Bengal Brigade," "Yankee Pasha," "The Redball Express"... and the high-spirited Abbott and Costello feature series.



Volume 9–215 'Films of the 50's'



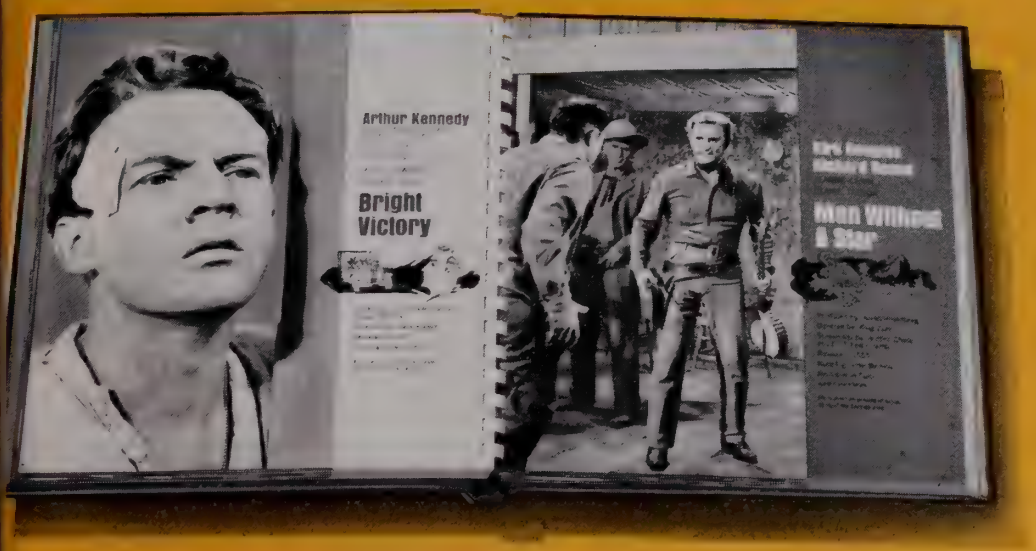
Part 2 54 top UNIVERSAL feature films, such as "The Shrike," "Winchester 73," "The Spoilers," "The All American," "Never Say Goodbye"... and the exuberant "Ma & Pa Kettle" feature series.

Volume 9—Parts 1, 2, 3 and 4—from the UNIVERSAL-SEVEN ARTS library of "Films of the 50's" includes today's top stars such as... **Rock Hudson Anthony Quinn Tony Curtis Abbott & Costello Kirk Douglas Jeff Chandler James Stewart Shelley Winters Gregory Peck Loretta Young Jane Wyman Alan Ladd Arthur Kennedy Lee Marvin Victor Mature Jane Russell Ronald Reagan Sal Mineo Robert Preston Vincent Price Janet Leigh Tyrone Power William Powell Audie Murphy Piper Laurie Glenn Ford June Allyson Tom Ewell Joseph Cotten Jeanne Crain Dan Dailey Chuck Connors Ernest Borgnine Anne Bancroft Ed Begley Dana Andrews Walter Brennan Jimmy Durante Julie Adams Rory Calhoun**

Part 3 53 audience-pulling UNIVERSAL feature films . . . including "All That Heaven Allows," "Pillars of the Sky," "Sword In The Desert," "Chief Crazy Horse," "Destry," "Thunder Bay" . . . and the rollicking "Francis the Mule" feature series.



from Universal–Seven Arts



Part 4 54 fine UNIVERSAL motion pictures, among which are "The Far Country," "Tomahawk," "The Fat Man," "So This is Paris," "Captain Lightfoot," and "Sign of the Pagan."

Raymond Burr Van Heflin Barbara Stanwyck Boris Karloff Richard Boone Claudette Colbert Richard Conte Lon Chaney Charles Coburn Ma and Pa Kettle Gig Young David Wayne George Sanders John Payne Maureen O'Sullivan Jack Palance Mickey Rooney Dale Robertson Patricia Neal Charles Laughton Bert Lahr Marilyn Maxwell Joel McCrea Victor McLaglen Virginia Mayo Peter Lorre Sidney Poitier Dick Powell Edward G. Robinson Ruth Roman Jackie Gleason Jose Ferrer Rhonda Fleming Richard Egan Dan Duryea Ida Lupino Buddy Hackett Edmund Gwenn Brett Halsey Spring Byington Lee J. Cobb Claude Dauphin Arlene Dahl Howard Duff Irene Dunne Yvonne De Carlo Hugh O'Brian Gene Barry

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LOS ANGELES. 3562 Royal Woods Drive, Sherman Oaks, Calif	STate 8-8276
TORONTO, ONTARIO 11 Adelaide St West	EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request



Inside SPONSOR

555 FIFTH

Today's lead story is on the controversial clutter problem. As a broadcast-advertising industry issue it has been increasing in mass. It's been like watching a blob of matter invading us from some other world continuing to grow and grow throughout a science fiction program. Destroying it becomes possible only after the nature of its chemistry is understood. Then suddenly the scientific team begins to communicate within itself and, poof, the evil is gone.

Industry leaders who are grappling with the problem have inherited a new optimism generated by the gradual but steady successes being achieved over other highly controversial broadcast advertising problems.

The monumental task of resolving the multiple factional attitudes facing establishment of operative commercial codes for broadcast media, unlikely as it at first seemed, escaped from Panicsville.

The mountain of impossibilities which surrounded the hearings on the methodology, accuracy, and use of ratings in broadcasting during the first session of the eighty-eighth congress, was scaled by a leadership willing—at its own expense—to talk until an area of communication was established and the ad hoc group could be replaced by the Ratings Council, Inc.

Like the FBI's Top 10, broadcast advertising's leaders have been knocking problems one at a time off the top, and just as certainly another slides in at the bottom.

Clutter is at the top now. ANA (see page 19) has made the latest move in the all industry effort at self communication. And Jane Pollack's historical summary is worth filing.

Sam Elber

TAB will BAT for SPONSOR

A number of our people have seen your story in the January 27 issue about TAB and have been very complimentary. I just wanted to let you know how much we appreciated the fine work you did on this and assure you that we stand ready to assist you in any way we can in future stories. . . . I will try to alert you whenever anything is on the horizon that I fell will be of special interest to you and your publication.

William Pruett
Manager
The Coca-Cola Company
New York, N.Y.

Media mixer

Your article "Radio Link Strong for Discount Chain" as reported in the January 27th issue of Sponsor was excellent, and clearly reiterates Caldor's position of heavy radio coverage as an important supplement to newspaper advertising.

Fred Teitel
executive vice president
Caldor, Inc.
Stamford, Conn.

10 Search for PI Stations

Could you tell me, please, if some radio stations sponsor products on a percentage basis. What I mean is that I sometimes hear radio announcements that request that the money be sent direct to the station for a particular item which is being sold on the air. Do these stations do this on a percentage basis with the manufacturer?

If so, is there any list or directory of radio stations which operate in this manner?

Luther Kohr
Luther Kohr Enterprises
P.O. Box 111
Clearwater, Fla.

ED. NOTE: *stations interested may contact the writer at the address shown.*

'Useful journalism'

I suppose the highest form of flattery for a writer is not imitation but when one writer reads another and says, "I wish I had written that! —It's what *I've* always wanted to say!"

I'm saying that now about the SPONSOR piece in the January 6 issue by Pete Peterson. His commercial cost break-down article was a nip. It was clear, concise (a tough fete for such a complicated subject) and complete. As a studio head, I have often pondered doing such a piece myself—but as you know, there's not much time left in a day to collect thoughts and do it. Well, Pete has saved us all a lot of time and trouble. If he doesn't send it out as a reprint, he's missing a good bet.

Thank you for printing the piece. I have instructed our people here at The Film-Makers to have it handy when they get in those testy price-and-cost discussions with clients. This, to me, is the kind of *useful* journalism that the trade press could well do more of. Congratulations.

Lincoln Scheurle
The Film Makers, Inc.
Chicago, Ill.

Brazil needs help

Can you help us locate the man we need to head up a special project of ours to improv ethe quality of TV programs in Brazil? It is not a job for an administrator or someone who would like to retire to an obscure foreign country, but for a dynamic, creative man who lives and breathes programs. He will be, when he feels ready responsible for all local and national television programs for Standard Propaganda S.A., Brazil's oldest and largest ad agency.

Dale Puckett
Creative Director
Standard Propaganda S.A.
Av. Presidente Vargas
Rio de Janeiro, Brazil

CALENDAR

FEBRUARY

Institute of Broadcasting Financial Management, meeting of Tax Committee to launch its 1964 work projects, in New York (17). Board meeting marking third anniversary, at Detroit (19).

School of Visual Arts Gallery, selected works of Paul Rand opens show at gallery, N.Y. (18-Mar. 1).

State Broadcaster Assn. Presidents, annual conference sponsored by National Assn. of Broadcasters, Shoreham Hotel, Washington (20-21).

International Radio & Television Foundation, first annual college majors conference, Hotel Roosevelt, N.Y. (20-21).

Mutual Advertising Agency Network, annual meeting, Royal Palms Inn, Phoenix (20-22).

Houston Advertising Club, fourth annual advertising forum '64, Shamrock Hilton Hotel, Houston (21).

Directors Guild of America, annual awards dinner, both Beverly Hilton Hotel, Hollywood, and Waldorf-Astoria, N.Y. (22).

International Broadcasting Awards, presentation dinner, Hollywood Palladium (25).

Western Radio & Television Assn., 17th annual conference, FCC commissioner Bartley and others to speak, Jack Tar Hotel, San Francisco (26-29).

American Assn. of Advertising Agencies, Southwest Council, annual meeting, Manger Hotel, San Antonio (27-28).

Advertising Women of N. Y. Foundation, "Fiesta in Spain" Ball, Waldorf-Astoria, N.Y. (28).

Radio - Television News Directors Assn., board of directors meeting, Time & Life building auditorium, N.Y. (28). RTNDA newsfilm standards conference (29-Mar. 1).

MARCH

Hollywood Ad Club, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

International Radio & Television Society, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (4 Apr. 22).

Oklahoma Broadcasters Assn., second annual Radio Operations Seminar, at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

Writers Guild of America, West, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

Variety Merchandise Fair, New York Trade Show Building, (8-12).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riveria Motel, Atlanta (11-12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE

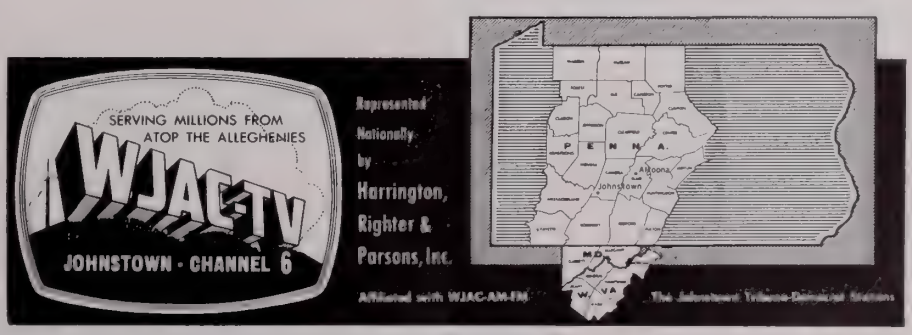


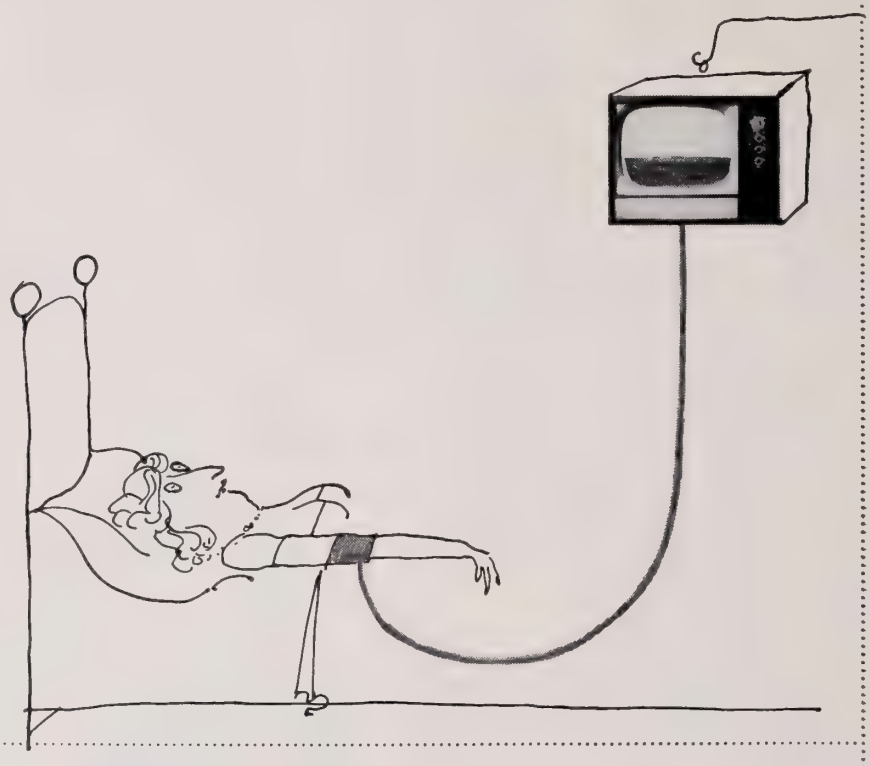
..and, IN PENNSYLVANIA, IT'S

WJAC-TV

Don't slip up on one of the most important markets . . . Pennsylvania's million dollar "middle" market. WJAC-TV is the one station that gives you this big generous cushion of viewers. The most profitable market on which you've ever landed!

America's 27th largest TV market.





Some women can't live without it. Indeed, our daytime line-up is such a vital part of their lives that the 9 most popular programs are all ours. Of our 16 daytime programs, 12 are in the Top 15. The ladies have taken us to their hearts.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 7am-6pm, Monday-Friday, October 1963-January 1, 1964)





We didn't expect that big a hand this season. But the spontaneous applause for our nighttime schedule gives us 9 of the Top 10 programs, 15 of the Top 20, and five of seven nights. That about wraps it up. The CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 1, 1964)

SPONSOR-SCOPE

Ford deal to air 5 NFL games on ABC may hit sked snag

Ford Motor Co. and ABC may have agreed on deal for telecasting five National Football League games on Friday nights the coming season, but league office says "there could very well be problem" since schedule isn't even near being drawn up.

Also, no NFL games were played Friday nights last season, and only four took place on Saturday nights. Ford says it has reached contingent financial agreement with individual clubs, and plans sponsoring telecast of games on successive Friday nights from Sept. 25-Oct. 23. However, an NFL spokesman notes that until schedule is worked out, which won't be for another month to six weeks, even his own office doesn't have any idea which clubs—if any—will get the Friday night slots.

Meantime, pact between Ford, via J. Walter Thompson, and ABC for Friday night NFL coverage has been soundly rapped by number of college officials as threatening amateur sports and inviting overexposure of football on the air. But ABC, noting arrangement is completely legal and doesn't violate spirit of federal law governing scheduling of professional sports, says experience has shown that "the more exposure football receives on TV, the greater is public interest in the sport. Also, the telecasts should further accelerate interest in all sports."

Situation developed after CBS and NFL negotiated contract for 93 of the 98 games to be scheduled, and network turned down bid to pick up other five because it "didn't want to disrupt" its Friday night lineup. (ABC says it will preempt its scheduled programing for the NFL games, and feels it will enhance draw of overall Friday night lineup, even when games aren't telecast.) This was followed by Ford's pick-up of the five games and reserving time on ABC for their coverage.

Ford, along with Philip Morris for Marlboro cigarettes, also has first crack at national sponsorship of NFL coverage on CBS-TV—both advertisers played that role in past season—and at week's end a deal was reported close to completion for both of them to exercise their option. Leo Burnett Co. is agency for Marlboro.

Canadian gridcasts offered sponsors for U.S. coverage

Another brand of professional football being made available to TV advertisers —this time from Canada and scheduled for Saturday afternoons. Deal just worked out is for Fourth Network, Inc., to beam to U.S. at least 13 regular season games of Canadian Football League. Selling will be to groups or individual stations, with advertisers being offered commercial participation on regional or national basis. Web had 120 stations for live telecast of Palm Springs Golf Classic.

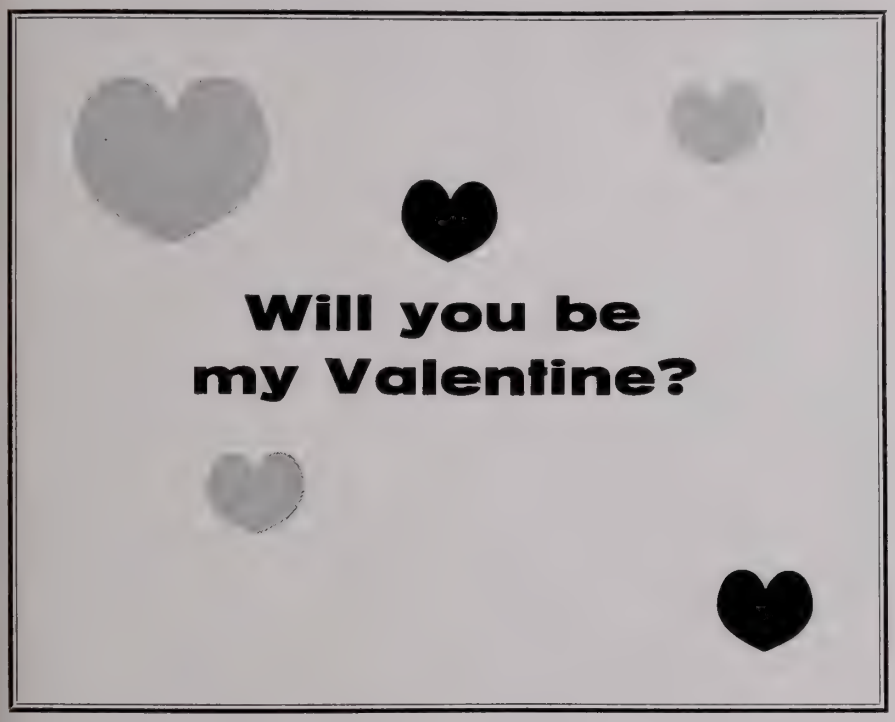
Sears buys 52 wks. of 10 a.m.-4 p.m. sked on Chicago UHFer

No problems, either legal or governmental, foresen by Television Bureau of Advertising in purchase of 36 hours a week for 52 weeks by one advertiser on one TV station in Chicago. However, TvB notes the buy is first of its kind in the industry, so "no one can tell what will happen." Contract, which went into effect last week, was placed through Gourfain Loeff & Adler for local Sears Roebuck & Co. on WCIU, UHF station which went on air in Chicago last year. Involved is entire 10 a.m.-4 p.m. slot, Monday through Saturday, and station says various new programing techniques will be used throghout the schedule.

Colgate-Palmolive, Standard Brands raise radio hopes

Radio inquiries by leading prospects could mean major breakthroughs on 1964 books. Colgate-Palmolive, shopping through all its agencies, may move in month. If so, it would break clog that has kept big soaps out of radio five years. Colgate's radio budget (see Friday at Five) could be multiplied many times. Standard Brands, through Ted Bates, is showing signs of new interest in radio, too. Business indicators come at time when Radio Advertising Bureau is preparing set figures that show more than 20 million new radios sold for fourth year in row.

COMMERCIAL CRITIQUE



BEA ADAMS
vice president
Gardner Advertising Co.

DEAR XEROX: Will you run me off five copies of "Be My Valentine?" You do it so well. I know. I saw that commercial which persuaded me. I heard the click of high heels coming toward you. I saw the feminine hand set you for 4 copies. I saw you go to work; then I saw the 4 copies come forth silently, slowly, and the feminine hand reach for them and hold them so I could see how clean they were. And I heard the man. "When we say it's automatic, we mean it. It even shuts itself off." (Agency: Papert, Koenig & Lois. Production: E, U & E)

DEAR JIF: You're just peanut butter, I know. An everyday kind of item. But Grey Advertising's writer Milly Barsky and art director Joel Wayne turned you into something special. Will you be my valentine, Milly and Joel? Your refreshing "child-style" commercial swung away from the stereotyped more peanuts, bigger peanuts, nuttier peanuts. The proof of the peanuts was in the faces of the young'uns. Nice work, Mr. Agency Producer Manning Rubin. And Mickey Schwartz Productions. Could be by now this fine commercial is off the air. Audience fatigue. Who can really measure it?

DEAR SPRINGMAID: You've been guilty of some rather impudent advertising, but be my valentine! That was such a tidy bit of selling—the unseen announcer talking to the lady - in - silhouette. No need for phony reaction shots to the snoop who, in some commercials I could mention, invades kitchen, laundry room, boudoir, wherever, and expects his advances to be acknowledged. You were shown off to great advantage, Springmaid, in the putting-on demonstration and the two designs. Even a local "where to buy" tag. Most ladylike. Most convincing. A lovely lacey heart to all responsible.



BEA ADAMS *joined Gardner as copywriter* 1935, *upped to v.p.* 1944, *made a board member and creative director* 1946, *later served as TV creative director.*

DEAR CHEVY TRUCK: I'm not a prospect but, dear Chevy, could I have you for a Valentine? I like the brawn of you, and the brain of Campbell-Ewald Company's writer Glenn Wilson who thought of that forceful cannon ball demonstration. A valentine, too, to agency producer Jim Morrison and to VPI Productions, Inc. N.Y. And my kingdom for more demonstrations as straightforward as this one.

DEAR TED MACK: Will you be my valentine? Day in and day out, week after week, you say the same old words about Geritol. And showman that you are, you say those same old words with such sincerity that they continue to have meaning. Even that twice-as-much-iron-as-in-a-whole-pound-of-calfs-liver doesn't cause a quiver. And you, you Geritol folks, my blood doesn't seem to be one bit weary. So it is with gusto that I say—be my valentine! To have the good sense to play the same tune over and over is quite a trick in these restless days. It shows faith, backbone, and a shrewd awareness of how to get the m-o-s-t for your m-o-n-e-y. Perhaps you should confer with President LBJ on that popular subject, Economy.

Happy Valentine's Day, everybody. And happy birthday, Mr. Lincoln, Mr. Washington, Mr. Mendelssohn, Mr. Chopin, Mr. Edison, Mr. Longfellow, Buffalo Bill, Galileo and all you other February boys who were such beautifully obvious believers in the lively art of demonstration. ■



how do you fit a walrus into a water bucket?

You can! . . . if you're willing to settle for the tip of his flipper. Like ranking TV markets. You can take a small part of the market by using the metro approach . . . but if you want the whole walrus, you've got to rank by total market! Point! More than 80% of the Charlotte WBTV Market is located outside the metro area, and the Charlotte TV Market contains *550,000 TV homes . . . ranking 22nd in the nation . . . 1st in the Southeast!** Come on in . . . the water's fine. You'll flip over our walrus-size coverage area!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising Representatives, Inc

All industry talks cure for clutter

Association of National Advertisers hosts 4A's, NAB Code Board and others in talk sessions to discover common ground on which to tackle clutter problem

CLUTTER is not quite the dirty word it was only short weeks ago. It's now being discussed in mixed company made up of broadcasters, agencies and advertisers.

Meeting in New York last Wednesday (February 12), approximately 25 representatives of ANA, AAAA, NAB and its Code Board discussed some specific areas of broadcast advertising's controversial commercial and non-commercial clutter problem.

This was the second in a series of talk sessions instigated by NAB's president LeRoy Collins. The first was hosted by NAB in December, this one by ANA and the next will be at the invitation of the 4A's.

While four specific proposals were submitted on Wednesday by ANA president Peter Allport, on behalf of the ANA Broadcast Committee and Board of Directors, no action was taken. Nor had any action been contemplated. The utility of the specifics proposed was as an aid in the collective search to establish a climate in which the broad problem could be attacked.

The plan proposed to reduce the number of interruptive elements, particularly at beginning, ending and station break times, in a practical way which would give the "viewing public increased entertainment time while simultaneously sustaining the effectiveness and flexibility of television as an advertising medium."

Recommending that there be a minimum of 25½ minutes of entertainment time in half-hour, prime time TV programs and 51 minutes of entertainment time in one-hour programs, the ANA pointed out that total actual entertainment time at present is at low as 22 to 23 minutes in half-hour programs and 48 to 49 minutes in one-hour programs. ("Entertainment time" being defined as teasers and acts of the current week's episode plus scenes from next week's show.)

The objective could be accomplished, said ANA, if advertisers, networks, stations and producers would cooperate in all of four specific steps:

1 *Limit commercial billboards to ID's of one sponsor at openings & closings of half hours. (Currently: as many as three adjacent commercial billboards run at both ends of some shows.)*

2 *Reduce station break time from 42 to 32 seconds (what it was prior to '61).*

3 *Limit billboards, titling and all credits (producer, actors, director, etc.) to total of 1 minute and 5 seconds in one-hour shows and 40 seconds in half-hour shows, well in excess of union requirements. (Currently these elements take up as much as 2 minutes in one-hour shows.)*

4 *Limit time devoted to "promos" for other shows, public service announcements, network ID's, bumpers, etc. to a total of 51 seconds in hour-shows and 18 seconds in half-hour shows. (In one year one network alone reportedly carried 77,760 promos on the network for its shows and estimated that affiliates used 682,740 network-produced spot promos for network programs.)*

Calling for all-round cooperation in the interest of viewers, the broadcast industry and the users of the medium, the ANA pointed out that sponsor advertising time is already effectively limited by the TV Code of the NAB and, further, that the general practice has been to use less than the allowable limit.

At week's end attendees were still reluctant to comment on the proposals, saying that this had been ANA's show and that the plan was presented only for discussion. Their hesitancy was based on an awareness that its history over the past half decade has been potentially explosive.

Every trend in the economics of television for several years seems to have conspired to complicate the problem of clutter—such aggravating developments as maturing of the multiple-sponsorship pattern in TV buying, corporate and product diversification, and extension of station-break time.

The problem affects and irritates everyone, although in different degrees. Broadcasters object to piggybacks; advertisers and agencies to promos, billboards, credits, and triple-spotting. Broadcasters call it all "non-program material;" advertisers call it "clutter." Broadcasters feel that advertisers get direct ben-



Meeting host, ANA president Peter Allport

efit from many elements to which they object: an audio or video impression of the advertiser's product is usually coupled with the teaser, bumper, show title, promo, ID, and naturally, the billboard. By whatever name, it's a headache which has been haunting the industry with increasing intensity. Said Harry Schroeter when he retired as ANA chairman: advertisers must be "militant" in their efforts to reduce the clutter in TV.

ANA took up the problem in 1962, monitored network programs, and found that promotional and other announcements took up more time than the commercials. Between the end of one show and the start of the next there could be 11 minutes of clutter. ANA termed the situation "absolutely shocking" and "detrimental not only to the advertiser but the whole industry."

But the complexities of the problem has, in the past, made any solution elusive.

Screen credits, as indicated in ANA's current proposal, are extremely complicated. Craft unions insist on varying degrees of credit for their members. AFTRA contracts specify a credit for each actor speaking more than five lines; SAG and WGA have similar requirements. In addition, there are FCC rules covering credits for prize and trade-out arrangements. The minimum needs don't begin to cover what most programmers think should be credited. Production groups and sub-groups feel they are legitimately entitled to screen credit and, in fact, a lot of production service is bartered for on the promise of mention. Eliminating those credits could, therefore, directly raise production costs in some cases, programmers say.

The networks claim it's a major research project to prove or disprove the need for, or the effectiveness of, promos for upcoming shows and question whether advertisers would be willing to risk a possible loss of audience if these were discontinued. Participation buying based on average viewing levels (now the norm in nighttime network), coupled with the fact that the U.S. audience has ceased to grow at any geometric rate (heightening the competition), have forced the networks to promote their shows more vigorously. Result: proliferation of program promos adding even further to the clutter.

Some also point fingers at the networks for increasing the length of station break time from 32 to 42 seconds as a political ploy to placate the affiliates. Fearful that it would encourage triple-spotting, advertisers and agencies were up in arms. Y&R waged a vigorous campaign to block the move, and, having failed, to police the commercail practices of stations. But arm-waving aside, by the start of the 1961-62 season, 10 more seconds of non-program time had been adopted. NAB's TV Code Board did some rule tightening which helped a little. Included was the reduction of permissible time for commercials on participation shows from 6 to 4 minutes per half hour, including sponsor billboards, public service announcements and promos, and reduction of between-program commercials from three to two.

Organizations represented at the session included, through NAB — Triangle Broadcasting; Taft Broadcasting; Group W; ABC; CBS; NBC; WTRF-TV Wheeling, W. Va.; and WBRZ-TV Baton Rouge; through 4A's —Young & Rubicam; Kenyon & Eckhardt; McCann-Erickson; Ted Bates & Co.; and Compton Advertising; through ANA—Brown & Williamson Tobacco; General Foods; Eastman Kodak; Procter & Gamble; Alberto-Culver; and National Biscuit Co.

An enormous increase in the number of TV sales messages — BAR says there were over 18 million in 1963—has many causes and is commonly called "over-commercialization."

TV entered the '60's so expensive a medium that only a select handful of sponsors have continued to afford the luxury of single sponsorship. Nielsen notes that in 1963 almost two-thirds of all prime network TV was sold on a participating basis; only 13% to single sponsors. The reverse was true in 1959 when, out of 63 weekly prime time hours, 11½ were participating, 27½ were sponsored by a single advertiser, and 24 were alternate sponsorships.

One subsequent and controversial response has been the "piggyback," many an advertiser's answer to product proliferation and rising costs of TV time. While some sponsors feel the practice dissipates the product message, it has been growing. Broadcasters, particularly in top markets, balk because it leaves them open to charges of triple spotting. They finally put on enough pressure to prompt NAB Code revision. The proposal, as made at last month's meeting in Florida: in an acceptable piggyback, products or services must be related in character, purpose, or use and appear as a single announcement. It also tightens time limits to three announcements in prime time, ruling out adjacent piggybacks.

Several self-styled attacks on the clutter problem have been made from time to time, with little practical result. Among the more aggressive was Brown & Williamson which, early last year, informed the networks that it would use its $18 million TV budget as a club to clear the airwaves of clutter. Modeled after the ANA's recommendations, B&W sought "minimum entertainment time clauses" (29:30 minutes within each half-hour, 51 minutes in any prime-time hour). In October, Kenyon & Eckhardt announced it would confine its spot TV buying to stations adhering to the NAB Code or its equivalent. Both moves created temporary stirs, but neither B&W or K&E was able to rally confreres to action.

But far and away the biggest commotion on at least one aspect of clutter came, in 1963, from the Capitol. The FCC fought tirelessly to assert its statutory authority to regulate radio and TV commercial time by adopting NAB limitations into its rules. By the end of the year, it was clear those hopes were dashed. The questions of over-commercialization, credits and the other conditions of clutter remain to be answered. Perhaps ANA's current proposal is the first step toward success without the feared incursions into the economic structure of the broadcast industry. ■

ADVERTISERS

Why Rambler likes Monitor

American Motors rides with NBC Radio and network news throughout the shake-up decade of automobile compacts

AMERICAN MOTORS is driving for a new mileage record in sales and radio sponsorship.

The automaker, Cinderella in recent years to the big step-sisters in Detroit, has been doing well at turning out compact new counterparts of the fairytale golden-coach. A constant factor in its advertising horsepower has been network radio—to the point that American Motors has become a long-distance racer in radio.

A regular on the radio course, and pioneer in weekend network news, the Rambler factory is the oldest continuous sponsor of NBC's *Monitor News*. American is in its eighth season of year-around sponsorship—and ninth year on the show.

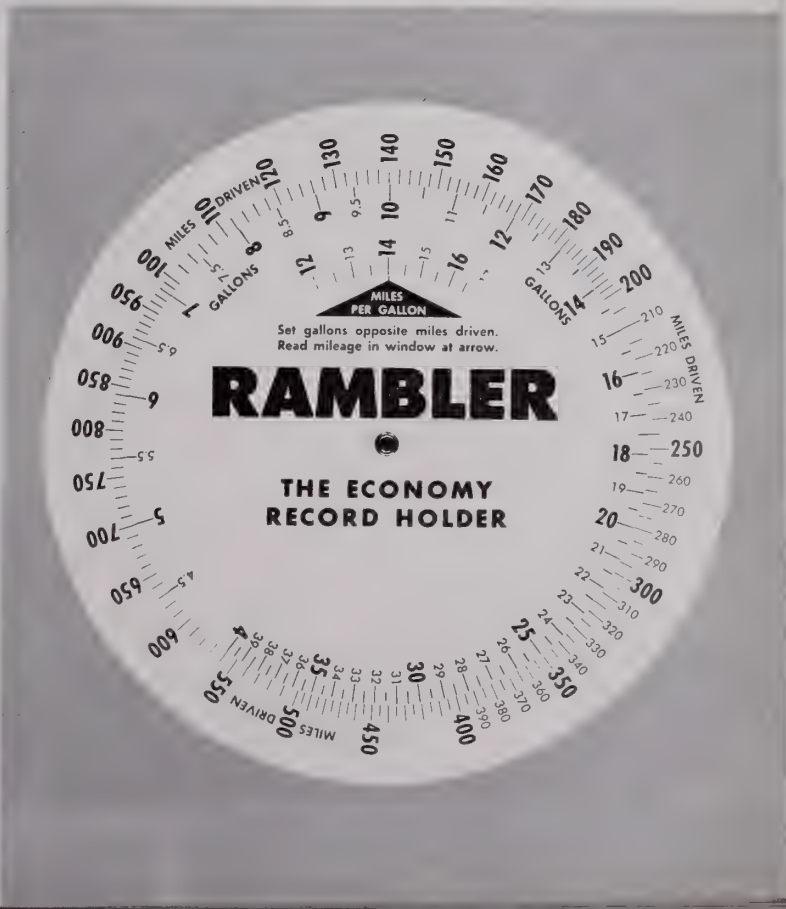
The long run on *Monitor* is making a growing cumulative effect from a total $7 million in estimated gross billing. This doesn't take account of other media activity by an advertiser with a total budget that hardly approximates resources of the automotive big-three. Yet sales have built to a record 500,958 units worldwide in 1963, and last month American's president, Roy Abernethy, said they were hitting the highest since 1960, the company's first billion-dollar year (Kelvinator, Leonard, and ABC appliances are in this dollar total, too).

Tracing American's trailblazing route into the uncharted territory of the compact (a term coined by the company), it is interesting to draw advertising parallels. While Rambler has always been print-heavy—radio gets 5% and TV 25% of something under $20 million in gross billings—the history of Rambler's mounting impact on the car business almost parallels American's career in weekend network news.

Fred W. Adams, American's director of automotive marketing, signed Rambler on with *Monitor* in 1956, through Geyer, Morey, Ballard, the company's long-time agency. That was the year that Rambler began to pick up speed in dealer showrooms, and the revolution in car design was underway.

In four years, 13 new compacts were rolling off other lines to challenge the original, and today compacts account for 35% of all new-car sales. "Today, Rambler outsells every one of them," says Adams.





Rambler's 1964 American shows evolution since sponsor signed on 'Monitor.' Now it's four inches longer following first big body change since 1950. Mile-A-Dial (below) was hot item as radio-commercial giveaway. Offered on NBC after Rambler showed up well in Mobil Oil and Pure Oil mileage tests. Mile-A-Dials quickly gave out and dealers were wiring frantically for more by Wednesday after weekend newscasts.

Riding with radio news, Adams considers *Monitor* "an excellent showcase for our commercials" (some 20 per weekend, 52 weeks a year). He cites "a huge audience of car and home radio listeners at a small cost per thousand" and ability to stir up traffic in showrooms. Dealers get good Monday playback by listener-shoppers. Commercial pulling power is documented by the sponsor, and demand for an item like the Mile-A-Dial, gas mileage guide (see page 21) offered on radio, is only one way American knows the national driving market is tuned in.

"We feel," Adams says, "that radio news programs help give our advertising messages timeliness and flexibility . . . reach millions when the news is still fresh. Network radio news gives us a good platform for presenting our own news, via commercials."

Radio news has provided American Motors with some high moments of excitement through the years. One example is the series of space shoots by John Glenn and Scott Carpenter, sponsored by American on three radio networks in 1962. Of this special effort, Adams says, "We feel that by this sponsorship we helped make available to the country the minute-by-minute accounts of these historic events and, thereby, performed a valuable public service."

In weekend radio news, last year American had a 10-month run on ABC, added to the regular *Monitor* schedule on NBC. The manufacturer is a spot radio customer, too—currently at saturation strength in 50 markets at prime drive times.

Commercials through the years have varied from straight information to jingles to good-natured, humorous pitches.

Humor is a characteristic Rambler approach, as typified by "Elmer Blurt, world's lowest pressure salesman," portrayed by the late Al Pearce. His Rambler opening, "Nobody home, I hope, I hope, I hope," followed by a customer-generated sale, ranks among the lastingly memorable lines of radio advertising.

Switching to a "world's greatest" theme this season has been comedienne Phyllis Diller, who comes on like this in the GMB copy:

> "Hi . . this is Phyllis Diller, the world's greatest Rambler salesman. Hahaha . . well, why not? Rambler has great features. For instance . . . I went to ceramics class for *months*. Made *one* teensy ashtray. Along comes Rambler with a ceramic-coated *exhaust* system! It'll probably outlast my ashtray. And my ashtray's been around for a coupla years! Then there's Rambler's easy driving. Handles better'ns my *shopping* cart. *Inside* the supermarket. Haha . . . you oughta see me take the curve between Vegetables and Dry cereals. And *parking!* That car fills more small spaces than my dentist. Haha . . . and faster. You get *great* gas mileage. On all three new kinds of '64 Ramblers . . . Americans, Classics, and Ambassador V-Eights. I'm the only thing that goes further on a gallon. Haha . . . of perfume, silly!"

Rambler's stable of comic talent through the years has included Arnold Stang, Jack Pearl (Baron Munchausen), and others from the top of the banana tree. And on television this season, Rambler is presenting a star comedian, *Danny Kaye* (Wednesday, 10-11 p.m.)

In the all-media spectrum, radio copy is coordinated to complement and extend the advertising story American Motors is telling at any given time. Among the other media, American runs up gross billing into the millions each year in spot TV, and in print, the Rambler maker ranks in the country's top half-dozen newspaper customers, scheduling thousands of papers per run, is a substantial magazine account, as well.

Radio apparently commands a secure place in the big media design, and NBC Radio reciprocates the feeling. As Rambler rolled into its ninth year on Monitor last month, William K. McDaniel, executive vice president, testified, "Since 1956, we are told, NBC Radio has played an important role in Rambler's successful growth. . . . We are indeed proud to state that Rambler on NBC Radio is one the most consistent week-in week-out sponsors in contemporary radio."

Like Rambler, *Monitor* also pioneered its own generic style of weekend radio programing. Adams, a man in the center of both car and communications evolution, says of *Monitor,* "We feel a part of it." ■





Automotive business took to 'Monitor's' original credo of "going places, doing things." Early cast (l-r): Frank Gallop; Melody Girl Lorna Lynn; Host Dave Garroway; Tedi Thurman; Miss Monitor; Ben Grauer. Eight years later, William K. McDaniel (c), chief executive of NBC Radio, celebrates long ride with oldtime sponsors, in company with (l-r) Sportscaster Ted Allen; Producer Bob Maurer; Administration V.P. Marion Stephenson; Host Gene Rayburn; Programs V.P. Bob Wogan; David Wayne, Selma Diamond, and Jim Lowe, stars.



FRED W. ADAMS

American Motors' director of automotive marketing bought 'Monitor News' year after he joined Detroit firm. In car business since 1941, he likes radio to give fast circulation to newsy copy points, e.g., sales achievements, mileage records. 'Monitor' commercials vary from straight information to good-natured, humorous styles handled by roster of Rambler comic talent.





Roman Advertising v.p.-creative dir. George Land explains "planned innovating" concept

Need idea planning

PLANNED INNOVATING is not just possible . . . it's necessary if companies are to survive and maintain a profitable position," says George T. Land, vice president and creative director of the Roman Advertising Co. Speaking on "Planned Creativity and Innovation" at a meeting of the American Marketing Assn. of St. Louis, he stressed that because of competition, "all of us are under the gun to produce better solutions to our problems, whether it be in products or services or in the facilities to supply them."

Pointing to the number of new products which have been introduced within the past few years, Land said: "We can look around us and see a lot of people who are going to be out of business in the next ten or 20 years. A few of them, for example, are companies which produce metal pipe, woven textiles, laundry starch, refrigerators, and lawn mowers . . . As a matter of fact, a national marketing magazine has predicted that any company which does not come out with a new product will be out of business by 1970."

This means, said Land, that "we are going to have to use our human resources for innovation much better than we have in the past. But innovation, just for the sake of innovation, is no answer . . . It is a means to an end. No business should be interested in ideas for the sake of having ideas . . . not when you're trying to show a profit. Profit is the reason we're in business, and we make the profit by better satisfying human needs."

He stated that through research and practice at Roman Advertising, it was possible to do "three things which heretofore were considered impossible: first, select the most creative people; second, train people in creative techniques and increase their idea production significantly; and third, produce and maintain an optimum environment for the practice of professional creativity."

"More significantly," he added, "we found that creative behavior was not necessarily limited to the 'talented few,' but with proper training, anyone could double his creative output. As a matter of fact, we have discovered that we can increase idea production with the individual as much as 900%."

Land stated that this has been proven at other companies which have trained their personnel in creative problem solving and planned creativity. As an example, he noted that General Electric Co. discovered that engineers who had been through the creative courses were consistently producing 300% more pstent disclosures than engineers without that training. ■

Air media heavy for Bank of California

Television, radio, newspapers, outdoor bulletins, and trade magazines are being used simultaneously in a new high-powered campaign presenting the 100-year-old Bank of California as "the bank on the move." This advertising, prepared and placed by Honig-Cooper & Harrington of San Francisco, emphasizes the bank's recent series of major moves: the opening of a major office in Los Angeles, rounding out its unique coastwide system; the announced plans to build a new 20-story head office in San Francisco; the acquisition of an entire block in downtown Portland for a new building; the continuing branch expansion program.

A heavy spot TV schedule in Northern California, Oregon, and Washington uses fast-paced 60 and 20-second commercials to deliver the message, "All up and down the coast, there's talk about the bank for action." The same theme is carried in general newspapers throughout the Coast, and more heavily in the Western and National editions of the Wall Street Journal, where five 800-line ads ran on consecutive days to give the campaign a resounding start.

Follow-up newspaper ads list specific segments of the market, both business and consumer. Selective headlines — "There's talk among stockbrokers . . . doctors . . . ranchers . . . suburbanites" . . . etc.—touch on specific services but hit hard on the overall theme that The Bank of California is the bank that gets things done.

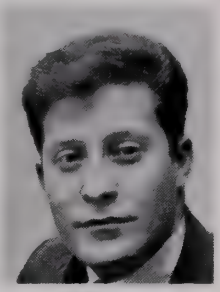
The story is also being told on the bank's radio program, *The Lon Simmons Sports Round-Up*, an across-the-board KSFO show at 5:45 p.m. in San Francisco.

Headlines tailored to the audiences of trade magazines carry the action theme into this medium: "There's talk among bankers . . . credit managers . . . auto dealers . . . insurance agents" . . . etc.

In the Southern California market, the "bank for action" theme is carried on painted bulletins covering major arterials in and out of downtown Los Angeles, where the bank's Southern California headquarters is located.

Emenee names Crane to ad-promotion post

Lawrence Crane, advertising and sales promotion director of Hartfield Stores and Zody's Department Store in Los Angeles, has been appointed advertising and sales promotion director of Emenee Industries (musical and electronic toys, games, physical fitness equipment), New York. Bill Marcus, sales vice president, who made the announcement, said Crane would be responsible for media planning and promotion. Emenee is in spot TV and was on NBC-TV's *Bullwinkle Show in the* pre-Christmas toy season the past two seasons. Advertising is through the company's house agency.



Crane

Birds Eye intros new seafood line with TV

General Food's Bird's Eye division now test marketing a new five-item line of vacuum sealed seafood in the Columbus, Ohio, and Syracuse, New York area, plans to utilize spot television in both markets beginning early in March to support these products. Time periods and stations have not as yet been selected. Newspapers will also be used.

New line features seafoods with sauce, packed in vacuum sealed plastic envelopes enclosed in folding cartons. Each package contains two servings.

Agency is Benton & Bowles.

Tobacco adman named

Clifford R. Wilmot, assistant brand manager for Marlboro cigarettes—billing millions in TV—has been appointed brand manager, it was announced last week by Ross R. Millhiser, vice president and marketing director of Philip Morris, New York.

Wilmot, former media buyer for BBDO, joined Philip Morris in 1959 as media manager. He was in the media department of J. Walter Thompson from 1946 to 1957.

Tappan back in network TV



The Tappan Co., via Ketchum, MacLeod & Grove, has made its first network TV buy since 1954, by purchasing sponsorship in NBC's "Today" show from Mar. 17 through June. Discussing campaign, timed to reach prospective home buyers during peak home-buying spring and summer seasons, are (l-r) Tappan president W. R. (Dick) Tappan; "Today" host Hugh Downs; and panelist Pat Fontaine. The drive will promote Tappan's built-in appliances

Glamorene realigns sales execs



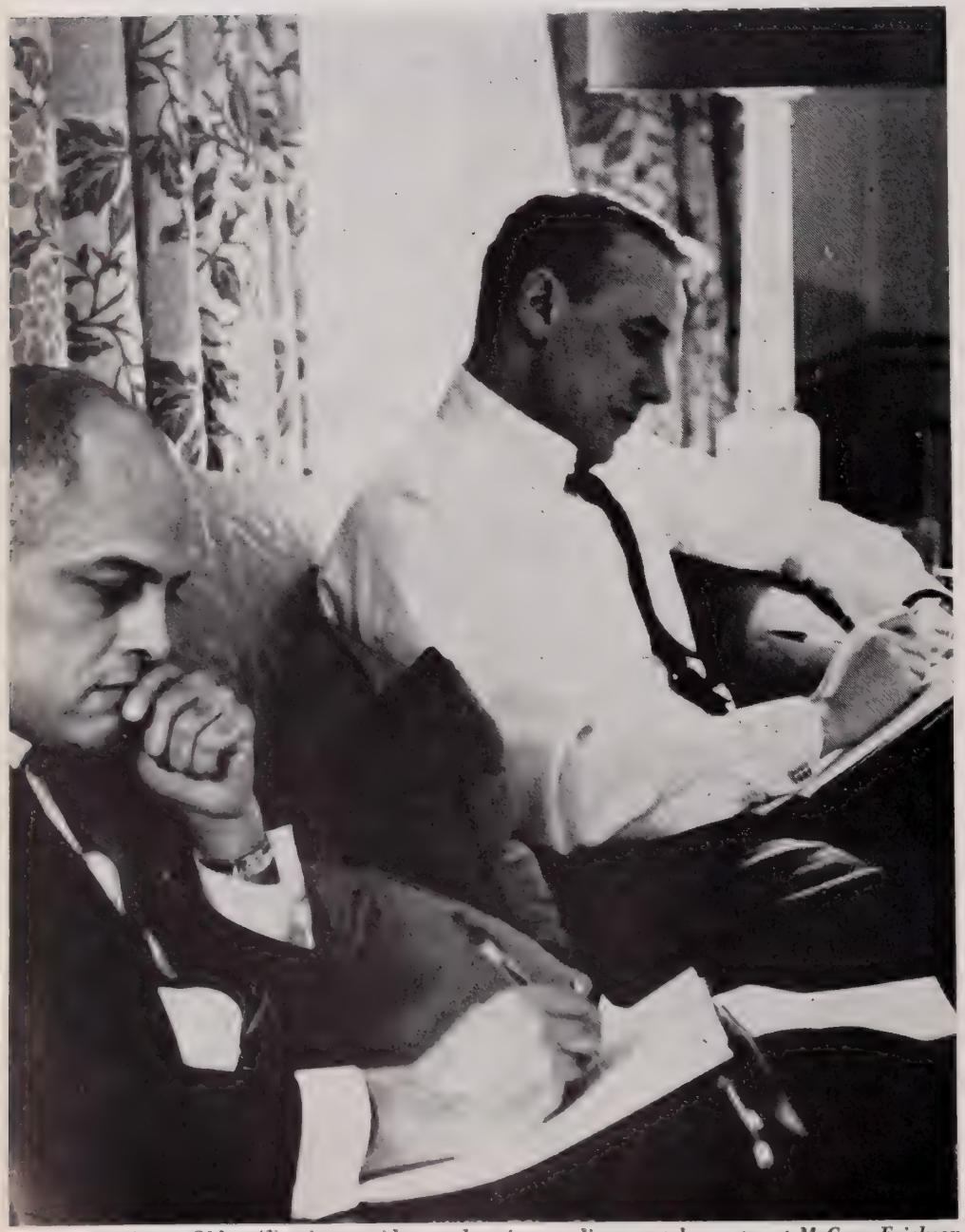
Ray Schroeder (2nd from r) receives congratulations from fellow sales execs of Glamorene, Inc., after being named to head sales for company's west coast territory after serving as its southeastern div. mgr. L-r are Joel Diamond, who continues as midwest div. mgr.; Charles Grossman, who shifts from eastern div. mgr. to Schroeder's former southeastern spot; Schroeder; and Glamorene's national sales mgr. Richard Littman

FOR McCANN TILLERS: SEED-SOWING TIME

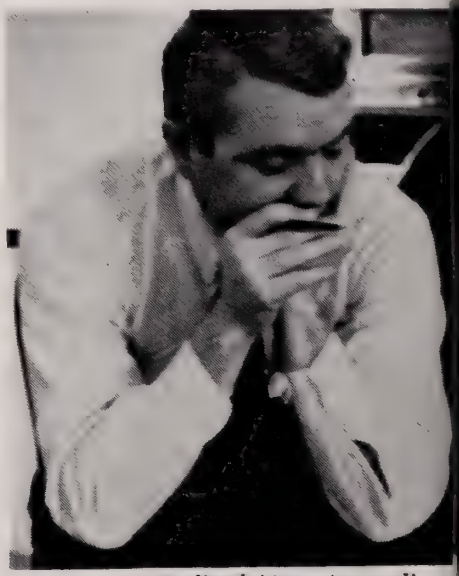
Top-rung creative staffers of McCann-Erickson gather in New York from across country to see commercials, stimulate creative juices at 3½-day seminar for 50 creative men

"THE challenge principle is our only defense against creeping mediocrity." Thus, with a challenge to challenge, Paul Foley, vice chairman of McCann-Erickson (photo, left of center at bottom), keynoted a ritual work session for McCann creators week before last.

Fifty of the agency's top creative people gathered in New York from near and far parts of the country for three and a half days in a type of conference traditional with McCann-Erickson, the creative seminar. This kind of idea-fest is a popular method of ad propagation (SPONSOR, Feb. 10) but few agencies



Georg Olden (l), vice president and senior art director, takes notes at McCann-Erickson creative seminar beside Chester Posey, senior vice president and creator director



Al Scully (left), senior art direct



Paul Foley, vice chairman and senior key scribbles as Jerry Snead, art director, w

can do it on so grand a scale as the New York-based central agency in the Interpublic Group of 16 shops.

McCann's creative seminars are held periodically to stimulate cross-fertilization of creative ideas, and this one drew ranking delegates from Chicago, San Francisco, Los Angeles, Portland, and, of course, New York.

Reels of commercials—old, new, experimental, McCann's own, competitors' and foreigners' — were screened for 100 critical eyes. Creative heads of the various offices presented examples of their own work and gave evaluations of themselves in relation to their competitors.

The eyes of this expert audience were open, too, to new impressions. On the program were art movies, dramatic improvisations by professional actors, as well as workshops on specific advertising and communication problems.

Opening the creative seminar, Foley said:

"There is a myth in this business that all our troubles are caused by a very small amount of bad advertising.

"This is a comforting thought, for it seems to absolve most advertising and most advertising professionals from serious blame. But it is dead wrong. The problems of this business are caused by too high a percentage of mediocre advertising — masquerading under such names as 'sound, professional, long-range, etc.' But it is mediocre—and as such it often has protective coloration, for the mediocre, like middle age, sneaks upon us unaware . . .

"The job of advertising professionals—in all phases of our business—is to challenge this mediocrity, every day, all day. This frequently means challenging the un-



Guild, art director, fall into typical thinker postures



Second City" stars Bob Dishy (l), Paul Dooley satirize advertising n addition to demonstrating creative technique of entertainment



Bernard Luber, vice president and associate creative director, writes down fruits of one of M-E seminar's ideation meetings

challengeable, the safe, the secure, the highly prized, the traditional. But the challenge principle is our only defense against creeping mediocrity."

Later, in a switch from critique to creation, the seminar called in members of the "Second City" revue (photo page 27) from the New York stage where they are appearing. The troupe gave an illustration of dramatic art that parallels the popular business brainstorm.

Players took admen backstage to show how they build a skit, setting up a problem then going on to solve it. They stressed that one performer never negates the other, that a negative gag or comment tends to kill the action, in effect ringing down the curtain before the story is over.

The agency people appraised creativity in entertainment of this type and compared it with the creaitvity required for a persuasion objective.

Applying the lesson, Don Shore, vice president and executive art director (not pictured) of the agency, summarized:

"This is a constructive philosophy that grows out of the exchange of spontaneous ideas." Any time creative people exchange material, it is easy to say that "an idea stinks," but this always has the effect of stifling discussion, Shore said.

At the end of their days of exchange, McCann-Erickson seminarians has packed up notes, storyboards, layouts, tapes, and reels. Now that they're back at desks and drawing boards, some of the seeds sown at the creative seminar in New York already are taking root and will show up eventually on screens of the nation, in the language, and the culture. ■

SSCB marketer to v. p.

Robert Kahl, marketing group supervisor of Sullivan, Stauffer, Colwell & Bayles, New York, has been elected vice president, it was announced last week by Alfred J. Seaman, president of the agency. With SSCB two years, Kahl was in a succession of marketing posts at Borden, New York, from 1952-61, serving the Borden Foods Co. Division as executive vice president, corporate director of marketing services, marketing vice president, and corporate marketing coordinator. Kahl also has been research account supervisor of Young & Rubicam and has held offices in the American Marketing Assn., Advertising Research Foundation, Assn. of National Advertisers, Grocery Manufacturers Assn., and Sales Executives Club of New York.



Kahl

KMG billings rocket up 22% to 45 million

Ketchum, MacLeod & Grove, Pittsburgh, an agency SPONSOR estimates is pending a third of its clients' money in broadcast media, billed $45.2 million in 1963. The gain was 22% over 1962 for the largest annual increase in 40 years KMG has been in business.

Edward T. Parrack, president, said the gains grew mainly out of increased activity for existing clients, now numbering 75. Current budgets point to further increases and to a general economic rise.

KMG employs 317 people in Pittsburgh and 116 in branches located in New York, Washington, and Houston.

Cigars and cake mix: fashion as sales force

Computers, test tubes, and consumer surveys are all fine for marketers, but women's intuition works in the marketplace, too.

In a report to marketing men's wives, Julia Morse, vice president and account supervisor had plenty of coaching for those likely now to be the subjects of curbstone consumer research. In a presentation last week to the Cincinnati chapter of the American Marketing Assn. were facts likely to send some of the broadcast business' clients to consult their own authorities, whether automation or intuition. Items:

A Chirurg & Cairns account, Waitt & Bond is getting ready to sell a new small cigar to women. When the client consulted agency experts on color and fashion, the suggestion was "His and Hers" colors for the tip.

The 18-35 age group of women ...

Non-scheduled event at Olympic Games



Meeting at Innsbruck, Austria, during recent 1964 Winter Olympic Games were Kenyon & Eckhardt president David C. Stewart (r); Giancarlo Rossini (l), agency's intl. v.p.; and Prof Friedl Wolfgang, general secretary of the Austrian Olympic Committee. K&E represented Olympic Committee in the sale to ABC of exclusive television rights for Games coverage

consumers is a fairly fickle lot. Quoting a survey made for *Glamour* by Gallup, she said new-brand trials were active in cosmetics, soaps, and toiletries. Brand switching is high in convenience foods, especially cake mixes.

Women in business are helping develop marketing imagination for new products, a function Mrs. Morse calls "anticipatory marketing." Examples are Sara Little's development of $25-tag architectural Christmas decorations and a new price structure for Corning Glass in the design of the Corning Ware line.

Fashion is exerting a worldwide economic influence, according to Mrs. Morse. "Ten years ago, fashion women felt hopeless about getting industry to see fashion as a marketing force. All at once this changed. I credit Ford. . . . We were asked to send silk color samples to a Ford executive meeting, top echelon. The Ford women were said to have been behind this, saying to the men, 'How can you pick the shade of yellow, or red, for upholstery that women will favor two years from now?'"

Fashion "is one of the big forces that move goods, a major factor in stimulating the American economy . . . . the thrust behind the improvement in living standards through the world . . . an integral patr of the upgrading of taste in America," said the adwoman, who heads her agency's "Women's Point of View" Committee.

Aside from fashion's dimensions as a $19 billion business, fashion moves industry to build factories, employ people, produce undreamed-of new goods. Stretch fabric, a $50 million business was one of Mrs. Morse's illustrations, as used by women's pantsmaker Jack Winter, a C&C client, DuPont's synthetic leather was another, and DuPont artificial fibers another. "Fashion is the advance force" for shampoos and new shampoo packages, too, the account women said.

She left marketers and their wives with a final challenge to carry home:

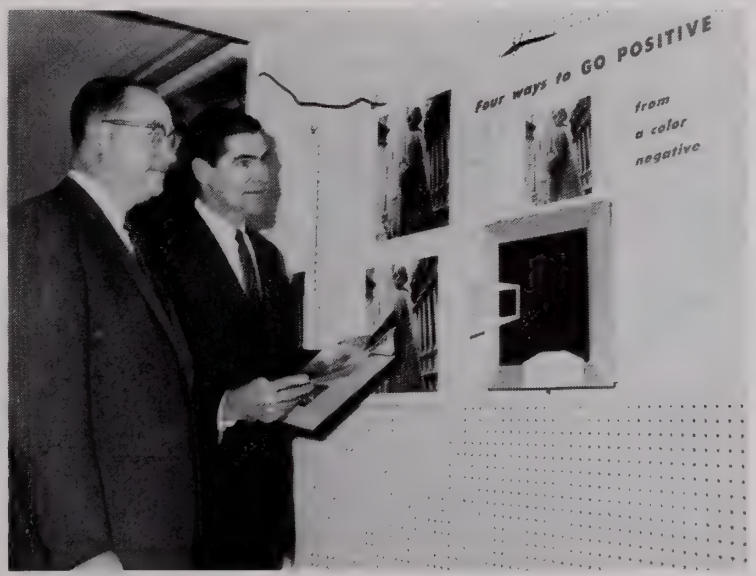
"The question is: Should marketing in other industries than textile and cosmetics *heed* this vital world-spanning activity, this dynamic force, which we frivolously call fashion?"

Big 'Blow-out' for agency veterans



Huffing and puffing at candles on cake marking tenth anniversary of Chicago's Clinton E. Frank, Inc., are agency president Frank (bow tie) and 12 of the home office staff with it since its founding: (l-r, front) John F. Sicks, Philip E. Bash, Mary Lou Petersen, Louis E. Schueler; (back row) Richard Tanner, Rue McClain Dolan, Kenneth B. Karcher, (hidden) Marshall Holingue, Doris Monnette Johnson, Jay M. Lill, and Hill Blackett, Jr. All Frank personnel in Chicago, Richmond, and Los Angeles offices were given tenths of champagne and ten-franc notes

Looking over their pin-ups



J. Walter Thompson president Norman H. Strouse (l) and Stever Aubrey, JWT senior v.p. and management supervisor of the Kodak account, look at portion of new Kodak exhibit on four-color reproduction which is to be on display at other N.Y. agency offices after two weeks at JWT. Detailing the four-color process in actual materials, it's designed to give agency personnel a greater understanding of all technical steps from original color photo to its full-color reproduction on printed page

Timebuyers: what they wer

RUDY MAFFEI
Media Director
Gardner Advertising Company, New York

WHERE DOES today's timebuyer go from here?

Before tackling that question, it would be useful to take a retrospective look at the '50s and '60s to trace the evolution of the agency media business as a springboard to the '70s.

Not too long ago—in the early '50s—agency media people (timebuyers, included) were not always welcome at the front door. They were often regarded by agency and client brass as "those numbers guys" of little imagination or professionalism, whose value lay principally in being good horse-traders. Many agencies had "media" departments incongruously staffed only with print buyers, and broadcast departments staffed with timebuyers. And, it seemed, in those days, that there was a continual struggle between the two for control of the media budget, with the decision being influenced more by intestinal fortitude than by sound media precepts. With separated print and broadcast departments, the responsibility for media planning decisions was frequently abandoned to the account man.

In short, the agency media function was one of the last important agency services to reach full maturity. And, this did not begin to occur until the emergence of a cadre of media men skilled enough to think in terms of all possible media solutions to the marketing and creative problem.

This maturation was, of course, given impetus by the advent of television as an advertising medium.

The new generation of media people was bright, aggressive, young, and college-trained—many of whom were, in addition, products of our fine graduate business schools. It may surprise some of today's timebuyers to hear that 15 years ago a media director could say to a buyer, " . . . you wise-aleck college kids think you know all the answers," as one did to me.

In 1953, the earliest proponents of the all-media buying advanced this concept as the way to broaden the media department's contribution to the total marketing effort. This timing was perfect for it coincided with (and, in fact, stimulated) the spectacular growth of media research which, in turn, caused media planning and buying to metamorphize from a seat-of-the-pants business to a highly sophisticated profession. This new professionalism gave rise to even greater demands on media research, enabling the development of "new, improved" media usage patterns.



RUDOLPH P. MAFFEI

Recently named media director of Gardner Advertising's New York office, he was vice president and associate media director at Benton & Bowles, before that was a media buyer at Maxon and at Fuller & Smith & Ross. He studied at Cornell University, the College of the City of New York, and at New York University

(L-r) Media buyer Rose-Marie Vitanza, media supv. Kelly O'Neill, and Maffei at Gardner



will be

In part seven of a series of articles by agency media execs, Gardner's Rudy Maffei peers into the past and the future of the agency media man

Gradually, as the value of the media man's contribution came to be recognized, his star ascended to his current important position in the agency management. Today, he is not only welcome at the front door . . . he frequently owns a big chunk of it!

Thus, as the middle '60s approaches, if the timebuyer were to take a personal inventory he would find: he is a young college graduate, frequently with post graduate training. He is surrounded by more sophisticated tools than his older brother had ten years ago. He finds that the television industry has reached maturity, at least, in terms of the areas of greatest importance to him: television set ownership is universally at a high level; viewing patterns are known and stabilized; competitive situations in terms of physical coverage and performance have long been identified. As a result, he can do his job with greater confidence and consummate skill . . . and with his left hand. Yet, in spite of this, his path to advancement is frequently blocked if his own specialization is limited to broadcast media.

For, as these words are written, there are many prosperous agencies who have not integrated the broadcast and print media function on the buyer level. They have concentrated, instead, on integrating these functions at the supervisory level either associate media director, or below him at the assistant media director or group media supervisor —and have done so with apparent success (although not always happiness on the timebuyer's part).

Such an organizational structure tends to short-change the timebuying specialist — who becomes doomed to the perdition of his own specialty . . . be it network TV buying, spot TV buying, radio buying, sports program buying. And, unless he can broaden the scope of his media environment, his horizon is limited to his parochial specialty.

Parenthetically, the separate timebuying and print buying organizational structure tends to shortchange the agency as it limits the number of people it has with broad enough experience to enter top media management. Such an agency occasionally is forced to go beyond its hallowed walls to recruit supervisory people rather than developing, promoting from within.

What, then, can the '70s hold in store for him?

For one thing, EDP (electronic data processing) will enter the timebuyer's life to a greater extent than ever before. Many of the analyses, evaluations, decisions which occupied hours, days, even weeks of his time will be accomplished for him instantaneously as the machines eat into the mountains of market and media data. Buying principles will become more formalized as the machines develop multiple regression analyses which tell the buyer with pin-point precision where the advertising dollars must be laid down to accomplish the advertising objectives. Media availabilities will be rapidly evaluated on the basis of audience, demographic, and cost by our electronic relatives. I am not suggesting, for a minute, though, that all timebuyers are going to be replaced by the mechanical monster. But the fact that EDP will reduce the number of timebuyers needed to do the same job is inescapable (Prof. Parkinson's dictum notwithstanding). Add to this, developments in media measurements based on product profile which will provide surefootedness timebuying.

Media directors will find, therefore, that their timebuyers will be able to handle the timebuying assignment for more products in more markets or, better still, with the aid of EDP they can effectively handle the total media assignment for a product or group of products.

Left to his own choice, the timebuyer should attempt to broaden his repetoire to include print buying along with all other media as his avenue to future growth and development. In this way, he can prepare himself adequately for his career in media management. As a good alternative, he might consider bringing his timebuying skills into the programing area — where success more and more depends on a complete understanding of the operative media influences: time period, audience composition, demographic characteristics, competition, lead-in, which have to be considered in addition to program quality.

So, timebuyers, don't just stand there . . . do something!

One thing does seem clear and, that is, that agencies with media departments now organized with separate print and broadcast buying functions would be well advised to consider the integration of these two functions. The logic for this is compelling even if we think only in terms of benefits to our client-advertisers. However, when we think of the human equation, the logic is inescapable. We will not be able to continue attracting our bright, aggressive young college graduates if all we offer them is a narrow specialty which quickly leads to a cul-de-sac. Today's young timebuyer, with all his sophisticated tools and a more soundly developed broadcasting heritage, can soon master his trade and impatiently looks around for broader areas of responsibility in the '70s.

Unless we can assure him that broader areas of responsibility will be his, we will have to settle for recruiting less than the best to our ranks. We must stop looking through the wrong end of the telescope when we define our buying functions, and broaden the buying function to include all media. ■



SUNNY ROPES

THE "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

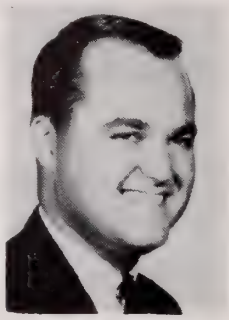
WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

WHAT A MARKET, AND SUNNY SELLS IT!

WSUN
TELEVISION - RADIO
TAMPA-ST. PETERSBURG
Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS

Johnson heads Metro Radio Sales in L. A.

Bruce Johnson has been named manager of Metro Radio Sales' Los Angeles office. He joined the firm after nearly two years of association with AM Radio Sales in Los Angeles, and three years as manager of Peters, Griffin, Woodward Radio, same city. His background since graduation from the University of Southern California School of Telecommunications also includes a tenure as radio-TV director of Stamler, Johnson and Trotta Advertising in Washington, D. C. and some time as a member of the sales staff of KOOL-TV in Phoenix. Johnson replaces Robert Jones, who was promoaed to the position of advertising director of Ice Capades, Inc., a division of Metromedia. Metro Radio Sales is a service of Metropolitan Broadcasting Radio, a division of Metromedia, Inc., and presently repersents WNEW, New York; KLAC, Los Angeles; WIP, Philadelphia; WHK, Cleveland; WCBM, Baltimore; KMBC, Kansas City; and WDRC, Hartford.



Johnson

IRTS adds marketing session to TB&SS

The International Radio & Television Society's popular Time Buying & Selling Seminar will be expanded from an eight- to a nine-week schedule of instruction, according to Al B. Petgen, chairman of the TB&SS committee and director of client relations, American Research Bureau.

The nine-week format goes into effect with the spring '64 Seminar term, scheduled to begin Tuesday, Mar. 10. As in the past, seminar sessions will be held on Tuesday evenings, from 5:30 p.m.-7 p.m., at CBS Radio, 49 East 52nd St., New York City.

The new session added to the curriculum, titled, *The Advertiser's Problem*, is designed to add a marketing dimension to the seminar. In discussing the session, chairman Petgen told SPONSOR:

"It is specifically set up to acquaint seminar students with the basic factors involved in the advertiser's marketing decisions . . . the elements that must be weighed and evaluated at the advertiser and agency account levels before intelligent media planning can be initiated."

Another seminar session, *The Role and Functions of the Timebuyer*, is being revised in approach, content, and title. Retitled *Professionalims in Timebuying*, the session will now delineate agency management's viewpoints on what makes a top-level timebuyer. Viewpoints will be presented by a major agency media director. This session was formerly conducted as a timebuyer panel discussion.

In both instances of curriculum

ALEX PODHORZER: for fun, headaches

Don't try to cure Alex Podhorz timebuying headaches—they m the job fun! Alex, who recen joined Gardner's St. Louis office a media buyer, sees these timeb ing headaches as an integral p of media. "Buying is the inter tion of the fanciful pitch hopefu strained through a somew jaundiced eye, and hopefully l anced by common sense," s Alex. "The essence of media buy is in the decision, and the bu we are, the more decisive and p sured or headachy we beco Cure the headaches? Never! T would only end the fun!" A formerly of Young & Rubicam New York and Chicago, buys Purina Dog Chow, Purina Chow, Puppy Chows, and W man's Chocolates. He enjoys "continual challenge of deter ing just who the vague numbers in 'media land' actually repres and then building the precise me program to reach those uncer and shifting people." But he plores the lack of time, and fi the only answer for that unive complaint in a "totally preplan

change, chairman Petgen reported that results of a special survey taken among the fall seminar graduates were "an invaluable guide in committee planning."

Line-up of sessions for the spring term will be as follows:

Session One: BROADCASTING: KEY TO THE MARKETING ERA — Contribution of broadcasting to advertising, public information, entertainment . . . its role in the development of modern marketing concepts.

Session Two: THE ADVERTISER'S PROBLEM — Problems confronting the advertiser . . . who are the customers . . . how much to spend . . . when to advertise . . . where, geographically . . . and in what media?

Session Three: BROADCAST RESEARCH FUNDAMENTALS—Sampling, why and how . . . definition of common terms . . . ratings, share, total homes, audience composition, coverage coincidental, recall, techniques . . . phone, meter, diary, interview.

Session Four: RESEARCH IN PLANNING AND BUYING—Buying . . . where to find and how to use the research tools. Planning . . . market penetration . . . budget allocation . . . desired impact in terms of reach and frequency . . . media mixes.

Session Five: THE MEDIA PLAN—Starting point for an advertising campaign . . . what it is based on, how it is implemented.

Session Six: PROFESSIONALISM IN TIMEBUYING — How to be a better buyer . . . day-to-day job requirements . . . the timebuyer's role, today and tomorrow, in the client's overall marketing strategy.

Session Seven: THE REP'S JOB — Function of the station representative in the buying-selling relationship. Organization of a typical representative firm . . . the contribution he can make toward a better advertising campaign.

Session Eight: NETWORK BASICS—The basics of network broadcasting. How the networks operate . . . how they are sold . . . how bought and how programed.

Session Nine: FOCUS ON THE FUTURE—The future of the advertising business . . . its trends and directions . . . its importances to the nation's economy.

Persons interested in registering for the seminar should contact Claude Barrere, executive director, IRTS, Inc., 444 Madison Ave., New York City 10022, PLaza 8-2450. Registration fee for the seminar is $15.

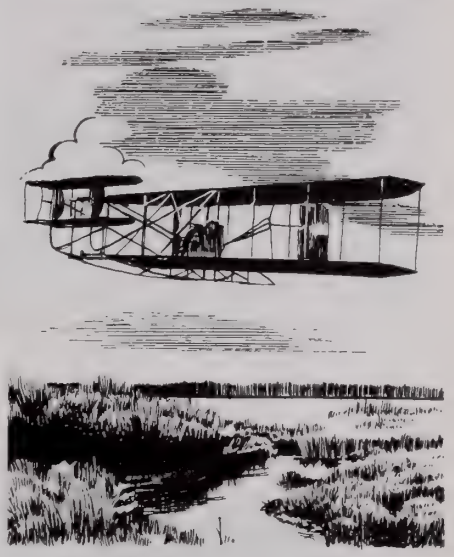
Chairman Petgen urges all interested parties to register at the earliest opportunity to insure acceptance. As in the past, seminar attendance is limited to 100— and IRTS already has some 40 spring students as a result of overflow registration for the fall term.

In addition to Petgen, the TB&SS committee includes: Harold S. Meden, Franznick-Meden; Marty Mills, director of research and promotion, Meeker; Richard Pickett, media director, Foote, Cone & Belding; Lionel Schaen, account executive, Harrington, Righter & Parsons; Sam Schneider, WLW Radio sales manager - Eastern division, Crosley Broadcasting; and Maurie Webster, v.p. and general manager, CBS Radio Spot Sales.



urse of action, encompassing not ly materials, but practiced sys- ns and procedures." An articulate chelor, educated at Washington iversity and the College of the ty of New York, where he earned master's degree in marketing, ex forsees the emergence of a w era of specialized radio. leaningful differences in format e appearing, and seem to be gain- listener recognition," he says. ext to the fied of magazines, it ms highy probable that radio ll become the most sectionalized d directable medium."

AIRLINE MOGULS



buy WNBC-TV. Top names in the flying field know it's the most efficient means of reaching travel prospects in New York. Among the aeronautic tycoons:

American
Delta
Eastern
National
Northeast
TWA

Take a tip from the airlines: whatever the product or service you have to sell, try a flight on WNBC-TV.

WNBC-TV
NEW YORK

Impact Media Sales, FM rep, formed in Ohio

A new sales representative company specializing in FM sales has been formed by Thomas M. Ferguson in Cleveland. According to Ferguson, the fledgling corporation's president, Impact Media Sales will work with FM stations from coast to coast as a local sales and merchandising representative.

Ferguson is the former general manager of WCUY, Cleveland; has also been associated with WCLV, same city; and WEAW, Chicago. Lynn P. Ferguson has been named vice president and art director of the corporation, and Cleveland attorney Lloyd J. Fingerhut, secretary.

Ferguson will function as treasurer as well as president. The board of directors of the firm include Ferguson, Fingerhut, and Howard C. Prange of Louisville, Ky.

Underwood expands broadcast advertising

The Wm. Underwood Co., maker of canned meat spreads, sardines, and Richardson & Robbins chicken products, has greatly expanded its radio schedules, is delving into TV also, to push its canned deviled ham. Both radio and TV spots use humorous situations involving the Red Devil.

Underwood's radio campaign of minutes, 20s, and IDs, is now running on 104 radio stations in 42 prime markets across the country. Drive will continue throughout 1964. Two years ago the firm experimented with radio, found sales responded "extremely well." Tests last year utilizing spots featuring two celebrated deviled hams, Bob and Ray, hiked sales so sharply that the two radio personalities were used for the current campaign.

As an extention of their experimentation with broadcast media, Underwood is now sponsoring nationally televised TV program regionally, in all three West Coast states. Campaign uses minute spots, will run through the first quarter of 1964 on both NBC and ABC. According to Stephen A. Witham, Underwood's director of marketing, results from this first concerted use of TV by Underwood will be carefully evaluated to establish future policies on use of the medium by the company.

Underwood's agency is Kenyon & Eckhardt (Boston).

Commuter-aimed promo



RKO General Broadcasting/National Sales has purchased ad space through Parkade Displays and has place this illuminated color display in the west arcade of the N.Y. Central Building between 46th and 45th Sts. on Park Ave. to call attention to its co-sponsorship of a radio methodology study being conducted during the months of January and February in the Detroit area

WFNF appoints Mid-West Time Sales: WFNF, Shenandoah, Iowa, names Mid-West Time Sales regional sales representative. The rep firm, with offices in St. Louis and Kansas City, will handle the station's sales in St. Louis, Kansas City, Omaha, Memphis, and Des Moines.

BUYER SETS SAIL



West Coast buyer a winner!: Timebuyer Jane Dahlgren of Honig, Cooper & Harrington is the happy winner of a contest entered by more than a thousand agency people and advertisers in 18 cities across the country. Jane is now enjoying the Grand Prize, a two-week $2,000 Caribbean cruise. WOWO Radio (Fort Wayne), held market story presentations in Muncie, Marion, Indianapolis, Boston, New York, Philadelphia, Chicago, Milwaukee, Minneapolis, Detroit, Toledo, Lima, St. Louis, Kansas City, South Bend, Los Angeles, San Francisco, and Fort Wayne; asked all those attending to enter their names in a drawing for the Grand Prize.



Gene Littler stands by as Bo Wininger lines up a putt. Camera is in position, ready to record on video tape, which needs no processing

TV MEDIA

Tape speeds golf series

Producers of CBS tourney find way to save time by recording play on video taoe with 'live' cameras; golfers applaud move as accelerating their game

PRODUCERS of the *CBS Golf Classic* tourney were able to accelerate the series and save time by recording it on video tape with "live" cameras.

Thirty-two of the world's top golfers entered the classic, competing for some of the biggest money in golfing history. Two-man teams, including such top pros as Sam Snead, Tony Lema, and Gene Littler, played an elimination tournament, with the winning duos in two brackets competing in the finals for prize money totaling $166,000. The winner's share is $50,000.

The list of sponsors for the series, which began Dec. 28 and is being aired Saturdays through the final rounds Apr. 4 and 5, includes American Home Products, American Tobacco, Whitehall, and Hartford Insurance Co. Scheduled to join them is Sherwin-Williams (paints, varnishes, linseed oil, and related products).

Half the tourney was played at Baltusrol Golf Club in Springfield, N. J., and the series was completed with new golfers at La Quinta Country Club near Palm Desert, Calif.

This marks the first time a golf series of such complexity, with the "set" ranging over an 18-hole course, has been covered with a "live" camera technique. The series was recorded on *Scotch* brand video tape, which requires no processing and can be played back immediately with picture and sound.

The taping went perfectly, says producer Dan Curtis of CBS, New York. "When you set it up like a live pickup," Curtis notes, "you've got cameras all over but you don't have the complicated setup that you have with film."

At CBS in Hollywood, officials said the golfers themselves favored the use of video tape because they could play the game faster while the cameras continued to record. Curtis agreed the taping went faster than it would have gone with the use of film. And he added, "The quality is perfect. It looks live."

Teams in the California portion of the series include: Sam Snead and Tony Lema; Gene Littler and Bo Wininger; Art Wall and Jackie Burke; Dow Finsterwald and Bob Goalby, and Julius Boros and George Bayer. Among the teams in the N.J. tape are: Jack Nicklaus and Phil Rodgers; brothers Jay and Lionel Hebert; Don January and Paul Harney; Mike Souchak and Doug Ford, and Bobby Nichols and Jacky Cupit. ■



Pickup truck, one of several vehicles used by CBS to tape tourney, carried equipment and provided a platform for cameraman


what has an eye patch

o do with you?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

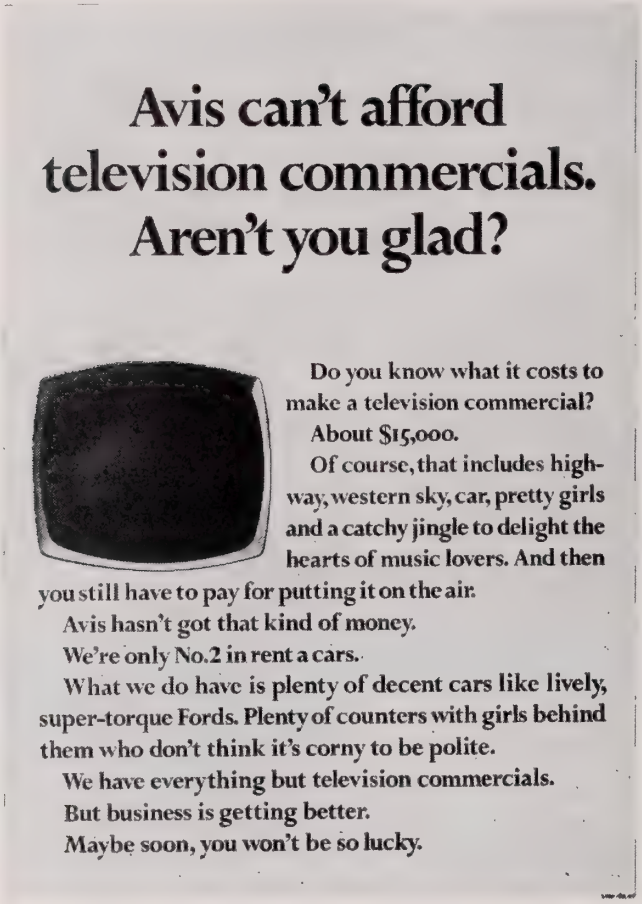
Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Avis hit-run ad hints TV interest

Ad manager refers readers to bottom of newspaper copy

TELEVISION partisans were simultaneously miffed and encouraged last week by a print ad (above) that

1) *knocks TV, they feel, but*

2) *teases with an implication that the advertiser might take to the air when it's rich enough. (A fair inference, the offending party thinks.)*

The advertiser is Avis Rent-A-Car System of Garden City, N.Y. Newspaper pages and fractions were used in major markets to announce, "We can't afford to advertise on television. Aren't you glad?" (See reproduction of ad.)

The Avis copy said the company doesn't have $15,000 to spend for a TV commercial but hinted that with business so good it might have the wherewithal "soon."

Leon Heller, advertising director of Avis Rent-A-Car System, calls national TV a "near future" possibility, and he directs questions to the media buyer and account people at Avis' agency, Doyle Dane Bernbach, New York.

Referring to "some of our friends in the [TV] industry who're a little sore at me," Heller thinks they might profitably read the bottom of the ad.

Reaction to the headline and tone of the Avis linage was heated, and upon reflection the advertiser thinks now that it may have been "a little too clever."

The agency view of Avis' ad: "I don't think it was knocking" TV, says Maxwell Dane, vice president of Avis' agency. "Everybody can't use TV most efficiently." Media must be geared to each client's needs, Dane explains, adding that the shop he manages has perhaps a third of its media billing in TV. He estimates the proportion would be closer to 40% if clients like distillers, traditionally shut out of broadcasting, were excluded from the reckoning. SPONSOR estimated total DDB billings in all media last year at $74 million.

Outside of what TV media men considered the derogatory tone of Avis' ad, the figure $15,000 to produce a commercial, was another sore point with all who cried ouch when it appeared last Monday (Feb. 10.)

Implied in Avis' ad description of its number-two place in the industry is the assumption that it costs the number-one auto renter, Hertz, that much to turn out one of its famous flying-man commercials (now he has a flying woman along, too.).

"It's just a nice round sum," Dane says. The implied advertiser (Hertz) who foots the theoretical bill, and its agency, Norman, Craig & Kummel, have no comment. Film people think this could be a realistic guess at what Hertz pays. The argument, of course, makes no pretense at cost-accounting such a bill.

A commercial could cost half that sum, or half again as much to make, one producer estimates, depending on things like special effects and opticals—"Hertz has a lot of opticals." An assay by Harold Klein of Film Producers Assn.: "It's not a crazy figure." Of course, he adds, it depends on time, location work, color or monochrome, and all the other conditions. It could run lower or higher, but $15,000 could be the cost of a minute commercial, Klein judges.

Commercials by the number-one auto rental service can be seen on two network shows, NBC-TV's *Jack Paar Show, and CBS-TV's Perry Mason, which Hertz sponsors,* plus occasional special events on the networks. Hertz also has cooperative tie-ins with 16 airlines, some of which involve commercial ad plugs.

Hertz TV billings are running into the millions, split between network and spot, with the edge on

network. The company also is using primary and secondary-market newspapers and a dozen magazines currently in a guarantee campaign.

Avis' ad budget is running into the millions, it is claimed, although newspaper billings are estimated by trade sources to fall somewhere under $25,000 annually in recent years. National money is in print, but some of the company's locally licensed services are in TV. Licensing headquarters offers no estimate of how many, however.

The aggressive "number-two" company lists 139 company-owned rental offices in city and airport locations and 859 more privately owned licensees, who contribute to the national advertising coffer. The figure changes weekly in a market that exploiters have only begun to tap. Avis' foreign operations embrace 560 locations in 36 countries.

The annual report by Avis shows that last year the company broke into the million-dollar black ink after a $3 million loss the year before.

As Avis fortunes pursued their course, offended TV noters of newspaper advertising last week were pleased with the "adjacency" Avis' ad got in one paper. It ran next to a one-column effort on behalf of a toilet plunger. ■

RENTAL SPEED-UP

Sample activity on the fast-moving highroad of car rentals:

Continental Rent-A-Car System, Los Angeles, has just named advertising and public relations counsel for national and local campaigns. Gearing up for national expansion, the western company headed by financier Simha Amir, appointed Paul Pepe Assocs., New York, for advertising (budget and media yet undetermined) and the Kalmus Co., New York, for corporate publicity and public relations, with Pepe on the account.

About a half-dozen rental companies have a head start on the national course.

Three get WITN-TV v. p. stripes



Checking details on location with a mobile unit of WITN-TV Washington, N.C., are three newly elected vice presidents of the station (l-r): ops. dir. Hal Wilson; sales mgr. Earl Broome and chief engr. Harvey Mason

NBC staffs special unit; puts Henderson at helm

Charles A. Henderson, with NBC network in a host of capacities for eight years, is back at his old haunt with the new title of director, Corporate Projects.



Henderson

The Corporate Projects unit was organized early last year to plan and execute special NBC information projects of a corporate nature.

Joining NBC in 1952 as publicity representative for **Victory at Sea**, Henderson was named publicity director of the NBC Film division a year later. In 1955 when NBC created its Exploitation Department with Al Rylander as director, Henderson was selected as its manager.

In 1956 he was assigned to the NBC Radio Participating Programs department as press representative. He left NBC in 1960 to become personal public relations consultant to Matthew Culligan, president and chairman of Curtis Publishing. He returns to NBC from that post.

Reporting to Henderson in Corporate Projects will be Leonard Traube who has been named administrator, and H. Peter Moreau, special press representative.

Traube has been director of information services and advertising for WCBS-TV, vice president of the Earle Ferris Co., and editor of several publications. Moreau joined NBC as a page, worked briefly in Broadcast Operations and Control, and in May of last year became a sports writer in the promotion department.

Capra will bargain for directors union

Frank Capra is the man named by the Directors Guild of America to head the negotiating committee in the upcoming collective bargaining bout with the Assn. of Motion Picture Producers and the Alliance of Television Film Producers.

DGA contracts with both groups expire on April 30.

ABC's upbeat pubaffairs

In the three-network race to improve general image through prestige public-affairs specials, ABC-TV has, until recently, been working at a disadvantage. Out-gunned by the established documentary and special projects divisions of CBS and NBC, ABC often faced problems of clearance, and even of program supply in the area of informational specials.

The problem was solved, in part, by drawing on the resources of production houses equipped to develop public-affairs shows, notably Time, Inc. (NBC and CBS still do not like the idea of accepting informational shows not produced in the shop.) Partly, the problem was met by beefing-up ABC's own staff in this important program area.

This season, things have been different, and advertisers such as Upjohn seeking prestige vehicles have reacted to the difference. Under the guiding hands of Elmer Lower, president of ABC News; Jesse Zousmer, director of ABC-TV News, and special projects division director John Secondari, ABC-TV has made some sizable strides this season.

Here's how the Nielsen scoreboard measures ABC's gains:

Since September of last year, ABC televised seven public-affairs specials in various nationally rated time periods, prior to the end of the calendar year. In the same September - December period, NBC aired 11 such shows and CBS had seven (the same as ABC-TV).

The average number of NTA homes delivered by the ABC specials was 7,300,000 by Nielsen's count. For CBS, the figure was higher, but not by very much—7,690,000. For NBC, the average NTA home count was 7,220,000. The figures put ABC, for the first time, in the homes-reached brackets of CBS and NBC public-affairs shows. Furthermore, ABC-TV's NTA Rating average was 80% higher than its own average for such informational shows during the 1962-63 season. ■

Tv-Q-Quiz

Quiz yourself on program appeal to viewers with grade school educations and college educations. Material for this quiz was provided by TvQ, based on their research of program popularity.

(A) Here are five programs with about the same appeal for adult viewers in general. See if you can rank them in order of their differing appeal to grade-school-educated adults.*

1. ABC News Report .....
2. Dick Powell Show .....
3. Dick Van Dyck .....
4. Hootenanny .....
5. Stoney Burke .....

(B) The next five programs, also similar in general adult appeal, vary considerably in appeal to college-educated adults.*

1. Meet the Press .....
2. Sam Benedict .....
3. 77 Sunset Strip .....
4. Twilight Zone .....
5. What's My Line .....

** August TvQ Report*

Answers Quiz A:

1. *ABC News Report* 43
2. *Stoney Burke* 39
3. *Dick Powell* 34
4. *Dick Van Dyke* 30
5. *Hootenanny* 29

Answers Quiz B:

1. *Twilight Zone* 22
2. *What's My Line* 19
3. *Meet the Press* 18
4. *Sam Benedict* 16
5. *77 Sunset Strip* 11

Swisher gets stripes

Arden E. Swisher, general sales manager of KMTV, has been elected vice president in charge of sales of the May Broadcasting Co. The firm operates KMA in Shenadoah, Ia., in addition to the Omaha TV outlet, and is affiliates with KFAB Omaha.

In charge of sales at KMTV since March of 1953, Swisher began his advertising and sales career with the editorial and sales staffs of several midwestern newspapers. He joined the Cowles Broadcasting Co. in 1939, where he served in the advertising and sales departments. In 1950, he was named sales manager of KOIL Omaha and was serving as that station's general manager when he joined the KMTV staff.

Brown back in b'cast

WESH-TV Daytona Beach-Orlando named Kenneth H. Brown, Jr. promotion and public relations manager.



Brown

Although his most recent experience has been outside the industry, Brown in the past was manager of two Florida stations, WGGG in Gainsville and WHYS in Ocala. For the past two years he was promotion and public relations director of the Canadian Professional Football League. Prior to that, he held the same post with the Montreal Alouettes of the Canadian Football League.



NO QUESTION about it! The package you remember—the package that commands your attention is the package in color. Same with your product when you give your commercials the PLUS OF COLOR. For *color is real.* People *see* color . . . *think* color . . . *remember* color. Point-of-purchase recall is enhanced when your products are viewed *in color.*

Even if your present decision must be black-and-white—be sure to film your commercials in color, then you can go in any direction. Impact will be increased . . . shades and subtleties will stand out as never before. And from the same EASTMAN color negative, you can get top panchromatic prints. What's more, you'll be gaining experience with color . . . building a backlog of color material *today* for use *tomorrow.*

For the purchase of film, service, and technical queries, write or phone: Motion Picture Products Sales Dept., **EASTMAN KODAK COMPANY,** Rochester, N.Y. 14650, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . . EASTMAN Film

EASTMAN FILM



Phil Davis, president of Phil Davis Musical Enterprises, rehearses aggregation prior to recording a jingle for airing by an advertiser

RADIO MEDIA

No radio jingle is universal

Phil Davis decries practice of selecting music theme as if all U. S. were tuned to same wavelength; urges advertisers to vary 'beat' for audience tastes

SOMEONE said there are no miracles in history, only the sudden recognition by many men of what—up to then—has been unclear to them. There are straws in the wind which indicate that a little of this sudden recognition may soon open the eyes of advertisers to their neglect of valuable objective data in determining the musical tastes of the listening audience.

In an interview with Phil Davis, president of Phil Davis Musical Enterprises, SPONSOR was told that advertisers—generally speaking—continue to select musical advertising as if all America were tuned to the same wavelength. This approach, said Davis, ignores the proliferation of stations in a multiplicity of tongues—linguistically and musically—and also ignores the important fact that these stations reflect the vast ethnic, social, economic, and cultural groupings that make up the American buying public.

"Yet, year after year, advertisers and their agencies continue to act on the supposition that their choice of a musical approach will appeal to, and be acceptable to, all listeners," he asserted. "Their sole criteria of selection are, as often as not, their own personal tastes. This leads to a common malady: the bandwagon approach, imitation, me-too thinking."

Davis noted that if a rousing anvil-type chorus works for one advertiser, a River Quai whistling march, lush strings, or a child singing for another, invariably you'll hear other advertisers chime: "We want something like so-and-so is using"—regardless of whether or not it is appropriate for the particular product they wish to promote.

Long overlooked by advertisers is the need for flexible musical formats that reinforce their overall advertising objectives in terms of their markets and the expansion of those markets, he notes. Flexibility does not mean settling on one musical logo, establishing it, and then dressing it up in different rhythms for indiscriminate saturation campaigns; it means careful pre-planning of a musical campaign that consists of a balance of musical styles with something to appeal to all segments of the advertiser's market.

It should have one basic musical theme or musical gimmick easily recognized, and be protean in the musical shapes it takes to impress itself on the consumers the advertiser wants to reach. Politicians are past masters in reshaping basic themes in terms of geographic groups in order to win their support.

Were advertisers to apply politicians' strategy to broadcast media,

or use objective data they apply when buying space in publications, they would revitalize their use of music in the broadcast media, Davis declared.

Rarely is an advertiser influenced by subjective likes and dislikes when he buys space in publications or newspapers; nor does he expect the same ad to appeal to all the subscribers of every publication or newspaper. Rather, the selection of a publication or newspaper depends on the subscribers he wants to reach, classified economically, socially, culturally, and ethnically. For example, Container Corporation of America would hardly run the same ad in *Wall Street Journal* and the *N. Y. Daily News.*

The fine art of political strategy is equally applicable. It's reported that at the 1960 Democratic convention the late President's campaign strategy included the assigning of shepherds to each state delegation. Before they went out on the floor to their respective posts, each did some homework. They studied packets of name cards that listed each delegate by name, profession, hobby, children, wife, peculiarity, and religion. That the strategy worked, and worked well, is now part of U.S. political history.

No frozen approaches

On local broadcast levels, a few advertisers are taking a page from political strategy by studying the type and area of the audiences reached by the stations in their marketing areas. As a result, they're not frozen in a single advertising approach, except to match sales concepts to the consumer group they are selling.

Contrary to some reports, said Davis, compulsive dial turners are the exception, not the rule. The majority of listeners have their preferred stations, and that preference is based on socio-economic-ethnic-cultural factors. In Westchester County, N. Y. one station aims its programing at the large income bracket; that it succeeds in estimating what its public wants is proved by the sponsors who support it: every bank in its area.

Any sustained listening or viewing, no matter where, points up differences that separate stations from one another. Yet many advertisers frequently clutter two, three, or more stations in the same geographical area with repetitions of a single musical or television commercial, with little or no thought given to the audiences that characterize these stations.

Selection of music and stations needs more refinement, study, and understanding. Instead, too many advertisers continue to operate on the out-dated *Singin' Sam*-or-*Pepsi Cola* premise that a single ditty can shave all of America or hit everybody's spot. This thinking has little relation to every day life and every day people. It belongs to the era of the thirties and forties, dominated by giants and the scarcity of new products vying for consumer dollars.

Time to free selves

In advertising, the time is here for sponsors to free themselves from ancient regime advertising behavior. A true understanding of the multiple role music can play in reaching compatible audiences attuned to the rhythm and lyrics most acceptable and appealing to them, is long overdue, Davis stressed.

For what has seemed an interminable time, professionals have stirred to break loose from the straitjacket formula of creating musical commercials geared to personal tastes of advertisers and agencies, and their families and friends. "Recently, our firm broke loose with the submission of a balanced package of musical styles with something to appeal to each segment of potential consumers in any market." How did it work? Reported Davis:

"This was no overnight achievement," he said. "Weeks and months went into an arduous study and analysis of the variations of musical appeal in different geographical areas, according to age, socio-economic, ethnical-cultural factors." Research included a comparison study of best-selling tunes, discs, and albums on both national and geographical levels.

The same objective eyes were focused on box-office popularity polls and popular local, regional, and national radio and television programs, Davis noted.

For advertisers and agencies with branches or affiliates in different geographical areas, this is a prize source for objective data, he said. These branches can contribute first-hand knowledge of what is popular and appealing to the consumers in their areas. They are familiar with the programing of different stations, a prime clue to the type of audience the stations attract.

"There may be no miracles in history or advertising," said Davis, "but legends exist to guide the cognoscente. And in advertising these point to a more intelligent and objective use of music and musical strategy." ■



Setting up a Carling (Canada) recording are (l-r) Scott Hannah, F. H. Hayhurst Co.; Mickey Schwartz, president of film production co. bearing his name; and Phil Davis



Fred E. Walker (l), general manager of KDKA Radio, Pittsburgh, receives Pioneers' Mike Award from Broadcasters' Foundation president Clair McCollough at annual dinner attended by more than 600 in New York

LBJ hails award to KDKA

PRESIDENT Lyndon B. Johnson has saluted Westinghouse Broadcasting's (Group W) KDKA Pittsburgh, citing the station as "among the best-known of the pioneers in the development of the great art and industry" of broadcasting. "Through the efforts of such pioneers," he said, "broadcastiing — televsion as well as radio — has emerged as a primary medium of entertainment, education, and information."

The President's remarks were made in a telegram during the Broadcast Pioneers' presentation of its fourth annual Mike Award to KDKA at a dinner last week in New York. He added he was "delighted to congratulate Donald H. McGannon, president of Westinghouse Broadcasting Co., and all those who have helped KDKA earn this most respected award."

Praise was also tendered personally to KDKA by other government leaders, including Pennsylvania Gov. William B. Scranton; former Gov. David Lawrence; Sen. Hugh Scott (R., Pa.); Rep. Oren Harris (D., Ark.); Sen. Warren G. Magnuson (D., Wash.); chairman of the Senate Commerce Committee; and Sen. John O. Pastore (D., R. I.), chairman of the Senate Communications Subcommittee.

The more than 600 attending the event heard Lawrence recall KDKA's "leadership through the years." He said: "I think it is important to emphasize that there has always been an awareness at KDKA of its special responsibility, not simply as another radio station, but as a pioneer. That awareness is based on pride, in part, and on repect for those far-sighted men of decades ago, who saw the value of radio itself and understood the wide range of services it could provide."

"As one who has followed broadcasting in Pittsburgh from its beginning," Lawrence continued, "I can testimy that KDKA has never failed in its responsibility, and has always kept faith with the vision of its originators. Indeed, it has never lost the spirit of originating, which is one of the many reasons it so richly deserves the honor you (the Pioneers) do it."

In presenting the award to the station, Clair McCollough, president of Broadcasters' Foundation, cited its "enlightened management, inventive, entertaining, and informative programing, and responsible, rigorous community involvement." The award was accepted by KDKA general manager Fred E. Walker. ■

RCA's new tape system in use in Minneapolis

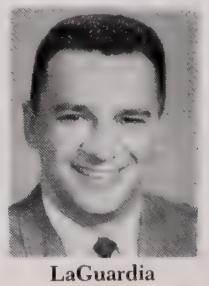
KSTP Minneapolis is using the first two of the new RCA audio tape system for recording, editing, and re-recording.

A technical step forward, the system is capable of accepting program information from a variety of inputs, including network, live, disc, or tape, and mixing it into a pre - recorded, broadcast - ready show, ranging from a brief spot announcement to a complete show.

As an independent recording and playback facility apart from the studio control center, the system permits station personnel to prepare or edit either reel or cartridge tapes without interfering with the on-the-air programing. It can also be used for the sequential recording of spot announcements on tape for playback in radio automation systems and auditioning of records and tapes by non-technical personnel. The system may also be used as an originating point.



Loughren



LaGuardia

Sacramento sales shifts

Brian E. Loughran has been appointed national sales manager for KXOA, with responsibility for all national sales and merchandising activities coincidental with the station's national accounts. Loughran joined the Sacramento station, a Polaris entity, April 1 of last year.

John E. LaGuardia, Jr., who joined the sales staff in May, will succeed Loughran as local sales manager. He has an extensive sales background, and was formerly with KGMS, also Sacramento.

Hall hopes to strengthen its station holdings

Well-known distributor of such comic strips as "Pogo," "Dennis The Menace," and "Mark Trail," the Hall Syndicate will make a stab at becoming a significant force in the field of radio and TV station ownership.

As a starter, it hopes to work a stock transfer deal which would leave it sole owner of WMMW, a non-directional daytimer on 1470 kc serving the Meriden-Wallingford area of Connecticut. Hall would exchange its stock of KATZ, Negro station in St. Louis, and KCOR, Spanish station in San Antonio, for WMMW stock now held principally by Allen E. Wolin, G. Sumner and Sylvia Porter Collins, and Arnold B. and Edna M. Hartley.

Application has been filed with the FCC and awaits its approval.

Norman Smith named KSGV general manager

The San Gabriel Valley Broadcasting Co. has appointed several executives for its KSGV-FM station, topped by the naming of Norman Smith as general manager. Others are Eddie Chase as sales manager, and Dorothy Bragg as director of women's activities.

Smith formerly was affiliated with KGIL San Francisco, Calif., and KHJ Los Angeles.

The station, which operates at 98.3 mc, beams exclusively to the San Gabriel Valley audience. In addition to its main offices, it has a branch office at 380 E. Green St., Pasadena.

Roehrenbeck, 63, dies; WMGM g. m. 33 years

Funeral services were held last week for Frank J. Roehrenbeck, former general manager of WMGM (now WHN) New York, who died of a heart attack Feb. 7 at his home in Jersey City, N. J. He was 63.

Roehrenbeck began his career as secretary to Major Edward Bowes; became assistant to Loew's vice president L. K. Sidney, and served as general manager of the then Metro-Goldwyn-Mayer-owned station, WMGM, for 33 years.







WLIB at Carnegie Hall honors nation's top Negro performers with special awards

WLIB, New York Negro-oriented station which will soon boost its power to 10,000 watts, broadcast its entire 11th annual "Festival and Salute to Negro Performing Artists" live from Carnegie Hall. Staged Feb. 8 in conjunction with WLIB's participation in National Negro History Week, the festival was designed to highlight the many creative and cultural contributions Negro artists artists have made in the American Heritage pattern, and featured three hours of performances by a number of the outstanding Negro personalities from every field of musical endeavor. In addition, the station presented special awards from the Carnegie Hall stage to outstanding Negroes in the performing arts. No commercials were aired in the program.

Among those receiving awards at the festival were Duke Ellington (top), whose citation was presented by Robert F. Wagner, mayor of New York City; Sidney Poitier (at right in picture at left), being congratulated by Ossie Davis (l) and WLIB gen. mgr. Harry Novik; and, at right, Mrs. Vera McMillon (l) and Dr. Myra L. Smith, a physician, receiving special citation from Newark, N. J., councilman Michael A. Bontempo in behalf of Alpha Kappa Alpha Sorority for aiding WLIB's "Negroes of New Jersey" broadcast series.



WILCOX PUTS THEM ON... to find out what's new with Madame Nhu ...whether Dick Gregory thinks he has a right to be uncivil...why Justice Douglas married his 23-year old secretary. In San Francisco, KCBS Radio listeners quiz the men and women who make the headlines on KCBS *News Conference*. Moderators Fred Wilcox, Fred Goerner, and their daily *News Conference* celebrity field phoned questions with wit and dexterity. This kind of two-way radio is aimed at adults, and it hits its mark by delivering quality response to advertisers. For proof, see our survey in depth.

GOERNER TAKES THEM OFF

... for an all-afternoon excursion into everything that's new, interesting and significant. A man of boundless curiosity, Fred Goerner guides listeners through new worlds. KCBS *Spectrum 74* is one-stop listening for armchair explorers. Goerner (with co-hosts Fred Wilcox, Helen Bentley) leads expeditions into the worlds of science, medicine, travel, history, fiction, fashion. These are the listeners: the higher income, higher spending, higher educated families in Northern California. Ask for details.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. ***KCBS RADIO***

A CBS Owned Station represented by CBS Radio Spot Sales.

Godfrey Show to push new Armstrong wares

Armstrong Cork Co. has developed an intensive network radio campaign in behalf of its first products created especially for distribution through hardware-housewares channels. The products—Open Sky Window Cleaner and Palatial Floor Wax—will be promoted on CBS Radio's Arthur Godfrey Show from Mar. 2 through May 29, with Godfrey delivering the spots himself four times a week. Armstrong said it expects the commercials to reach an average weekly audience of some 3 million households.

Open Sky is sold in tablet form, along with a reusable plastic squeeze bottle. The container and three tablets sell for 59¢, while refill tablets are sold separately at three for 29¢. Palatial, a premium-grade polishing finish for resilient floors, is retailed in a 26-oz. size for $1.69 and a 46-oz. size for $2.98.

Godfrey's commercials for Armstrong will stress the fact the two products are available only through hardware and housewares retailers, as well as their convenience and money-saving features. Tying-in with Godfrey's on-air campaign will be point-of-sale material ready for distribution about Mar. 1. This includes a special group of shelf talkers, display cards, and other Godfrey merchandising aids.

11th Budweiser year on Ivy college web

Budweiser Beer, via D'Arcy Advertising, St. Louis, has renewed its contract with the Ivy Network of college stations for the 11th consecutive year. The web is made up of radio stations at Yale, Harvard, Dartmouth, Columbia, Cornell, Brown, and the University of Pennsylvania.

The campaign calls for four one-minute spots each night, Monday through Friday—much the same as the play used by Budweiser since it first bought time on the network. The spots to be carried are those recently created by D'Arcy and now in national exposure.

The purchase, as all national accounts, was handled through the Ivy Network's offices in New Haven, Conn.

Whose survey (not ours) showed SPONSOR's regular readership highest in its history, and first among broadcast books?

Sorry. Can't tell you in print, because the survey wasn't ours. But our salesmen can tell you about **this** one, and six other surveys that show you SPONSOR's quality story.

That's not all. We have the tape-recorded words of key buyers in 25 top broadcast advertising agencies, enthusiastic in their SPONSOR response even beyond our wildest expectations.

Why such response? Why such unanimous survey findings? Because we are the SPOT specialists . . . **edited for** spot specialists. They need **us** for vital information. You need **them** for spot sales success.

SPONSOR **Happy Medium Between Buyer and Seller** 555 Fifth Avenue, New York 17 MUrray Hill 7-8080

Business is thriving for blue-chip film firms

Sampling of latest reports in fields of syndication and production show that industry leaders maintain strong positions despite strong general competition

THE financial health of leading firms in the production-distribution-service areas of broadcast advertising is fairly sound, to judge from latest figures circulated along Madison Avenue. Highlights:

• Four Star Distribution, whose fiscal-year sales last season topped $5 million in off-network rerun syndication, has made some strong sales gains. Since July 1, 1963, in the first six months of the current fiscal year, FSD sales have been "21.4% ahead of last year's half-year mark," according to Len Firestone, FSD's v.p. and general manager. With an eye obviously fixed on business FSD hopes to write at the concurrent-with-NAB "TFE" in Chicago, Firestone said: "We are now approaching the heavy selling season. If our sales ration continues, we shall exceed our last year's fiscal total."

• Screen Gems, which is branching out as a supplier of custom-made cartoon shows for leading toy companies while continuing as a producer/distributor of network and syndication film shows and features, reported net income before taxes for the first half of fiscal 1964 of $3,475,000 as compared with $3,263,000 for the like period of the 1963 fiscal year. Per-share earnings were 69¢ as against 65¢. Executive v.p. Jerome Hyams noted that SG had "already sold three new half-hour weekly TV series for the coming 1964-65 season."

• MPO Videotronics, commercial and audio-visual production firm, racked up sales of $10,088,773 for fiscal 1963, up from some $8.2 million in the previous year. Apart from a slight setback in 1962, MPO's growth has been steadily upward from the 1957 level of $3.4 million. Said president Judd Pollock: "The intensity of competition in television commercial production has not lessened." ■

Smoking guns for western syndie promo



To fire up audience promotion for local airings of syndicated "Lone Ranger" series, Winston-Salem's WSJS-TV let fly with homegrown double-barrelled gimmick. Using two hollow tubes leading to holes in the muzzles of the Lone Ranger's six-shooters, a station staffer (who made no claims to being the fastest draw in town) puffed local tobacco products to produce "smoking guns" effect while 16mm camera ground away. Film was used in WSJS-TV on-air promos

New products star

Among firms which supply equipment and services to radio-TV, these plans to demonstrate new products made news last week:

Technimation, patented special-effects process using polarized light to achieve illusion of movement, was due for a network showcase on the February 20 telecast of *The Edie Adams Show*. The device will make the setting for a musical production number appear to be in rhythmic motion when it actually remains still.

Minnesota Mining has a new self-threading reel for audio tape recording so easy to use that "blind people have acclaimed it," according to 3M officials. The reel, and new tape products, will be showcased at the Master Photo Dealers and Finishers Assn. convention in Chicago, March 1-5, and later at NAB.

Toshiba, giant Japanese electron-

ics firm, plans to showcase newest items in its line at a New York World's Fair exhibit. These include a tabletop AM/FM/stereo/phono system which should delight solid-state-physics enthusiasts (it has 31 transistors and 18 diodes), a 16-inch "compact" rectangular-screen color receiver, transistorized TV cameras, and portable and auto radios.

Hong Kong producer plans more animation

Plans for expansion of production of animated commercials for Hong Kong are being explored by David Lam of Hong Kong's United Film Production, who recently met with Earl Klein, president of Animation, Inc., of Hollywood.

While in Hong Kong, television is now restricted to its 17,000 subscription-TV sets linked by closed-circuit, animated commercials fill the screens of the community's 80 theaters which play to virtually full houses constantly, according to Lam, a U.S.-trained Hong Kong citizen.

A major expansion of television is in the process of development, he added, with actor William Holden a director in a company that is pressing for free, commercial television for the island's 3.5 million residents. Television will blossom, predicted Lam, because transistorized TV sets will cost only about $30, U.S., to make.

Lam is talking about co-production arrangements with Klein, whose firm would provide creative ideas, written material, and rough sketches, with actual production at all levels—music, animation, background, and layout—to be made in Hong Kong.

Lam pointed out, his firm maintains a large staff of skilled artisans, and it would be a more economical operation to utilize this pool of talent for finished animation work than to do the job in the United States.

But on the other hand, he noted his studio can use the creative talents from Hollywood, to improve its own product and design.

(The Hong Kong production operation isn't the only foreign animation available to U.S. TV. Other centers: England, Holland, and Japan.)





HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS

SPONSOR annual

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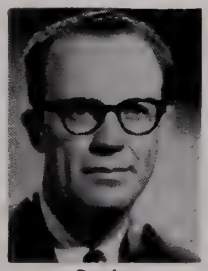
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NATIONAL FILE

ADVERTISERS

Good medicine: Norwich Pharmacal, Norwich, N.Y., advertiser with some millions in spot TV (cough syrup, Peptans Liquid, Pepto-Bismol), through Benton & Bowles, New York, reports 1963 sales and earnings up. Net sales reported $53,024,962, compared with $51,363,210. Net income was $6,878,190 or $1,78 per share of 3,859,377 of common, compared to 1962's $6,680,876 or $1.70 per share.



Sapiro

William H. Sapiro, formerly sales promotion manager of Ben Sackheim Advertising, joins Magnavox Co. in same capacity. Sapiro also served as creative group head, sales promotion, with McCann-Erickson, from 1954-61. **Dorothy Pace,** formerly of Karastan Rug Mills, to Magnavox as art director.

William McGookin named to head new Chemway Corp. sales program as general sales manager. Regional sales managers are **Norman Nicholson** (central); **Charles Irving** (western); **Gordon Cory** (southern), and **Arthur Pym** (eastern region).

John S. Connolly, administrator of new product marketing for Miles Products Division of Miles Labs. named regional sales manager, with headquarters at Philadelphia. He succeeds **Frederick G. Diorio** who has been assigned to home office, Elkarct, Ind., as manager of trade relations, responsible for sales and promotions with all of Miles Products accounts.

John A. Ball, marketing manager for hardwood plywood and doors, United States Plywood, New York, to director of product marketing.

Robert W. Troast, product development and planning manager, Mennen, Morristown, N. J., to marketing manager with internal control of advertising, product management, merchandising, sales promotion, market research, product development and planning. **Richard P. Marshall,** general sales manager, continues in charge of external marketing operations with added new responsibilities in general management and professional services.

C. J. Haworth, media supervisor, General Mills, Minneapolis, named manager, broadcast media, reporting to M. A. Souers, director, media and shows.

Dikran Donchian, former account supervisor, BBDO and dry cleaning chain operator, to Lever Bros., New York, as product manager, in personal products division. **George Stafford,** assistant product manager of Lever, named product manager in household products division.

Walter C. Fisher, vice president and manager of distribution, Zenith Sales Corp., Chicago, to new post of vice president and general sales manager. **Philip J. Wood,** vice president and field sales manager, to vice president in charge of distribution.

W. Paul Sawyer, sales promotion manager, service products, S. C. Johnson, Racine, to division advertising manager. **J. W. Anderson,** sales promotion specialist, succeeds Sawyer in divisional sales promotion post.

Raymond Fournival, manager of public relations and advertising, Kaiser Gypsum, Oakland, Calif., to American Can, New York, as manager of corporate public relations.

Walter C. Fisher, formerly vice-president and manager of distribution at Zenith Sales, promoted to vice-president and general sales manager. Philip J. Wood, previously vice-president and field sales manager of Zenith, now vice-president in charge of distribution.

George E. Ferris from General Foods to Ralston Purina, St. Louis, as director of market research, grocery products division (Wheat Chex, Rice Chex, Corn Chex, Hot Ralston, Instant Ralston, traditional and Seasoned Ry-Krisp, Purina Cat Chow, Purina Dog Chow, Purina cat litter, Purina sunflower seed, Purina wild bird seed).

AGENCIES

Gumbinner-North, New York, assigned Knickerbocker beer by Jacob Ruppert. Client is formulating threefold marketing program to make Knickerbocker number one beer in New England, increase share of market in other areas, and expand into new territories.

Geyer, Morey, Ballard, Los Angeles, named for Rain Bird Sprinkler Mfg., Glendora, Calif.

Philip Klein Advertising, Philadelphia, appointed for Hanover Canning, Hanover, Penn.

Doyle Dane Bernbach named for Helms Bakeries, Los Angeles.

Walther Assocs., of Boston and New York, appointed for Butcher Polish, of Malden, Mass.

Needham, Louis & Brorby, New York, appointed for ITT Nesbitt, a wholly-owned subsidiary of International Telephone and Telegraph in Philadelphia, making heating, ventilating, air conditioning equipment.

Look at listeners: Dancer-Fitzerald-Sample, New York, is the first customer and creator of a new syndicated Pulse service offering age and sex data for radio audiences in 100 markets. Each market will be covered once in a 12-month period by the Pulse interview technique. Other markets are available upon order. The new qualitative service expands upon the syndicated data begun last year for 200 station subscribers.

New toy shop: Watkins Strathmore Corp., Racine, Wis., to Bruns Advertising, New York. Watkins Strathmore, subsidiary of Western Publishing Corp., is preparing to move into mass promotional toy products. Test markets are scheduled for this spring, and national distribution and promotion will follow.

Peruvian activity: McCann-Erickson International's Lima, Peru, office has added three new accounts: Vencedor, paint firm belonging to W.R. Grace & Co.; Arco, S.A., local manufacturer of Arrow shirts; and Monterrey department store chain.

Adds accounts: Grubb Advertising, Champaign, Ill., and Indianapolis, has added two new clients, Capitol Bank of Springfield and Central Illinois Public Service Co., Springfield.

JWT adds account: General Brewing Corp. to J. Walter Thompson, San Francisco, for new Labatt premium beer to be introduced in west.

PKL volunteers: Papert, Koenig, Lois, is Advertising Council's new volunteer agency for United Nations campaign. E.E. Spitzer, PKL v.p., is supervisor on UN account.



Henderson

John T. Henderson, Jr., from creative group director, N. W. Ayer, to Lynn Baker, New York, in new post of executive vice president "to direct major expansion program." Henderson, who started in advertising with Lynn Baker in 1955, also will be principal and director of agency. Earlier he had been writer, director, and producer of broadcast shows.

Theodore V. Herrmann, formerly with Ben Sackheim, to BBDO, New York, as account executive on Du Pont men's wear.

David E. Fackler, formerly director of advertising for REA Express, has joined New York office of Foote, Cone & Belding as account executive on Trans World Airlines.

Charles Rogers, manager of account department at Cunningham & Walsh, elected assistant treasurer.

Theodore Barash, Joseph Braken, Gene McMasters and **Clifford Smith,** have been named account supervisors of Young & Rubicam.

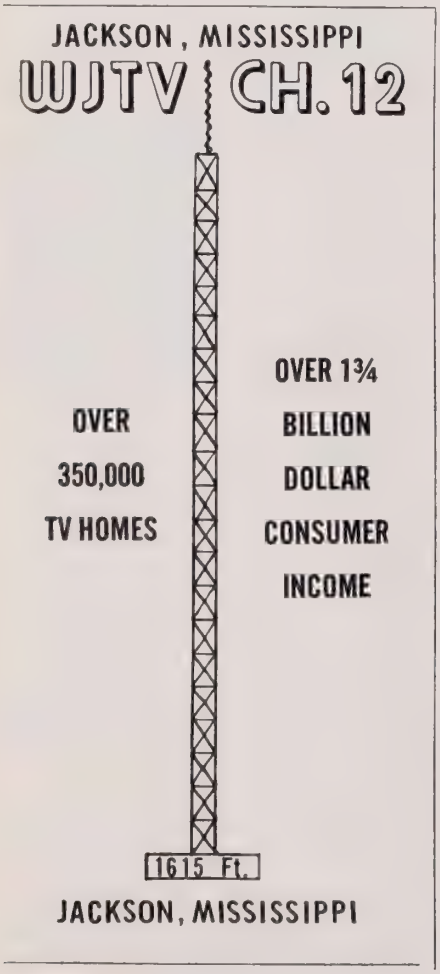


Victor

Thomas F. Victor, Jr., associate director of TV production, Ted Bates, New York, elected vice president. **Rolly Bester,** casting supervisor, to assistant vice president.

Harry Merrick, Sr., Kal, Ehrlich & Merrick, Washington, D.C., named "Ad Man of the year" by Advertising Club of Metropolitan Washington.

Shifts at JWT: Three senior executives of J. Walter Thompson have retired, all directors and active in the agency from 39 to 52 years. Longest in tenure is **James Webb Young,** a senior consultant who joined JWT as a copywriter in 1912 at Cincinnati. Next is **Kenneth W. Hinks,** management supervisor and member of the executive committee, who came to Thompson's Chicago office in 1921. A 39-year veteran is **Samuel W. Meek,** vice chairman and executive committee member. Elected JWT directors were **Henry Schachte,** executive chairman of review boards, and **Donaldson B. Thorburn,** senior vice president. In addition, two new members were elected to JWT's Profit Sharing Trust: **William D. Laurie, Jr.,** executive vice president, director, and manager of the Detroit office; and **O'Neill Ryan,** vice president-director.



TIME/buying & selling

They played "Schedule" and won!: A lively added attraction for those attending WWJ-TV's "The big 4 in Detroit" presentations was a specially devised bingo kind of game called "Schedule." Winning players at the evening session in New York were Rick Sarlin, SSC&B (desk clock); Bernie McCoy, Esty (tape recorder); Dan Roth, Young & Rubicam (binoculars); John Lowe, Grey (luggage); Al Schoaz, Benton & Bowles (sun-desk lamp). For a look at the luncheon session in New York, see photo TIME/Buying & selling section.

KASI and KBIZ to Grant Webb & Co.: KASI, Ames, Iowa, and KBIZ, Ottumwa, Iowa, have appointed Grant Webb & Co. as exclusive national sales representatives effective March 1st.

WOTT repped by Williams: WOTT, Watertown, N.Y. has named the Robert L. Williams Co. as national representative.

New BRAD officers: The Broadcast Representatives Assn. of Dallas, has elected **Steve Beard,** vice president of Blair Television, as its president. Other new officers include **Tom Murphy,** ATS, vice president; **Ed Robbins,** Savalli/Gates, secretary; and **Wallis Ivy,** Avery-Knodel, treasurer. **Clyde Melville** of the Clyde Melville Co., past president, continues as a Director. Also elected as directors were **K. Miller,** of the Katz Agency, for radio, **Dave Milam,** Edward Petry Co., for TV.

WTAL names two reps: WTAL, Tallahassee, Fla., to the Devney Organization of New York as national sales representative, and to the David Carpenter Co. of Atlanta as southeastern sales representative.

KBLU-TV to Weed: KBLU-TV, channel 13 in Yuma, Arizona, appoints Weed Television Corp. as exclusive national sales representative. The station is an affiliate of CBS, serving the Yuma-El Centro market.

WBJA-TV to Vic Piano: WBJA-TV, Binghamton, New York, has appointed Vic Piano Associates, New York as national sales representative. Station is an ABC affiliate.

Five to Feltis/Dove/Cannon: The following five stations have named Feltin/Dove/Cannon as their sales representative in Seattle and Portland: KPUG, Bellingham; KSEM, Moses Lake; KRSC, Othello; KENE, Toppenish; all in Washington, and KOHI, St. Helena, Oregon. All five stations will continue to utilize Savalli/Gates as their national representative, and will all become members of Western States Radio Empire. The four Washington stations were previously represented in Seattle by Day-Wellington, and in Portland by Jacobson and Associates. The Oregon station was formerly represented regionally by Art Moore and Associates.



Murphy

John J. Murphy, Jr. to New York headquarters of Peters, Griffin, Woodward as a television account executive. Associated with the National Broadcasting Co. for the past nine years, Murphy's responsibilities there were in both network and spot sales, and he was also sales manager of the participating division, sales organization for "Today" and "Tonight". Earlier, he was a timebuyer with Kudner, and with Hilton & Riggio, and was also associated with Young & Rubicam as a media estimator.

James D. Watterson to New York television sales staff of Edward Petry & Co. Prior to joining the rep firm he was a timebuyer for various Warner-Lambert products at Lennen & Newell. Watterson's background includes more than 10 years in broadcast buying, selling, and research. He joined Compton Advertising in 1952 as assistant to the radio-tv research director, became a buyer for various P&G products, and later moved to Lambert & Feasley and then Dancer-Fitzgerald-Sample as a media buyer. Before his stint with L&N, he was a TV salesman for Burke-Stuart Co. in New York.

Dick McCauley to New York sales staff of McGavren-Guild. He was formerly an account executive with WBZ Radio, Boston; had previously for more than eight years in various posts including station manager. He been with WBAL-AM-TV, Baltimore, replaces Tom Hardy, who has left the rep firm.

Durant "Dee" Heather to New York television sales staff of Advertising Time Sales. For the past four years, Heather was a timebuyer at Lennen & Newell, where he bought for such accounts as Best Foods, Armstrong Rubber, Iberia Airlines, Paramount Pictures, Stokely Van Camp, and Cities Service.

TV MEDIA

NBC signs Kirsch, rash of other sponsors: Entering daytime network TV for the first time, The Kirsch Co. (McManus, John & Adams) bought "Loretta Young Theatre" and "Concentration." Kirsch manufactures drapery hardware, venetian and vertical blinds, and refrigeration components. Other end-of-January business written by the network included Corn Products (Lennen & Newell) and Kimberley-

Clark (Foote, Cone & Belding), also in daytime. The former placed 52-week orders in "Truth or Consequences" and "Merv Griffin's Word for Word." Kimberly-Clark purchased "The Match Game," also for 52 weeks. S. C. Johnson (Benton & Bowles) bought into 12 nighttime programs spanning the first six months of 1964. Five more sponsors signed for the 90-minute Saturday "NBC Sports Special." They are U.S. Rubber (Doyle Dane Bernbach), Brown & Williamson (Post-Keyes - Gardner), Schick (Compton), Charles Pfizer (Leo Burnett), and Dodge division of Chrysler (BBDO). Already on the show are Bristol-Myers, Autolite, and Consolidated Cigar. Humble Oil (McCann-Erickson) will sponsor the March 31 special (10-11 p.m.) on Australia called "Changing Matilda: The New Australia." And Chap Stick (Gumbinner North) renewed its sponsorship in "Today" for the second successive year, but expanding its 1963 schedule.

Another gridiron event for ABC: An exclusive three-year contract to televise the Gator Bowl games in Jacksonville went to ABC, beginning with the 20th annual game on Jan. 2, 1965.

Directors nominate five: Membership of the Directors Guild of America will choose the "Television Director of the Year—1963" from among Buzz Kulik, Robert Ellis Miller, Stuart Rosenberg, George Schaefer, and Robert J. Scheerer. Winner will be named at the Guild's annual awards dinner February 22 at New York's Waldorf-Astoria.

More ETVs in Ohio: WBGU-TV Bowling Green took to the air February 10 as the seventh ETV station in the state, and giving Ohio the record number of educational outlets, according to the Ohio ETV Network. Florida is second with six ETV outlets. A Bowling Green State University station, it is broadcasting on channel 70. The Educational Television Assn. of Metropolitan Cleveland expects its new ETV station on channel 25 to be in operation by this Fall, making it the eighth in the state.

1,652 commercials entered in IBA race: Hollywood Ad Club reports its fourth annual International Broadcasting Awards competition will involve TV and radio commercials from 17 countries. TV entries totaled 1,063 and radio 589, with the U.S. companies submitting 1,422 commercials. Great Britain led overseas entrants with 95 commercials, followed by Canada with 56. The "Annie" awards will be made at a black-tie presentation dinner February 25 at the Hollywood Palladium.

UPI broadcasters meet: WKMI Kalamazoo hosted the first regional meeting of United Press International Broadcasters of Michigan in January. Station's news director Bob Barr is vice president of UPIBOM this year and he presided over a program which included discussion of weather communications by Fred Baughman, director of the U.S. Weather Bureau in Grand Rapids, open discussion of various aspects of broadcast news, and a talk on the European Common Market by Harry Tomlinson of Upjohn International. Next Western Michigan regional meeting will concentrate on panel discussions of some of the problems in news presentation arising from FCC regulations.



Pipher

William Pipher has been appointed general sales manager of WZZM-TV Grand Rapids.

He has been midwest sales manager in charge of radio for Edward Petry in Chicago.

Prior to going to Petry in 1958, Pipher was general sales manager for WTVH-TV Peoria for three years.

Harry Z. Shoubin to director of operations for WFIL-TV Philadelphia, a move designed to strengthen the administration of the program department. Shoubin has been program manager of Triangle's Hartford - New Haven station, WNHC-TV, for two years.

T. H. Patterson, executive vice president of WITN-TV Washington, N.C. was elected a member of the board of directors of owner North Carolina Television, Inc. He has been with the station since 1955.

Giraud (Jerry Chester to Goodson-Todman Productions as vice president in charge of program administration. He was vice president of program administration at NBC.

Harold O. Freeburg to personnel director of Wometco Enterprises.

RADIO MEDIA

New NBC affiliate: WBUD Trenton joins the network February 22, the day of the station's 17th anniversary. Broadcasting on 5 kw day, 1 kw nights, WBUD also broadcasts on an FM frequency of 101.5 mc. It will be NBC Radio's only outlet in New Jersey.

Penn Grade Group sponsors speed races: Meldrum & Fewsmith, the Cleveland agency which conceived and developed the "Sport of Sped" feature for NBC Radio's "Monitor," back in April 1962, has bought the twice-a-weekend segments for its client Pennsylvania Grade Crude Oil Assn. Contract is for 26 weeks and includes the Saturday morning 10:55-

YOU NEED TERRE HAUTE, TOO . .

CBS TELEVISION

WTHI TV

• More and more leading advertisers are choosing the Top Two Indiana Markets (**Indianapolis and Terre Haute**) for maximum TV impact on the more than Six Billion Dollar Hoosier Sales Potential.

•

• More than 120 brands have added WTHI-TV which covers the Second Largest Indiana TV Market.

•

• These discerning advertisers recognize the pronounced impact of WTHI's single station coverage which added to Indianapolis TV, offers more additional TV homes (with a slice of Illinois as a bonus) than even the most extensive use of Indianapolis TV, alone.

WTHI-TV delivers more homes per average quarter hour than any Indiana station* (November 1963 ARB)

*except Indianapolis

WTHI-TV

CH 10 TERRE HAUTE, IND.

REPRESENTED BY

EDWARD PETRY & CO. INC

THE ORIGINAL STATION REPRESENTATIVE

11:20 period and Sunday evening 8:35-9 p.m., starting Feb. 29. Both segments include interviews with well known personalities in the sport and some of the programs originate from sites of the racing events.

Big step toward full-time stereo: WRFM New York, which has been broadcasting from 6 to 11 p.m. Monday-Friday and all weekend in stereo, added two weekday programs to its stereo schedule. They are "Mid-day Musicale," from noon to 1 p.m. and "Organ Moods," from 3:35 to 4 p.m.

Sardi's is scene of anniversary celebration: WOR New York threw a luncheon for International Nickel Co. executives and staff and members of the account crew at McCann-Marschalk. Occasion was tenth anniversary of International Nickel's sponsorship of the 7 a.m. news with Harry Hennessy.

Spanish station sales soar: KALI Los Angeles had a record year in 1963 and looks forward to even greater things this year. Last November when a rate increase went into effect, 114 accounts of 116 affected by the increase renewed and many added to their schedules. January of 1964 saw a business volume increase of 16% over the previous January and 14 new accounts were added to the roster. These included Hamm's Beer, Newport Cigarettes, and Sloan's Liniment.

East coast statons sold: WFIG (AM & FM) Sumter, S. C. and WSME, Sanford, Me. both changed hands in deals brokered by Blackburn. The former, which sold for $125,000, had been owned by Fulton B. Creech, Fulton B. Creech, Jr., John S. Creech, and S. J. Brody. Buyer was Swannonoa Broadcasting Co., Harvey S. Laughter and Thomas P. Tisdale III the principals. WSME was bought for $75,000 by William R. Sweeney, former owner of WLAP, Lexinbton, Ky. Seller is Melvin L. Stone who also has interests in WGUY Bangor, WRUM Rumford, WLOB Portland, and WGHM Skowhegan.

BMI farm system: For the fourth consecutive year, Broadcast Music Inc. is supporting the Notre Dame Collegiate Jazz Festival. Five scholarships to the 1964 National State Band Camp have been donated by BMI to support the festival, which is set for April 17-18. Awards are made on the basis of a decision of a panel of judges.

Coming of age: Beginning Feb. 10, its 39th anniversary, WTIC Hartford extends programing to 24 hour-a-day, six-days-a-week. A growing demand for early morning program service prompted the move, said spokesman. Art Johnson will host an all-night program (11:30 p.m. to 5:30 a.m.) of music, news on the hour, highlights on the half hour, and special features.

Elmo Ellis and **Don Elliot Heald,** stations managers of WSB radio and TV respectively, have been appointed general managers of the two stations, with expanded duties. Since last September, **Frank Gaither** has served as general manager of both the Atlanta stations, as well as supervising operations of all Cox radio and TV stations under **J. Leonard Reinsch,** executive director.

Merlin O. Simundson to station manager of WMIN Minneapolis-St. Paul. He was general manager of KLWW Cedar Rapids and WGGO Salamanca, N. Y.

Lee Gorman to WTCX St. Petersburg in an executive sales capacity. He was formerly national sales director for WINS New York and vice president and general manager of WABI radio and TV Bangor.

Ernesto V. Portillo rejointd KEVT Tucson as an account executive. He has been associated with KXEW, same city, serving as assistant manager, sales director, and acting manager of the station.

Michael R. Sigelman to promotion and community relations director of WDGY Minneapolis-St. Paul, from Jaffe Naughton Rich Advertising.

Guy Corley named vice president and general manager of the Founders Corp., owner of WFBL Syracuse, KORL Honolulu, and 50% owner of WSMB New Orleans. Corley has been vice president and general manager of KLFY-TV Lafayette.

SYNDICATION & SERVICES


Allen

William B. Allen has been appointed manager of engineering at Ampex Corporation's video and instrumentation division in Redwood City, Calif. The appointment was announced by **Robert J. Weisman,** general manager of the division. Allen was formerly manager, electronics laboratory, ballistic missile division, Hughes Aircraft Co., at Los Angeles. He also served as manager, product engineering department, in the company's research and engineering division. In his new post, Allen is responsible for development of Ampex magnetic recording equipment for television broadcasting, space exploration, defense, industry, and medicine.

Robert R. Weston has been promoted to vice president and assistant to Leonard Lighstone, executive vice president of Embassy Pictures Corp. Weston previously served as vice president in charge of world advertising, publicity, and exploitation for the company. He joined Embassy in November, 1960, as advertising manager, subsequently being promoted to director of advertising. He was appointed vice president in charge of world advertising, publicity and exploitation in January, 1963. Before joining Embassy, he was assistant advertising manager at United Artists.

Morton J. Wagner has purchased the Peter Frank Organization companies and divisions that create, produce for, and sell audio services to broadcasters. The purchased companies provide programing and production services for all types of radio stations, including production aids, station image identification concepts, commercials, and dramatic and talk features. A separate division custom-creates materials for other broadcast purposes. In negotiation four months, the transaction involves over $1.5 million and affects more than 75 employees in five offices. Wagner, for the past 18 months executive vice president and managing director of the organization, is a Broadcast Pioneer whose background includes 22 years in and television. The Wagner companies are Stars International Producers; Musi-Creations, Inc. (formerly PFO Radio & Television Productions, Inc.), Dallas; and Richard H. Ullman Associates, Inc., the sales company, which fields a force of 15 men who sell the products created and produced by other arms of the Wagner companies. International headquarters is located at 5420 Melrose Ave., Hollywood.

Erwin H. Ezzes, executive vice president of United Artists Television, announces that "United Artists Showcase 2," its newest feature package in distribution, comprised of 40 films and released in late November is 50% ahead in sales over any feature package previously sold by UA-TV. The total markets equal 37 with the addition of 17 new sales. Ezzes said a gratifying factor in the distribution of UA's large feature film library is the renewed interest and the rebuying of the RKO and Warner Brothers libraries. UA-TV had enjoyed greater sales success for these two pre-'48 feature packages in 1963 than in any of the pervious five years. This includes over $3 million in contracts in New York and Chicago alone: "UA Showcase 2" is largely made up of post-'57 releases, and includes such titles as: "The Fugitive Kind," "Happy Anniversary," "The Bachelor Party," "The Horse Soldiers," "Inherit the Wind," "Moby Dick," and "Separate Tables." Eleven features are available in color: "The Naked Maja," "Mighty Orpheus," "Trapeze," "Heidi & Peter," "The Unforgiven," "Mighty Ursus," Horse Soldiers," "Tunes of Glory," "Minotaur, Wild Beast of Crete," "Vera Cruz," and "Sword of the Conqueror." UA-TV has found stations to have a greater interest in color programing, and demand for programing feature films in color is expected to hit a peak in 1964.

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Feb. 14, '64

Rogers' FCC Hands-off Effort in Jeopardy

The Rogers bill to bar the FCC once and for all from rules limiting broadcast commercials may be taking its last forward step, during House debate and vote expected this week.

Even optimistic quarters on the Hill and in broadcasting, admit a strong possibility of defeat for the drastic bill in the House. Senate prospects—should the bill pass the House—would be even dimmer.

Self-Regs Favored

From Senate perspective, the whole proceeding is an eyebrow raiser.

Chairman Warren Magnuson of the Senate Commerce Committee and Chairman John Pastore of the Communications Subcommittee are not uttering a single word on the House fracas over commercials.

Their word went out last fall, and it was: self-regulation by industry. As chairman of the Senate Appropriations Subcommittee on independent offices, Magnuson nudged the FCC away from specific rule-making by suggesting cooperation with the self-regulatory efforts of broadcasters. Pastore called an informal confab in his office to encourage and keep abreast of the self-regulatory developments NAB's president LeRoy Collins has consistently urged.

Showdown Vote Risk

Broadcasters fear that a black eye for the Rogers bill in House or Senate, could boomerang to broadcaster disadvantage

Passage of the Rogers bill through the House Commerce Committee was enough to give the coup de grace to FCC's rulemaking. Some feel it could well have stopped there, without risking showdown vote in House,or later in Senate Commerce Committee (which would probably be in no hurry to pick up this hot potato).

Also, by forcing the bill to House vote, with three hours' debate scheduled, opposing committee minority members will have a chance to air arguments for upholding FCC authority.

FCC Role On Policy, Rule Making

The 8-man minority on the 33-member Harris Commerce Committee argued not for FCC's instant proceedings, but for its general authority to regulate.

Minority claimed FCC has the authority to set policy, even if, as in commercials rulemaking the commission made a gaffe by not lining up its facts first. The minority said a clear policy on overcommercialization needs statement. If Congress fails to state it—and this bill leaves a vacuum in commercials policy—the minority believes commercials will increase to hold up inflationary station sale prices.

Election Year

Hopeful aspect for the bill:
Open rule permitting amendments from the floor could extricate the bill from too tough a stance, and make it more palatable to fence-sitters.
Also, the whole House is up for reelection come November and everyone needs his broadcaster. But some will think twice before giving an opponent a chance to tell voters that broadcasters were favored at the expense of the public.

NAB's Plan Industry's Best Bet

What's ahead if the Rogers bill founders badly in the House -or passes the House and dies in the Senate?
Most helpful possibility, if not a complete answer, is the NAB's $100,000 promotion to make the country conscious of the Code, and of broadcaster efforts to uphold it. In the business of reaching the public, the broadcaster holds all the aces. FCC Chairman Henry makes no bones about the fact that only a small percent of Americans know about the FCC or what its job is.
NAB's Code Authority Director Howard Bell made it clear that the promotion was aimed at more self-regulation by industry. He warned that the heat would be on for those who do not get on the bandwagon.

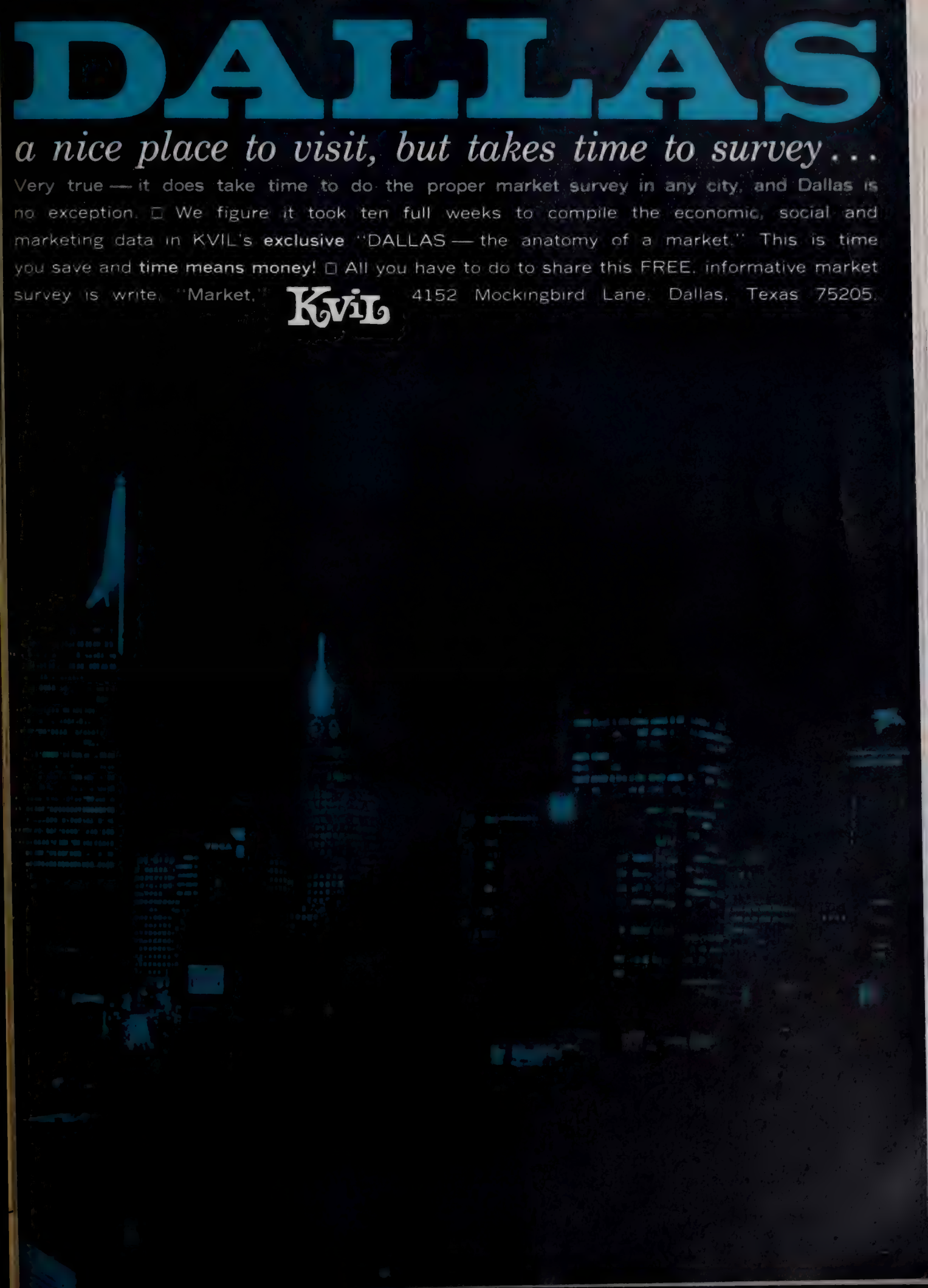
Collins, Bell, Saw Warnings

It would seem that NAB's Collins and Bell had read, very carefully, the Senate warning signs:
That the FCC must cooperate with self-regulatory moves; and that industry must make these moves clear, if broadcast commercialism is to get out of its controversial spotlight.
Said Bell: "If we tell this story effectively, we will make self-regulation even more effective. . . . If members of the public understand what the industry is doing in self-regulation, they will be less inclined to look to the FCC for reform." That last might have read, the "informed" members of the public.
Broadcasters, incidentally, will have to look forward to increasingly informed public. Broadcasters and advertisers could stand reminder that college enrollment has broken records for the 12th consecutive year: over 4.5 million are now enrolled.
FCC has also said it would be on the watch for industry action.
The Commission has never for a moment relinquished its claim that it has the right by statutory authority, to deal with overcommercialization by "whatever reasonable and appropriate means" it thinks best.

DALLAS

a nice place to visit, but takes time to survey . . .

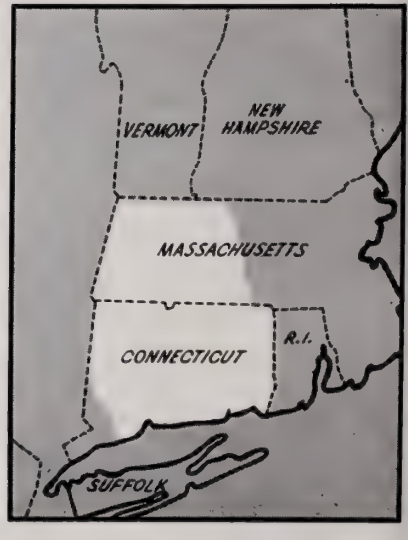
Very true — it does take time to do the proper market survey in any city, and Dallas is no exception. □ We figure it took ten full weeks to compile the economic, social and marketing data in KVIL's **exclusive** "DALLAS — the anatomy of a market." This is time you save and **time means money!** □ All you have to do to share this FREE, informative market survey is write, "Market," KVIL 4152 Mockingbird Lane, Dallas, Texas 75205.



WTIC MEANS GREATEST COVERAGE

TOP PERSONALITIES ADULT ACCEPTANCE DEDICATED SERVICE

IN RICH, RICH SOUTHERN NEW ENGLAND



WTIC **50,000 watts**

HARTFORD, CONNECTICUT

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

FEBRUARY 24, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Special report on syndication plans for fall TV season—p. 55

CONTENTS—see p. 6

NBC GENERAL LIBRARY



"Seasoned to Please!"



WKRG-TV

Mobile—Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager

McCANN-ERICKSON FORMALIZES SPOT TV POLICY IN EFFORT TO STIR UP 'FAT, LAZY' REP SALESMEN

Will cancel on 2-weeks notice when 'superior' slot opens up

New York—Some salesmen for station representative firms are getting fat and lazy, servicing advertising agencies by telephone and correspondingly cutting down on their rate of voluntary availability submissions, says Edward A. Grey, McCann-Erickson's senior vice president for TV programing and media.

In an effort to offset the possibility of this becoming a trend, he sent a letter at week's end to station representatives formally emphasizing to them that M-E is canceling on two-weeks' notice any TV spots it has purchased . . .when a more effective spot becomes available. M-E bills some $25 million in spot TV.

Grey points out this is merely restating M-E's policy for "instant upgrading" of TV spot schedules to deal with spiraling advertsing costs, but adds that this is first time the policy has been set forth in writing and formally submitted to station representative firms.

He harkened back to when he was timebuyer and the spot-selling business was "a hungry business," with salesmen ready to notify an agency immediately whenever a desirable spot became available, and said this new move by M-E is aimed at stirring the salesmen up again.

"We are not being unfair in trying to get station representatives to improve their agency servicing," said Grey. "We are just asking for fair treatment. One of the salesman's main functions should be to inform the agency, and make a sale, each time he comes across an availability he feels is superior to another already scheduled. But lately, salesmen have tended not to submit superior availabilities unless requested. All we want to do is buy—and better than anyone else.

"It costs a considerable amount of money when we go into a spot market for the first time," the M-E executive noted. "But after we are in it a while, we are obligated to upgrade the buy as well as lower its cost-per-thousand. This ties in with the salesman's obligation to sell a canceled spot as quickly as possible.

"Not all station representatives are guilty of laxity. On the contrary," he said, "many are doing a good job. We just want to keep them all apprised of our policy and contemplated action, and let them know we are being much more emphatic in plans to follow through."

Grey said that when M-E is now offered a better spot than it has in one market, it will automatically cancel a less valuable one on the incumbent station without request for improvement, "since it will be assumed that the incumbent station has no superior availabilities." He added that this plan has been reviewed by station representatives and media buyers, and "they liked the idea."

The letter, sent to every TV sales representative organization, makes it clear that the basic TV spot-buying policy applies to each M-E office.

The gist of the policy is: "Immediate cancellation upon two weeks' notice of any spot announcement currently being aired by a McCann-Erickson client, which can be replaced by a spot representing a greater value to the advertiser involved. This greater value will be ascertained on the basis of either improved efficiency, increased audience reach, or both. This policy applies to both preemptible as well as non-preemptible spots."

All-purpose spots creating new problem for copywriters

New York—As piggyback issue makes way for clutter at center of TV industry stage, agency creators have new challlenge. Commercial dramatists are faced with new discipline of fashioning all-purpose 60-second spot which conforms to broadcaasters' new TV Code requirements for "integrated"-looking combination announcement, while at same time meets client need for piggyback that can be taken apart and run in 30-second availabilities.

Code officials are offering Crisco-M&M cookie commercial as example of ideal integration. While it's hard to imagine splitting this one into two useable 30s, observers are confident resourceful writers and producers can come up with devices to integrate two products in minute reel and allow for split into separate 30s.

Likelihood of this happening is indicated by vigor of agency-advertiser defense of piggyback form when broadcasters, in effort to cut down "overcommercialization" look of piggybacks, limited style acceptable to Code stations to those meeting integration standards. Agencies have until September to get used to new integration rules.

4A reiterates action designed to hypo employment of Negroes in programs, ads, and with agencies

Plan delivered to N.Y.C. group

New York — A recapitulation of action by the American Assn. of Advertising Agencies to speed employment of Negroes in programs, commercials, advertisements, and agency personnel was offered by 4A's last week to Commission on Human Rights of New York City. At a meeting called to discuss "greater employment opportunities for all the city's ethnic minority residents," Richard L. Scheidker, 4A's senior vice president, listed these steps:

- **4A meetings with National Assn. for Advancement of Colored People, State Commission on Human Rights, N.Y. Assn. of Marketing Specialists, and Urban League of Greater New York.**
- **Wide circulation of 4A statement of belief in "best talents available wherever they may be found, regardless of race, color, religion, or national origin."**
- **Negro-recruiting techniques published in 4A bulletin last month.**
- **Policy agreement by biggest billing broadcast agencies against discrimination.**
- **Statement last June by American Federation of Television & Radio Artists with broadcast and recording industry on no-discrimination provision in talent-union codes.**
- **4A Eastern Conference session last fall on "The Expanding Negro Market."**

New York agencies employ under 30,000 Negroes, against 405,000 in finance and insurance and 600,000 in services.

AMer to ex-USIA exec

Chicopee, Mass.—Tele-Measurements, Inc., has bought WACE, serving Chicopee, five New England states, and New York, it was announced last week by J. R. (Jack) Poppele, president. Poppele is former assistant director for radio of U.S. Information Agency and was with WOR 30 years, serving as station vice president and a director of MBS. Paul Rogers is general manager of WACE, Joseph J. Rogalski, Jr., operations manager, Jack Pudney program director, and Sy Becker news director. WACE is on 730 kc at 5 kw.

State presidents challenged by Carr's Collins tribute

Strong radio role is predicted

Washington — A ringing tribute to NAB President LeRoy Collins, a new emphasis on stronger advertiser-broadcaster liaison, and prediction of a stronger role for radio were highlights of the opening day of NAB's 9th annual conference of state association presidents, here last week.

Running a close second was an urgent plea to keep up the pressure on Congress for passage of the Rogers bill to bar FCC from commercial rule-making. More debate and vote on the bill could take place this week.

Tom Carr (WBAL, Baltimore) president of the D.C.-Maryland-Delaware-Broadcaster Association and candidate for NAB director-at-large for radio, introduced speaker Collins to 46 state association presidents, as an NAB president who had a grasp of the real needs of the industry, and the determination and foresight to solve its problems. Collins' outspoken comment on industry problems had tromped on a few toes, said Carr, but he urged the state representatives to have faith in this president who had piloted NAB through one of its most successful years.

Carr bluntly challenged the state association presidents to ask themselves:

Do you really basically disagree with the tenets Collins expresses—or do they fear results might shake a few entrenched ideas, and possibly even affect the course of "potential revenue."

Collins was frankly shaken by Carr's unabashed and fulsome tribute. But he could, and did, back up Carr's claim of a top year for NAB with hard facts. 1963 broadcast revenues hit an all-time high, and 1964 promises to move even higher. Government relations were never more successfully conducted. FCC's proposed commercials limits were canceled, and broadcaster drive at all levels has been unflagging to win congressional passage of the Rogers bill. The ratings problem, too, is in industry hands.

(On government relations: Collins might have added that NAB had acceptances for its evening get-together from House and Senate Commerce Committee and Sub-Committee chairmen and members, plus a number of legislative invitees from a cross section of states. Emphasis this year, however, was on entertaining key legislators in broadcast matters.)

Advertisers, networks, and individual broadcasters have hurdled old barriers to sit down and talk out the "clutter" problem (See story page 25). Said Collins: "We are trying to get man to man answers to the problems of piggybacks, billboards, credits, promotion spots, et al.—to minimize the clutter." Two meetings have been held, no tangible results as yet, but Collins expects them in the near future.

Radio will improve in all areas in the next year, and NAB will work harder for the radio broadcasters, Collins promised. There will be bigger and better radio promotion to the public, more advertising sponsorship, and better audience measurement. He hopes to see radio potential more fully realized. To help things along, a new vice president for radio will be appointed. Collins assures broadcasters appointee will be good one.

The NAB president appealed for a close liaison between state associations and the national association.

MJ&A PRES. CITES UNDER-CREATIVITY

Blamed for economy waste

Detroit—"Today's consumer is over-communicated with and under-understood," says Ernest A. Jones, president, MacManus, John & Adams.

"This year $13.3 billion dollars will be spent in the creation of new products and the improvement of existing ones. Some 6,000 new products will emerge and only 500 will survive the first year. That is 92% failure," Jones told Michigan 4A members last week. "This economic waste is partially the responsibility of advertising because we are not creative enough." Jones said.

Statistics confuse the adman, he contends. We are given statistics about the so-called Intellectual Explosion, yet 8% of the adult population is illiterate to the point where they find it difficult to read a newspaper; only 16% of our population has made the eighth grade.

We are given statistics on how sophisticated the American consumer is, yet 73% have never been in an airplane; 14% have never travelled more than 200 miles, he says.

"One-sided statistics set up an "ironic curtain" between the adman and the consumer," Jones believes.

ROGERS' BILL THIS WEEK

Washington — Floor debate on Rep. Rogers' (D., Tex.) bill to bar FCC from rule-making on number or length of commercials is expected to come up this week, possibly Wednesday. Three hours of debate are scheduled, and amendments can be offered from the floor—an explosive situation for what has become a highly controversial piece of legislation. Author of the bill profoundly hopes broadcasters have done their homework in explaining the facts of their commercial life to their congressmen.

Harper links ad spending to stock rises, earnings

Detroit—Advertising earns points in stock price-earnings ratio, the head of Interpublic Group of Co.s told the Detroit chapter of the National Assn. of Accountants last week. Examples offered by Marion Harper, Jr., in a speech Thursday (Feb. 20):

"The three leading soap companies have comparable technology, production, and distribution facilities. Their biggest differences are their skills as marketing communicators." One (Procter & Gamble), he said, has a price-earnings ratio of over 29, the second 19, and the third 12. [Editor's note: P&G puts better than 90% of its hundred-million-dollar ad billings in TV.]

In soft drinks, the leader and top communicator, Coca-Cola, has a ratio over 31, its biggest rival 20, Harper said. [Coke spends some 70% of its measured ad money in TV.] In soups, Campbell's [more than half in broadcast] has a ratio of 29, and its nea competitor 19, Harper told Det accountants.

Interpublic's chairman counse moneymen, too, on ad budget strate timing, and testing. Accountabi activities are being pursued more gressively, he said, and saluted a "milestone" a study being conduc by General Motors to measure ad formance. In research, ad "intangi are being identified and made sub to measurement; and the compu game theory, operations research, other tools will help yield better swers to your questions," Harper his audience.

In another speech prepared for troit's Adcraft Club the following (Feb. 21), Harper outlined marke attack at the local level on the tional problem of poverty carry program a step further from his outline in Washington.

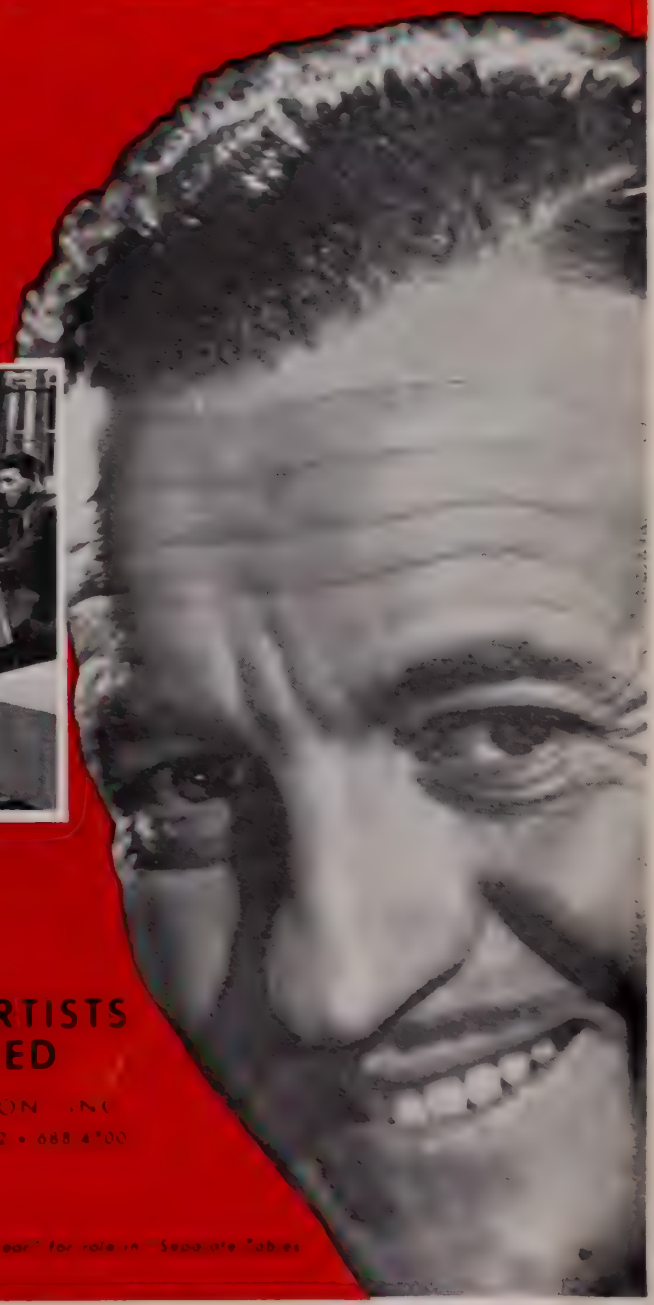
UNITED ARTISTS **SHOWCASE 2**

DEBORAH KERR · RITA HAYWORTH · DAVID NIVEN
AND BURT LANCASTER
"SEPARATE TABLES"

Oscars and many other significant awards went to "Tables" and its truly all-star cast . . . it's an unusual story of strong wills clashing in a storm of emotions . . . gripping entertainment.

Running time: 98 MINUTES





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a division of UNITED ARTISTS TELEVISION, INC.
555 Madison Avenue, New York 22, N.Y. • Area Code 212 • 688-4500

DAVID NIVEN "Best Actor of the Year" for role in "Separate Tables"

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SPONSOR FEBRUARY 24, 1964
Vol. 18. No. 7

GENERAL

25 Clutter bucking continues
It's easy to pinpoint personal interests in reaction to suggested changes on clutter bugging air industry but there are more hints of "I will if you will" now

ADVERTISERS

27 Coffee price leader goes 'premium'
Making a new bid for a modest share of the N.Y. market, Holland House skipped to the top of the price spectrum. Shaping this new "quality" image is up to radio and TV

29 Auto ads — A to Izard
Chevrolet admen, big TV customers, don't tell quite all in Detroit presentation to dealers

AGENCIES

32 Scramble abroad
U.S. top-tenners acquiring new accounts, expanding as Bates, Burnett, Interpublic, PKL announce move

TIME/BUYING & SELLING

35 Make the most of station rep relationships
TvAR's Robert M. McGredy discusses the care and feeding of station representatives in part eight of a series of articles by agency media executives

TV MEDIA

46 Sponsors back up live local show
Daily daytimer on Philadelphia's WCAU-TV ranges far to present unusual events, meet interesting people with co-hosts, format attracting major advertisers

RADIO MEDIA

57 How an expensive jingle gets that way
Cost of musical commercials may not be a yard stick to quality but a jingle can be as expensive as you make it, especially Ballantine's folk idiom appeal to a young adult audience

SYNDICATION & SERVICES

55 Adman's guide to TV syndication
Distributors are getting ready to showcase their newest programs and feature films at time of NAB meeting in Chicago, even as medium undergoes new changes

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...in a class by itself

Cleveland's money men — top executives of banks and savings and loans — know where to invest wisely their broadcast advertising dollars. More financial institutions purchase more time on W J W RADIO than on any other Cleveland or Northern Ohio station.

Our financial WHO'S WHO on W J W for 1963 and 1964 includes: 15 organizations ranging in size from a suburban savings association to the largest city bank.

W J W RADIO is in a class by itself as Northern Ohio's only well-balanced good music station. According to latest national surveys, W J W RADIO delivers Cleveland's largest adult audience.

Be like the bankers, put your advertising dollars to work on the best quality buy in Northern Ohio. Your Katz representative has the details.

"Any audience-size data used herein is based on the sources indicated, is subject to the limitations on its accuracy inherent in the method of survey used, and should be considered as an estimate."

Hooper December-January, 7 a.m. - 6 p.m.

LOS ANGELES *KGBS*	**PHILADELPHIA** *WIBG*	**CLEVELAND** *WJW*	**MIAMI** *WGBS*	**TOLEDO** *WSPD*	**DETROIT** *WJBK*	STORER BROADCASTING COMPANY
NEW YORK *WHN*	**MILWAUKEE** *WITI-TV*	**CLEVELAND** *WJW-TV*	**ATLANTA** *WAGA-TV*	**TOLEDO** *WSPD-TV*	**DETROIT** *WJBK-TV*	

WWDC radio
salutes
Washington's
finest



We salute Peoples Drug Stores and their President, George Burrus. Each year, Peoples serves people—by supplying well over 5 million prescriptions and more than a hundred million other needed items. And each year, for the past 15, they have asked WWDC Radio to speak for them—through news broadcasts—to talk about the products and services they offer. We are proud to have been a part of the kind of effort which has grown from one store to 225, and serves over 125 million customers annually. Our thanks to Peoples and its agency, Kal, Ehrlich & Merrick Advertising, for the privilege of playing an important part in this growth. Peoples sells to people—and WWDC is "the station that keeps *people* in mind."

Represented nationally by Blair Radio

BLAIR GROUP PLAN MEMBER

WWDC RADIO WASHINGTON D. C.



PUBLISHER'S REPORT

GOVERNOR COLLINS RESPONDS

I WILL NOT make use of this editorial page to launch a diatribe against BROADCASTING Magazine. Long years in public life, I feel, have accustomed me to withstand criticism (the good and bad) and it has always been my policy not to engage in prolonged vituperous exchanges with my critics.

But I would be less than frank if I did not seriously state that for some time BROADCASTING, through means fair and foul, has engaged in an obsessive campaign which has promoted disunity in broadcasting. I cannot avoid being resentful because over and beyond the injury done to me as an individual, I believe this has damaged NAB as an organization, and broadcasting as an industry. Fortunately, more and more broadcasters are recognizing this and are joining in resentment.

I'm sure that I do not know all the answers in broadcasting, but I feel that there is an enormous job to be done in NAB and I anxiously wish to merit the confidence and support which is essential to the most effective leadership. Of course, the atmosphere at NAB must always be one in which disagreement is not stifled. But it also must be one in which agreement on broad important goals can be effectively fostered. An environment of this kind is required to support strong industry actions in the progress of free broadcasting.

In the last three years, the industry and NAB have grown and prospered despite our well-publicized problems. The industry has never before been so strong, nor has NAB.

The NAB by-laws provide that my duties as president shall be to "foster and promote" this industry, as well as to "protect and defend" it. These duties are, I believe, opposite sides of the same coin. Among our most effective defenses against government encroachment are our Radio and Television Codes of Good Practice. Even more important, through them we raise the standards of broadcasting.

Recently, also, we have had a very remarkable and strong interest on the part of people concerned with broadcast advertising in sitting down together and working for solutions to common problems. All of us have a stake in keeping this effort moving forward from its promising beginnings to ultimate, concrete accomplishments. In doing so we will be serving multiple objectives—we will be strengthening our position against government intrusion, we will be encouraging the public as our strongest allies and we wil be developing greater pride in our own industry.

The most effective progress requires cooperation even beyond a well united industry. We need the cooperation of all concerned—broadcasters, advertisers, advertising agencies, program producers, the government, the public generally—and, yes, the trade press. Unless we work together in broadcasting we cannot expect much in the way of cooperation from others and our forward motion will be in little, timid, frustrated steps and not the long, sure strides becoming to our growing, vigorous industry.

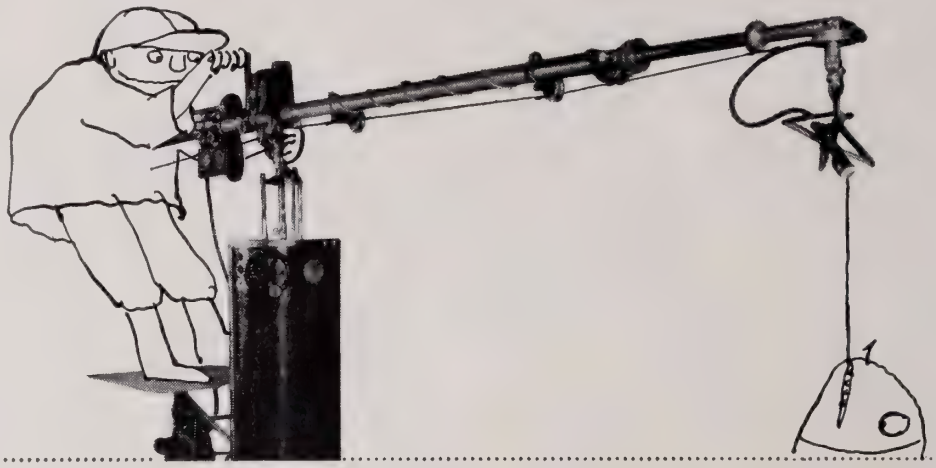
LEROY COLLINS
President,
National Association of Broadcasters



WNAC-TV's New Coverage Increase Changes the buying Picture in New England

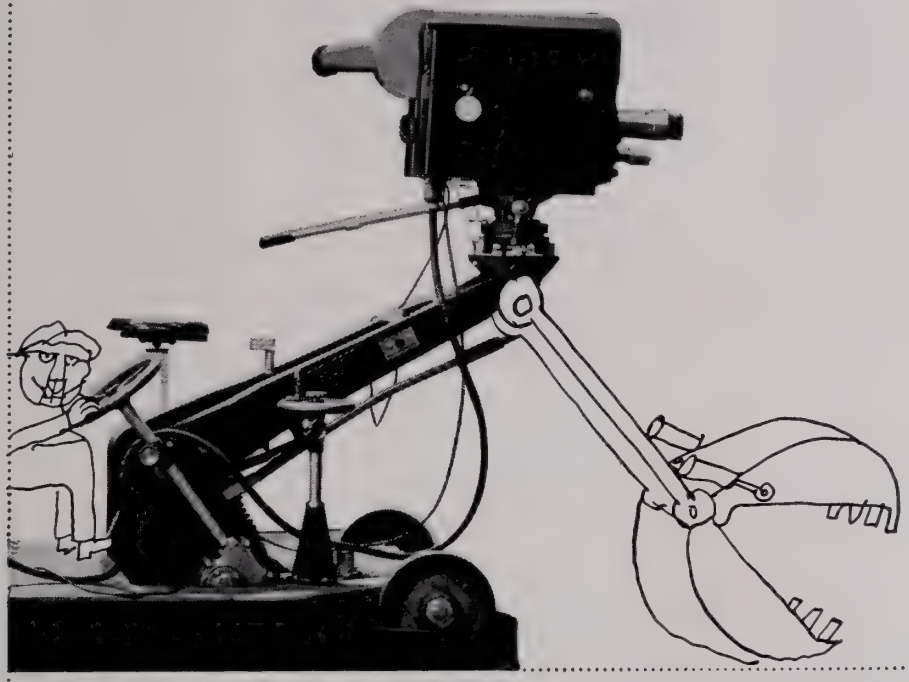
Simultaneously with the activation of its new tower, WNAC-TV, Channel 7 — at high noon, Sunday, February 23rd — began operating with maximum power at maximum height. ■ Significantly, with its substantial increase in service coverage, Channel 7 will provide Grade A contour service to an expanded area that encompasses Greater Boston, Providence and Worcester. ■ Now, with so many additional television homes able to look in on WNAC-TV's local and ABC Network programming, it'll pay you to take a good look, too. ■ For WNAC-TV's increased coverage story, buttonhole your nearest RKO-General representative and learn why Mrs. Frank Casey in Usquepaug, Rhode Island, and Mrs. Joseph Casey in Charlton Depot, Massachusetts, can follow Dr. Ben Casey's neuro-surgical procedures via Channel 7 as readily as Harry B. Casey who lives practically within the shadow of our new tower in Newton.

7 RKO GENERAL



In casting about we've found there are only 12 network television programs in the whopper class—those commanding at least a 40% share of audience. While the other two networks have one apiece we've landed ten. That's a pretty fair share.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 11, 1964)



Digging around, we've discovered that of all the shows in television's Top 40 four years ago only 10 are still there today. And the big scoop is this: all 10 are ours. You can build another good season on a foundation like that.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 11, 1964)

CALENDAR

FEBRUARY

American Assn. of Advertising Agencies, Southern California Council, luncheon meeting, Sheraton-West, Los Angeles (26).

Western Radio & Television Assn., 17th annual conference, FCC commissioner Bartley and others to speak, Jack Tar Hotel, San Francisco (26-29).

American Assn. of Advertising Agencies, Southwest Council, annual meeting, Manger Hotel, San Antonio (27-28).

Specialty Advertising National Assn., convention, Palmer House, Chicago (27-Mar. 1).

Advertising Women of N. Y. Foundation, "Fiesta in Spain" Ball, Waldorf-Astoria, N.Y. (28).

American Women in Radio & Television, New York City Chapter, daylong seminar on "My World and Me," at McCann-Erickson, 485 Lexington Ave. (29).

Radio - Television News Directors Assn., board of directors meeting, Time & Life building auditorium, N.Y. (28). RTNDA newsfilm standards conference (29-Mar. 1).

MARCH

American Baptist Convention, deadline for entries in 1964 Tv-Radio-Motion Picture Awards competition (1).

Hollywood Ad Club, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

International Radio & Television Society, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (4-Apr. 22).

Dallas-Ft. Worth Art Directors Club, judging begins in seventh annual Exhibition of Southwestern Advertising Art, in Dallas (5).

Oklahoma Broadcasters Assn., second annual Radio Operations Seminar, at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

Variety Merchandise Fair, New York Trade Show Building, (8-12).

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

Writers Guild of America, West, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

American Toy Fair, at American Toy Exhibit, N. Y. (9-14).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riviera Motel, Atlanta (11-12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

Institute of Electrical & Electronics Engineers, international convention. New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9.).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut. Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

THE GALLANT MEN

BEATS NETWORK COMPETITION IN NEW YORK

When an off-network program . . . on an independent television station . . . in the highly competitive New York market . . . tops the competing programs on three network flagship stations, that's a *gallant performance.*

In its second week on WNEW-TV (Fridays, 7 to 8 pm), THE GALLANT MEN won a 15.2 rating for the full hour—*No. 1 in its time period.* Two weeks later it ranked *first again*—with a 15.7 rating. And, after 13 weeks on the air, THE GALLANT MEN captured a 16.0 rating—good for a *first-place tie.* Since starting on WNEW-TV October 4, 1963, the program has consistently ranked first or second in its time period. It's frequently the highest rated adult program on the entire station.

Here are 26 action-packed hours dramatizing the experiences of a typical World War II infantry company. Family appeal. Man-sized rating potential. Now sold in more than 20 markets.

Source: Nielsen Instantaneous Television Audience Ratings
Weeks ending Oct. 6, 1963 thru Feb. 2, 1964





WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

ALSO: HAWAIIAN EYE · CHEYENNE · MAVERICK · SURFSIDE 6 · SUGARFOOT · THE ROARING 20's · BRONCO · BOURBON STREET BEAT · LAWMAN



Inside SPONSOR

555 FIFTH

There are some publishing facts of life that ought to be made clear to the immature "pro."

Four issues ago we revamped the late-late show of news into our yellow wrap-around pages now titled "Friday at 5." The reception has been too good. Some astute p.r. types guessed that since they were light on items that would "make" space in F at F, it just might be a good idea to hold an item of secondary strength for late delivery on Friday. It hasn't worked. Releases worth it have gone inside or have been held for the following issues. And the pay-off has been in the kind comments we've been getting for the F and F department.

* * *

Few people have the interpretive grasp of the hectic action and sound that make up the world of syndication as well as Charles Sinclair. The details (and graphics) which he has assembled for the Syndication and Services department in this issue (page 55) are not only a comprehensive report on the state of the field today, but will make an excellent foundation piece for a file on the industry. The piece is geared, unlike others in the past, to the problems facing the major spot advertiser and his agency. It covers the full sweep of domestic syndication from first run and off-network telefilm series to specialized feature packages, and there's a lot in between. It's a field on which Charlie has been reporting regularly since 1954.

* * *

There is a new name on SPONSOR's masthead this week. William "Bill" Ruchti. He's a welcome addition to the SPONSOR editorial staff. You will hear much from him soon.

Sam Elber

'Critique' to get critiqued

I respectfully request permission to duplicate the "Commercial Critique" by Klaus Werner, radio/TV director of National Export Advertising Service, which appeared in the SPONSOR issue of Nov. 11, 1963, titled "Building a Commercial."

I wish to distribute copies of the article to my students in copywriting at the Carolina School of Broadcasting, Charlotte, N.C., for their information and use.

William S. Stokes
Copy Department
Bennett Advertising, Inc.
Charlotte, N.C.

ED. NOTE: *Permission granted.*

Service to the industry

"College hopefuls to get straight word" (SPONSOR, Feb. 10) is a good job. You have done a service to the industry and we are going to be able to use reprints of this article.

In behalf of the International Radio and Television Foundation, may I express our appreciation for your help.

Thomas J. McDermott
President
Radio & Television Foundation
V.P., N.W. Ayer & Son
New York, N.Y.

An admirer speaks

I felt I should write and compliment you on the Feb. 3 issue. As a regular reader, I get the distinct feeling that something new (and good) is happening at SPONSOR.

Frank Boehm
Director of Research & Promotion
RKO General Broadcasting National Sales
New York, N.Y.

Sponsor goes to college

I would like permission to reprint selected articles from your magazine in our monthly publication. We will, of course, give complete credit to your publication.

SPONSOR Magazine often publishes articles of interest to college radio people. The Intercollegiate Broadcasting System, a non-profit educational corporation of faculty and students, publishes and distributes free of cost to all college stations a monthly magazine. We do this as a service to educational radio.

I sincerely hope you will see fit to grant us reprint permission.

Fritz Kass
Publisher
Intercollegiate Broadcasting System, Inc.
Bethlehem, Pa.

ED. NOTE: *Help yourself!*

Thank you

Congratulations on the new format of your magazine. It is very interesting!

Salutations et milleurs voeux
Aurele Pelletier
Manager
CHRC, Quebec, Canada

New Excitement

As a regular reader of SPONSOR magazine, I want to compliment you on the way in which your stories always seem to get right to the point, and say what needs to be said in the industry.

Lately, I have especially noticed a quality of excitement, both in the way in which SPONSOR looks as well as in the topics your writers tackle. There always seems to be something of interest and importance for smaller advertising agencies, such as my own, while reporting about the operations of major agencies and advertisers.

Thank you for keeping us abreast of all the developments in our industry, and doing such a good job of it.

Joseph P. Tartaro
President
Tartaro Advertising
Buffalo, N.Y.

Sorry

. . . is it possible for me to receive previous copies of (SPONSOR) index?

Carl N. Levinton
Controller
ASCAP, N.Y.

ED. NOTE: *No, but save them from now on*

In 1963, these national advertisers*

ACCENT-INTERNATIONAL, DIV. OF INTERNATIONAL MINERALS & CHEMICAL CORPORATION; ALLIED VAN LINES, INC.; ALUMINUM COMPANY OF AMERICA; AMANA REFRIGERATION, INC.; AMERICAN AIRLINES, INC.; AMERICAN DAIRY ASSOCIATION; AMERICAN EXPRESS COMPANY; AMERICAN HERITAGE PUBLISHING CO., INC.; AMERICAN SAFETY RAZOR COMPANY, DIV. PHILIP MORRIS, INC.; AMERICAN TELEPHONE & TELEGRAPH CO.; AMERICAN TOBACCO COMPANY, INC.; B. T. BABBITT, INC.; BLACK MAGIC, INC.; BRISTOL-MYERS COMPANY; CALIFORNIA PACKING CORPORATION; CAMPANA DIV. OF PUREX CORPORATION; CAMPBELL SOUP COMPANY; CANADA DRY CORPORATION; THE CELOTEX CORPORATION; CHAMPION SPARK PLUG COMPANY; CHEMICAL COMPOUNDS, DIV. STUDEBAKER-PACKARD; CHEMWAY CORP.; CHRYSLER CORPORATION, PLYMOUTH & VALIANT DIV., DODGE DIV.; CHURCH & DWIGHT CO., INC.; CITIES SERVICE OIL COMPANY, DIV. CITIES SERVICE COMPANY; COLUMBIA RECORDS, DIV. OF COLUMBIA BROADCASTING SYSTEM, INC.; CONTINENTAL CASUALTY COMPANY; COWLES MAGAZINES & BROADCASTING, INC.; HELENE CURTIS INDUSTRIES, INC.; E. I. DU PONT DE NEMOURS & COMPANY, INC.; EMERY INDUSTRIES, INC.; EX-LAX, INC.; FARIBAULT WOOLEN MILL, INC.; THE FLORISTS' TELEGRAPH DELIVERY ASS'N. INC.; FORD MOTOR COMPANY, FORD DIV., MONACO PROMOTION, PARTS & SERVICES, USED CARS, LINCOLN-MERCURY; FOSTER-MILBURN COMPANY; THE GABRIEL COMPANY, DIV. MAREMONT COMPANY; GENERAL CIGAR CO.; GENERAL DEVELOPMENT CORPORATION; GENERAL ELECTRIC CO., PHOTO LAMP DIV., FLASH BULBS, MINIATURE (AUTO) LAMP; GENERAL MILLS, INC.; GENERAL MOTORS CORPORATION, BUICK DIV., CHEVROLET DIV., OLDSMOBILE, FISHER BODY; GILLETTE SAFETY RAZOR CO.; THE GLIDDEN COMPANY; GOLD SEAL CO.; THE GOODYEAR TIRE & RUBBER CO., NEOLITE DIV.; GROLIER SOCIETY, INC.; GROVE LABORATORIES, INC. SUB. OF BRISTOL-MYERS COMPANY; GULF AMERICAN LAND CORPORATION; THE HEARST CORPORATION; THE CHARLES E. HIRES CO., DIV. BEVERAGES INTERNATIONAL, INC.; INCABLOC CORPORATION; KELLOGG COMPANY; KERR GLASS MFG. CORP.; KRAFT FOODS, DIV. NATIONAL DAIRY PRODUCTS CORPORATION; KRIM-KO CORP.; LANVIN-PARFUMS, INC.; LEHN & FINK PRODUCTS CORP.; LIGGETT & MYERS TOBACCO COMPANY; P. LORILLARD & CO.; MACFADDEN-BARTELL CORP.; MARS, INCORPORATED; MENLEY & JAMES LABORATORIES, INC., DIV. SMITH, KLINE & FRENCH LABS, INC.; THE MENNEN COMPANY; THE MENTHOLATUM COMPANY INC.; MEREDITH PUBLISHING CO., BETTER HOMES & GARDENS DIV.; G. & C. MERRIAM CO.; METROPOLITAN LIFE INSURANCE CO.; MILLER BREWING COMPANY; MILLERS FALLS CO.; MINNESOTA MINING & MFG. CO.; MINUTE MAID COMPANY, DIV. COCA COLA CO.; JOHN MORRELL & CO.; PHILIP MORRIS, INC.; MORTON HOUSE KITCHENS; NATIONAL BISCUIT COMPANY; THE NESTLE COMPANY, INC.; NEWSWEEK, INC. DIV. WASHINGTON POST CO.; THE NORWICH PHARMACAL CO.; OCEAN SPRAY CRANBERRIES INC.; PARENT MAGAZINE ENTERPRISES INC.; PEPSI-COLA COMPANY; PET MILK COMPANY—WHITMAN DIV.; PETERSEN MANUFACTURING CO., INC.; PHARMACRAFT LABORATORIES; PRO-PHY-LAC-TIC BRUSH CO. DIV. STANDARD OIL OF OHIO; QUAKER OATS COMPANY; REXALL DRUG CO.; R. J. REYNOLDS TOBACCO CO.; SALADA FOODS, SALADA-JUNKET DIV.; SARDEAU, INC.; SCHICK SAFETY RAZOR COMPANY, DIV. EVERSHARP, INC.; THE SCHOLL MANUFACTURING CO.; THE SEVEN-UP COMPANY; SINCLAIR REFINING COMPANY; J. M. SMUCKER COMPANY; STANDARD BRANDS, INC.; STANDARD KNITTING MILLS, INC.; STANDARD PACKAGING CORP.; SYLVANIA ELECTRIC PRODUCTS, INC., SUB. GENERAL TELEPHONE & ELECTRONICS; TEXACO INC.; TEXTRON, INC.—HOMELITE DIV.; TIME, INC.; THE WANDER COMPANY; WARNER-LAMBERT PRODUCTS, DIV. WARNER LAMBERT PHARMACEUTICAL COMPANY; WESTGATE CALIFORNIA PRODUCTS, INC., DIV. WESTGATE CALIFORNIA CORP.; WM. WRIGLEY JR. COMPANY.

used these outstanding personalities and adult programs

"Arthur Godfrey Time"; Art Linkletter's "House Party"; "The Garry Moore Show" with Durward Kirby; "The Pat Boone Show"; Jack Drees on Sports; Lowell Thomas and the News; "Worldwide Sports" with Chris Schenkel; Alexander Kendrick News Analysis; "Sports Time" with Phil Rizzuto; "The World This Week" with Harry Reasoner; "World News Roundup"; "The World Tonight"; "Sports Time" with Jack Stroud; Marvin Kalb's "Evening Report"; News Analysis with Bill Leonard; News Analysis with Richard C. Hottelet.

News-on-the-Hour with CBS News Correspondents: Winston Burdett, Ned Calmer, Wells Church, Charles Collingwood, Tom Costigan, David Dugan, Douglas Edwards, Bernard Eismann, George Herman, Richard C. Hottelet, Allan Jackson, Bernard Kalb, Marvin Kalb, Peter Kalischer, Frank Kearns, Alexander Kendrick, Charles Kuralt, Blaine Littell, Roger Mudd, Paul Niven, Stuart Novins, Robert Pierpoint, Dan Rather, Prescott Robinson, Hughes Rudd, Robert Schackne, Daniel Schorr, Eric Sevareid, Neil Strawser, Dallas Townsend, Robert Trout, Charles von Fremd. **"Dimension" Programs:** "The Moscow Scene" with Stuart Novins; "European Diary" with Daniel Schorr; "Mediterranean Notebook" with Winston Burdett; "Sidelights" with Charles Collingwood; "Ask Dimension" with Walter Cronkite; "Better Living" with Douglas Edwards; "The Headliner" with Douglas Edwards; "Woman's World" with Betty Furness; "Fashion Notes" with Edith Head; "The Women of Washington" with George Herman; "At The U.N." with Richard C. Hottelet; "Follow-Up" with Richard C. Hottelet; "The Morning Report" with Allan Jackson; "Dateline" with Richard Joseph; "Calling America" with Peter Kalischer; "Special From London" with Alexander Kendrick; "This Week In Business" with Stanley Levey; "At Your Leisure" with Bill Leonard; "In New York" with Kenneth Banghart; "White House Correspondent" with Robert Pierpoint; "It's New" with Harry Reasoner; "In Latin America" with Bert Quint; "In Hollywood" with Ralph Story; "Science Beat" with Dallas Townsend; "Dear Abby" with Abigail Van Buren; "This Week in Space" with Charles von Fremd; "Personal Close-up" with Mike Wallace.

to reach and sell the markets they have to be in.

Alabama Birmingham WATV, Gadsden WAAX, Mobile WKRG, Montgomery WCOV, Selma WGWC, Tuscaloosa WJRD, Tuscumbia WVNA **Alaska** Anchorage KFQD, Fairbanks KFRB, Juneau KINY, Ketchikan KTKN, Seward KIBH, Sitka KIFW **Arizona** Phoenix KOOL, Tucson KOLD **Arkansas** El Dorado KELD, Fort Smith KFPW, Hot Springs KZNG, Little Rock KXLR **California** Bakersfield KERN, Chico KHSL, Eureka KINS, Fresno KFRE, Los Angeles KNX, Modesto KBEE, Palm Springs KCMJ, Redding KVCV, Sacramento KFBK, San Diego KFMB, San Francisco KCBS **Colorado** Colorado Springs KVOR, Denver KLZ, Grand Junction KREX **Connecticut** Hartford-Manchester WINF, Waterbury WBRY **Florida** Delray Beach WDBF, Fort Myers WINK, Fort Pierce WARN, Gainesville WGGG, Jacksonville WIVY, Key West WKWF, Lake City WDSR, Miami Beach **WKAT,** Orlando WDBO, Pensacola WMEL, St. Augustine WFOY, Sarasota WSPB, Tallahassee WTNT, Tampa WDAE **Georgia** Albany WGPC, Athens WGAU, Atlanta WAKE, Augusta WRDW, Brunswick WMOG, Columbus WRBL, Gainesville WGGA, Macon WMAZ, Rome WLAQ, Savannah WTOC, Thomasville WPAX, Waycross WAYX **Hawaii** Hilo KHBC, Honolulu KGMB **Idaho** Boise KBOI, Idaho Falls KID, Lewiston KRLC **Illinois** Champaign WDWS, Chicago WBBM, Danville WDAN, Decatur WSOY, Peoria WMBD, Quincy WTAD, Rock Island WHBF, Springfield WTAX **Indiana** Anderson WHBU, Fort Wayne WANE, Indianapolis WFBM, Kokomo WIOU, Madison WORX, Marion WMRI, Muncie WLBC, South Bend WSBT, Terre Haute WTHI, Vincennes WAOV **Iowa** Cedar Rapids WMT, Des Moines KRNT, Mason City KGLO, Ottumwa KBIZ **Kansas** Colby KXXX, Pittsburg KSEK, Topeka WIBW, Wichita KFH **Kentucky** Ashland WCMI, Henderson WSON, Hopkinsville WHOP, Lexington WVLK, Louisville WINN, Owensboro WOMI, Paducah WPAD, Paintsville WSIP **Louisiana** Alexandria KALB, Monroe KNOE, New Orleans WWL **Maine** Portland WLOB, Rumford WRUM, Waterville-Skowhegan WGHM **Maryland** Baltimore WCBM, Cumberland WCUM, Frederick WFMD, Hagerstown WARK **Massachusetts** Boston WEEI, Fitchburg WFGM, Greenfield WHAI, Pittsfield WBRK, Springfield WMAS, Worcester WNEB **Michigan** Detroit WJR, Grand Rapids WJEF, Ishpeming WJAN, Kalamazoo WKZO, Saginaw WSGW **Minnesota** Duluth KDAL, Minneapolis WCCO **Mississippi** Meridian WCOC **Missouri** Joplin KODE, Kansas City KCMO, St. Louis KMOX, Springfield KTTS **Montana** Butte KBOW, Great Falls KFBB, Missoula KGVO **Nebraska** Omaha WOW, Scottsbluff KOLT **Nevada** Las Vegas KLUC, Reno KCBN **New Hampshire** Concord WKXL, Keene WKNE, Laconia WEMJ **New Jersey** Atlantic City WFPG **New Mexico** Albuquerque KGGM, Santa Fe KVSF **New York** Albany WROW, Binghamton WNBF, Buffalo WBEN, Elmira WELM, Gloversville WENT, Ithaca WHCU, Kingston WKNY, New York WCBS, Plattsburgh WEAV, Rochester WHEC, Syracuse WHEN, Utica WIBX, Watertown WWNY **North Carolina** Asheville WWNC, Charlotte WBT, Durham WDNC, Fayetteville WFAI, Greensboro WBIG, Greenville WGTC, Rocky Mount WFMA **North Dakota** Grand Forks KILO, Jamestown KEYJ, Valley City KOVC, Wahpeton KBMW **Ohio** Akron WADC, Cincinnati WCPO, Cleveland WDOK, Columbus WBNS, Dayton WHIO, Portsmouth WPAY, Youngstown WKBN **Oklahoma** Oklahoma City-Norman WNAD **Oregon** Eugene KERG, Klamath Falls KFLW, Medford KYJC, Portland KOIN, Roseburg KRNR **Pennsylvania** Altoona WVAM, DuBois WCED, Harrisburg WHP, Indiana WDAD, Johnstown WARD, Philadelphia WCAU, Pittsburgh-McKeesport WEDO, Reading WHUM, Scranton WGBI, State College WRSC, Sunbury WKOK, Uniontown WMBS, Williamsport **WWPA Rhode Island** Providence WEAN **South Carolina** Anderson WAIM, Charleston WCSC, Columbia-Cayce WCAY, Greenville WMRB, Spartanburg WSPA **South Dakota** Rapid City KOTA, Yankton **WNAX Tennessee** Chattanooga WDOD, Cookeville WHUB, Johnson City WJCW, Knoxville WROL, Memphis WREC, Nashville WLAC **Texas** Austin KTBC, Corpus Christi KSIX, Dallas KRLD, El Paso KIZZ, Harlingen KGBT, Houston KTRH, Lubbock KFYO, San Antonio KMAC, Texarkana KOSY, Wichita Falls KWFT **Utah** Cedar City KSUB, Salt Lake City KSL **Vermont** Barre WSNO, Brattleboro WKVT, Newport WIKE, St. Johnsbury WTWN, **Virginia** Norfolk WTAR, Richmond WRNL, Roanoke WDBJ, Staunton WAFC **Washington** Seattle KIRO, Spokane KGA, Sunnyside KREW, Walla Walla KUJ, Wenatchee KUEN **Washington, D. C.** WTOP **West Virginia** Beckley WJLS, Charleston WCHS, Fairmont WMMN, Parkersburg WPAR, Princeton WLOH, Wheeling WHLL **Wisconsin** Green Bay WBAY, Madison WKOW, Milwaukee WEMP **Wyoming** Casper KATI.



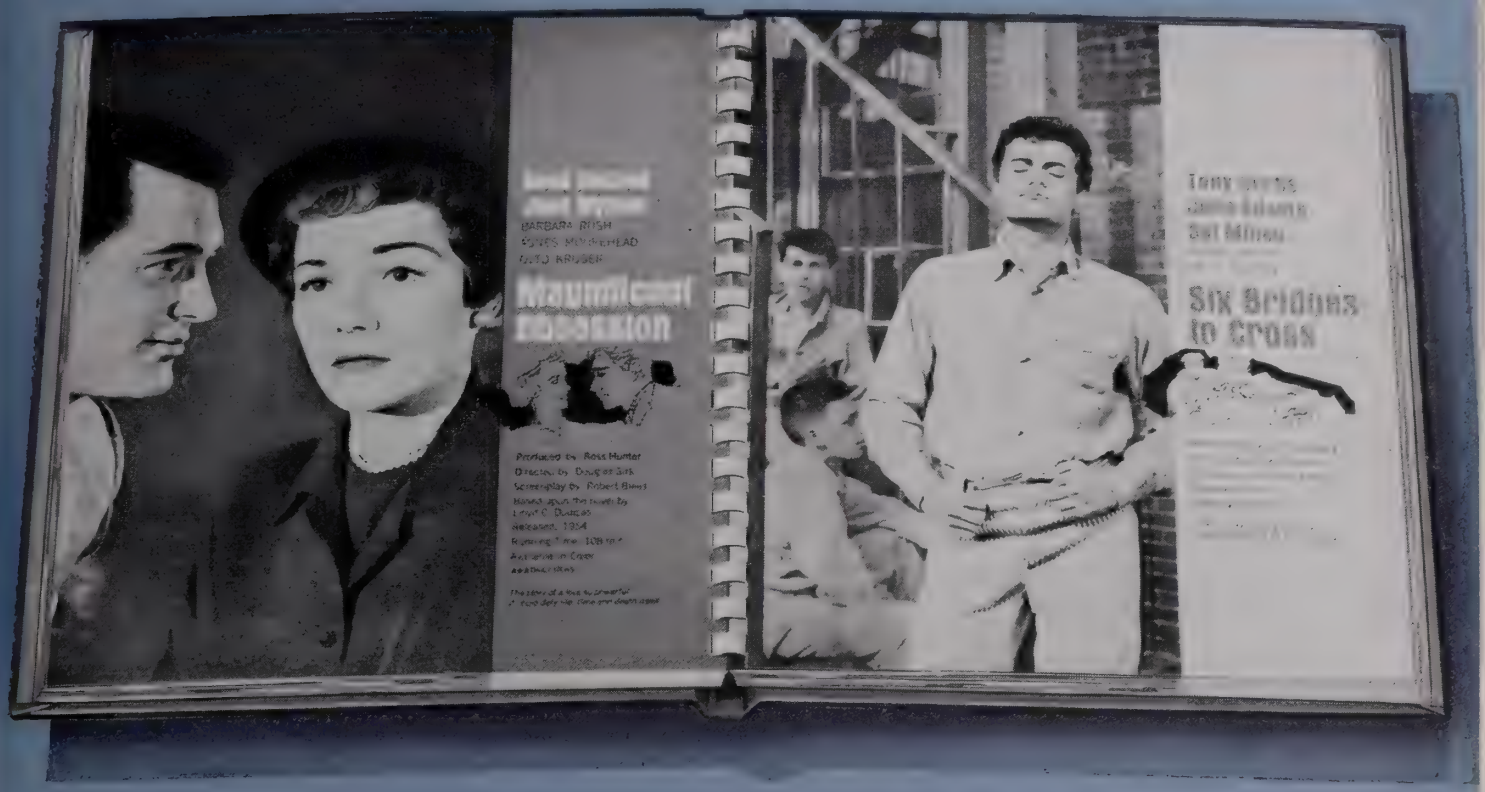
The CBS Radio Network

***Representing a 50% sales increase over 1962! And, so far in 1964, sales are 15% ahead of First Quarter, 1963.**

Here's part 1 of Volume 9
Universal-Seven Arts'"Films of the 50's'
What's in it?.



54 top motion pictures for top television programming



Fine feature film entertainment with the powerful audience appeal of today's top motion picture stars . . . stories . . . directors . . . including BEND OF THE RIVER, starring James Stewart, Arthur Kennedy, Julie Adams, Rock Hudson
Bill Mauldin's UP FRONT, starring David Wayne and Tom Ewell
MISSISSIPPI GAMBLER, starring Tyrone Power and Piper Laurie
BENGAL BRIGADE, starring Rock Hudson and Arlene Dahl
YANKEE PASHA, starring Jeff Chandler, Rhonda Fleming and Lee J. Cobb . . .
and the hilarious ABBOTT & COSTELLO feature series.

They're all in Part One, just one of the four parts of the new Volume 9, which contains a total of 215 Universal Features from the Seven Arts' library of "Films of the 50's"

MEMBER TFE '64

7A **SEVEN ARTS DISTRIBUTING CORP.**

A SUBSIDIARY OF SEVEN ARTS ASSOCIATED CORP

CONTACT YOUR NEAREST SEVEN ARTS OFFICE FOR MARKET AVAILABILITY

NEW YORK: 200 Park Avenue	YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill.	ORchard 4-5105
DALLAS: 5641 Charleston Drive	ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif	STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West	EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

How sound is your sound?

JOHN F. HURLBUT
President & General Manager
WVMC *Radio, Mt Carmel, Illinois*

IF SOME Rip Van Winkle were to return to consciousness and immediately turn on the nearest radio, I wonder what he would think about what he heard. There is quite a contrast in today's radio "sound" with that of 20 years ago.

We hear so much about radio's "sound" and it leads me, as a broadcaster to ask the question of fellow broadcasters and advertisers (even of myself) "How sound is your sound?"

Have we become so enamored with sound devices that we have forgotten the primary purpose of radio . . . to communicate? We may be communicating news, information, commercials, music, education, public service, but we are here to communicate.

I am reminded of a fancy presentation I witnessed in New York some years ago. There were slides. There were drawings. There was much music and production. When it was all over, a friend remarked, "That was really something, but what were they trying to say?"

This problem of sound "sound" is one shared by broadcaster and advertiser. I am not condemning all jingles and sound effects per se, but I wonder if at times we don't get in the way of the message we are trying to convey.

Are we getting in the way of radio's essential advantage—that of personal companionship? People listen to radio for many reasons. But most of these reasons are summed up in the term companionship. Well, what does one want in a companion? Interesting conversation? Entertainment? Nice to be around? Understanding?

As one drives through the countryside, it is interesting to explore the radio dial and listen to the many sounds that come forth. I listened to one radio station whose news broadcasts were introduced with a sound device which led me to believe that the Angel Gabriel had recorded the introduction of the end of Time. Does this type of constant crescendo add anything to the believability of the news broadcast? All news is not of this consequence, and what about the image of the sponsor so associated?

Just the other day I heard a commercial for an automobile dealership. It was a combination singing jingle with live copy. Everytime the copy hinted about the dealership, the jingle would be cused in and to this day I don't know the name of the dealer or his address. The music was pretty. The beat was wonderful. But I'm sure the dealer paid for the time to sell some cars, not to entertain me with pretty music and a beat.



JOHN HURLBUT *also President and Publisher of the Mt Carmel Daily Republican Register, has owned and operated WVMC Radio since January* 1, 1962. *Prior to this he was affiliated with the WFBM Stations, Indianapolis. A charter member of the Broadcasters Promotion Association, he served as its president in* 1961.

Now if the purpose of a commercial is to induce a desire to buy, then the sound technique ought to be subordinate to the meat of the message. Sure, a lot of buying and selling is emotional, maybe most of it nowadays. But what is accomplished when the salesman seduces the customer and forgets to sell the product.

Again, I feel that one of the many advantages of radio advertising is its opportunity to use sound to attract attention and underscore sales points. Jingles through the years have helped the customer remember the client's name. But they ought to be clear, understandable and uncluttered with extraneous jangle that gets in the way of the sales message.

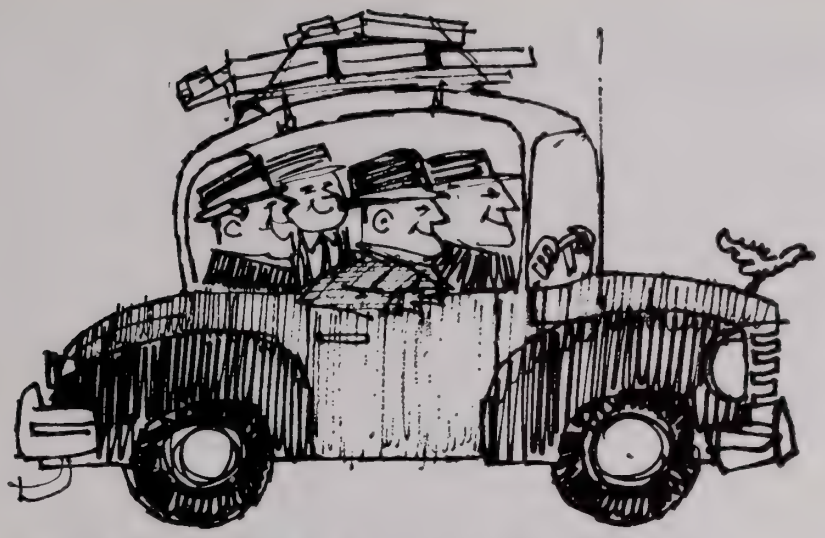
Modern radio has too much of the public's ear and attention to be so encumbered by the clash, crash and discordant noise of so much sound that is for sound's sake only.

Radio represents such a basic opportunity for selling. When you can become part of a personal companion . . . in the car, at work, at home, at play, wherever radio crops up, then there's a mandate to do the best possible selling job.

I happen to feel that radio will take a giant step forward in revenue when we clean up the clutter of extraneous sound and get down to the basics of effective, imaginative sound selling. Radio has everything in its favor to do a great selling job for goods and services.

When you and I ask ourselves the question, "How Sound is Our Sound?" we'll be on our way toward more effective commercials. ■

puzzle:



ECONOMY DRIVE

Four of HR&P's New York sales reps—Burt Adams, Edmond Ryan, Don Douglas, Bob Lamkin—each service one of four Philadelphia ad agencies. For conviviality and economy, they try to schedule their calls for the same day so they can make the trip in one car. (Why doesn't one man service all four? One does: Ed Ryan. But we needed four for this puzzle.)

Complications arise: each agency Media Director takes a different day off during the week. At Agency A it's Monday, at Agency B Tuesday, at Agency C Thursday. At Agency D, the Media Director is at another branch on Tuesday and Thursday, so she can only be seen Monday, Wednesday or Friday. On a recent trip out, the following conversation took place:

Adams: Lamkin and I wanted to come out here earlier in the week, but there wasn't a day when we could both see our clients.

Ryan: I didn't want to come today, but I couldn't have seen my client tomorrow.

Douglas: I could have come out yesterday or the day before just as well as today.

Lamkin: Either yesterday or tomorrow would have suited me as well as today.

Which man serviced which agency?

Address answers to: Puzzle #97, WMAL-TV.

The following conversation took place in the Ladies Powder Room of a Madison Ave. ad agency: First Time-Buyer: I guess I should have bought some of those one-minute prime-time availabilities in the Comedy Hour (7-7:30 pm M-F; ed. note). Your client's delighted with what they've done for him in the Washington market.

Second Time-Buyer: I hate to say I told you so.

Which time-buyer gets the raise? Address questions about availabilities to Harrington, Righter & Parsons, Inc.

Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014

wmal-tv abc

Evening Star Broadcasting Company WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

SPONSOR-SCOPE

Schick paves way for new by-product of stainless blade

Market-place battle by manufacturers of stainless steel razor blades has apparently opened up whole new area for spending of advertising dollars: interconnected by-products. Latest addition is new shaving cream introduced by Schick Safety Razor Co. for users of stainless steel blades. Called Schick Shaving Cream, product comes in aerosol "bomb" and is planned to reach consumer public in April. Schick, division of Eversharp, claims product is necessary since older creams were produced for use with carbon steel blades and don't have special aids for minimizing oxidation, preventing rust, and prolonging life of stainless steel blades, as its new cream has. Schick also notes that stainless steel has now taken over about one-half of entire American razor blade market. Heavy broadcast advertising is planned for introduction of new cream.

Nielsen figures show webs' reason for sports outlay

Major clue to networks' recent large outlays to garner top sports attractions is evident in compilations by A. C. Nielsen Co. on total homes reached by top ten sports telecasts. Top three places went to NBC, which also had five of top ten—other five aired by CBS. In order, they are: Sunday World Series game (NBC), 27,750,000 total homes reached; Saturday World Series game (NBC, 25,500,000; Rose Bowl (NBC), 24,470,000; Cotton Bowl (CBS), 23,190,000; Thanksgiving NFL, Green Bay vs. Detroit (CBS), 20,470,000; NFL Runner-Up game (CBS), 19,550,000; Pro Bowl game (NBC), 18,210,000; NFL, Green Bay vs. San Francisco (CBS), 17.7 million; Thanksgiving NCAA, Texas vs. Texas A&M (CBS), 17,290,000; Thursday World Series game (NBC), 16,930,000. Enough to make any advertiser whet his appetite.

Color stepup seen as ABC-TV buys 4-vidicon systems

Look for more colorcasting by ABC. Move is anticipated as result of its signing contract with General Electric to purchase four major network Universal Film Centers, making ABC first web to use new four-vidicon camera system for color and b&w film transmission. The GE Universal Film Center with four-vidicon PE-24 color film cameras was given first air test last April in ABC telecast of "The Vatican," after system was developed by GE with cooperation of ABC Engineers. Fourth tube produces a b&w picture, and other three are used to "paint in" color information. The four ABC/GE systems begin operation Apr. 26, when Daylight Saving Time starts, and will be used to feed network film to major time zones.

Anti-pay TV group falsely claiming SAG as supporter

Screen Actors Guild may take legal action against California organization using SAG's name in its campaign to outlaw pay TV in the state (SPONSOR, Feb. 17). SAG says persons circulating petition for Citizens' Committee for Free TV falsely claim SAG supports plan to have anti-pay TV referendum put on ballot in November elections. To the contrary, SAG points out it adopted resolution seven years ago in which its members favored widespread installations and public tests of pay TV.

FCC again eying commercial excess, air ad 'loudness'

FCC is reported ready to step up its review of commercial excess by stations on a case-to-case basis, also to resurrect the almost forgotten inquiry into "loudness" of air ads. Bob Heald has pointed out to Florida Assn. of Broadcasters that latter decision would be a Pyrrhic victory if broadcasters forget that excessive and loud commercials create a practical problem which they must be interested in solving simply for their own good. Self-control not only means better broadcasting, better acceptance, and better public relations, he said, but also the best way to keep FCC out of field in which it doesn't belong—i.e., the business of broadcasting.



Courtesy of The Detroit Institute of Arts

"SAKYAMUNI AS AN ASCETIC"

is an exquisite lacquered wooden statuette from the Chinese Yuan Dynasty (1280-1368 A.D.). The attitude suggests a hidden knowledge of vast secrets, and about the whole figure is an air strongly reminiscent of the Gothic.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.



INSIDE SAGA OF WESTERN MAN

The story behind a new kind of television documentary from ABC News and how the worlds of Christopher Columbus, Thomas Jefferson and Theodore Roosevelt burst to life on ABC to focus on our own world of today.

NIGHT HAD FALLEN. Round the walls of Granada, siege cannons from the fifteenth century belched orange flame into the blackness.

For forty minutes, the barrage kept up as ABC cameras ground and a local fire department stood by nervously.

The date was July 15, 1963—some 471 years after the actual event. Yet, when the barrage was over, another milestone in the Saga of Western Man had been accurately recorded—on the spot where it happened, using actual firearms of the time.

Saga of Western Man is a four-part series from ABC that focuses on 1964 and the decisions of today by tracing our evolution and development through three key years of decision in the past: 1492, 1776 and 1898.

How do you translate our early history into exciting, living television?

"There are three vital steps," says John Secondari, executive producer for ABC's Special Projects Division. "First, you go where the events actually took place. And use the words of the people who made them happen, as they themselves wrote them down.

"Second, you put the camera in place of the viewer—let the viewer *see* through the camera's eye.

"And third, you try like blazes not to distort anything. You don't use props. You use actual implements of the time, because they're real and exciting. Some of that excitement just *has* to come over the screen."

It did just that. Here is what some of the critics had to say:

"...the overwhelming ocean and the tiny Nina, Pinta and Santa Maria came vividly to life..."
—Detroit Free Press

"It would be hard to imagine a more suspenseful sequence than the program's excellent recreation of Columbus' voyage..." *—Houston Chronicle*

"...allows us the excitement of experiencing a great event of the past..." *—Chicago Tribune*

"The years 1775 and 1776 came magically alive through imaginative marriage of camera and narrative." *—Associated Press*

And from *The New York Times:* "Honor came to the American Broadcasting Company last night... the program elevates ABC News to the forefront in use of the documentary technique that may stand as TV's most lasting contribution—the ability to recreate the past in terms that are at once compelling and informative."

Saga of Western Man, sponsored by The Upjohn Company, is another facet in the wide-ranging, diversified schedule on the new ABC. A schedule designed to give America fresh, imaginative television in news, sports and entertainment.

ABC Television Network abc

CHARLOTTE IS A HOT CHOCOLATE



Metro Charlotte is just the rich marshmallow floating on a market 75 miles in diameter when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with $2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a hot one!

WBT RADIO CHARLOTTE BLAIR GROUP PLAN MEMBER

Jefferson Standard Broadcasting Company

Clutter bucking continues

It's easy to pinpoint personal interests in reaction to suggested changes on clutter bugging air industry but there are more hints of "I will if you will" now

The ANA-hosted meeting on clutter (SPONSOR Feb. 17) is receiving mixed reaction. Notably absent, however, have been the finger pointing, oblique name calling and the "nothing can be done about it" attitude which have surrounded the issue in the long and recent past. The proposals made by the Association of National Advertisers are specific. It's difficult to avoid the specific.

"The problem is now in the hands of the licensees and the networks who must now take the initiative," Peter Allport told SPONSOR at press-time.

Commenting on the fact that Howard Bell, NAB's TV Code Director, had told the meeting that the recommendations would be helpful in NAB's consideration of the problem, Allport said, "We're encouraged that the NAB Code Board liked the idea of the proposals. We've received several nice notes from networks and broadcasters following the meeting. But we don't want to put networks or any other broadcast segment in a disadvantages position. The NAB, through the Code Board, is now in a position to take action."

In Washington, Howard Bell told SPONSOR that he will shortly be making specific recommendations to the Code Board, particularly in relation to Billboards and credits.

Initial reaction to those who feel that a cure for clutter is possible and may in fact now be under way, does not discount the danger that the principle conflict is the "let George do it" attitude among some conferees. Action, they say, should come through the Code making rules that affect all equally.

Most skeptics, even those who are for any reason opposed to the specific proposals made in the attempt to clear up the clutter issue, are not nearly as vituperative as they were only short weeks ago.

Lee Rich, senior vice president in charge of Benton & Bowles' media management, heading a department which buys more than half of the top 10 rated network shows for such clients as General Foods and Procter & Gamble, is skeptical about those who question because of the lack of definition. If clutter is:

Credits—"That's a big problem, a union matter. We'd cut credits if it were up to us. We do our own shows and we don't want all the credits, but when the union says you've got to, you've got to. You must remember that this is a form of advertising for talent." To anyone who tries to get union concessions: "Be my guest."

Promos: "My advertisers who have shows ask for and desire promos. How can an agency go back to clients and say 'Well, no more promotional material for your shows.' We've got to have this. Networks run promos to tell the public what's on. Advertisers buy shows to get ratings and it has been found, over the years, that promos work."

Billboards: "This is part of what advertisers buy. I'm now giving over my billboards. I'd like to see any agencyman in America stand up and say 'my client is giving up billboards.' "

Titles: "Shows are reducing these. After introductions they go right in with a super.' It takes a second."

Station breaks: "We've always been against 42-second station breaks. It's taking time away from an advertiser."

Rich stresses B&B's six year record of not paying for spots which

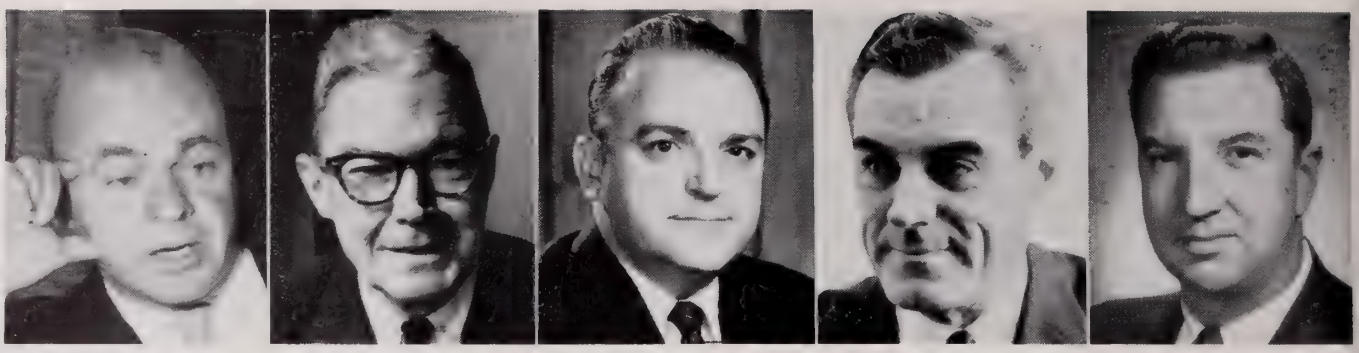


B & B's Lee Rich

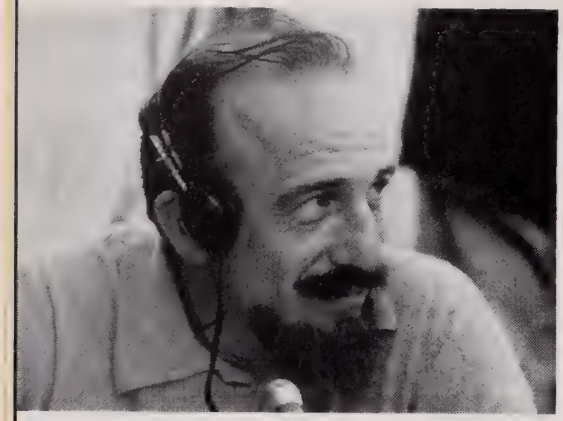
are triple spotted as part of what an agency can do in this kind of situation. He questions effectiveness of Code control in the clutter problem and suggests that broadcaster self-control is something like telling a 15-year-old daughter to make her own rules.

Julius Barnathan, vice president and general manager, ABC-TV: "ANA not only doesn't have a snowball's chance in hell to cut back station breaks, they haven't even got a snowball. The longer breaks literally saved network television. All networks now feel this way. The longer breaks will never be given up wihout a major struggle."

But, as a suggestion toward finding a solution to the clutter bugging, he says, "What people object to most in TV is not the number of commercials or credits but the number of interruptions. If sponsors would let us put commercials back



Comments came from (l-r): Maxon's Rod Erickson, C&W's N. F. McEvoy, Esty's Mitchell Johnson, FS&R's A. F. Duram, TvAR's Marvin Shapiro among others



NBC-TV is satisfied that promos enabled Mitch Miller to make the move from Thursday to Monday successfully this season.

to back at night in an hour show, you'd have longer acts, fewer breaks, and just as much effectiveness. But every advertiser wants his own little exclusivities and protections and special treatments."

On the "pro" side of reaction, Rod Erickson, sr. vp at the Maxon agency, told SPONSOR that ANA leadership is "100% right" in its action on clutter. In the matter of *credits*, union control has led to "appalling" excess. *Promos*: Networks are running too many teasers about coming shows. There's no correlation between ratings and this kind of promotion. *Breaks*: There never should have been 40-second station breaks. Clutter reform, he admits, is going to be an uphill battle gaining only inches at a time. (Erickson's client, Gillette, is little affected because its schedules are participations in 7 or more shows—day and night—and special sports shows—World Series, NCAA, Rose Bowl, etc.) However, he believes that while you can't prove damage-by-clutter because there has been no decline in sets in use, and circulation is up in relation to population growth, judgement still "tells you there's too much clutter."

Newman F. McEvoy, sr. vp, Cunningham & Walsh, feels that "it's high time for some industry-sponsored research into viewer reaction. While he's not a party to the ANA anti-clutter movement, McEvoy thinks they're on the right track. "I'd like to see more surgery on promos and credits rather than have commercials take the brunt of the criticism." In an inter-office memo at C&W, McEvoy puts commercials far down on the list of clutter irritants. Public service announcements, promos, and credits are high on the list. In his memo he says, "It seems unrealistic to impose an arbitrary restriction with the number of products mentioned when there is no real evidence that a multipicity of advertisements is in itself a liability."

Mitchell J. Johnson, vice president and TV director, William Esty: Action will have to be industry-wide because of the "overwhelming" effort needed to overcome clutter elements now standard operating procedure.

A. E. Duram, senior vice president, TV and Radio, Fuller, Smith & Ross: "I think the issue is very important but I'm a little skeptical on getting results. . . . Promos are the biggest part of clutter. The problem is getting networks out of their own programs. If advertisers were to band together in their contracts to forbid this, it could be done."

Also, "there's no history of promos doing any good to increase the audience unless you have a big piece of talent like Bob Hope doing it."

John Meskil, media director, West, Weir & Bartel: "I think it could be arranged for billboards to be limited as Peter Allport suggests, perhaps by giving credits on a rotating basis. I'm all for it. Piggybacks are another thing. I think they could be all right if handled properly. I don't think reducing the station break would accomplish anything. Instead of two 20's you'd have a 20 and a 10, still two commercials. Therefore it makes little difference. I know, of course, that some stations use two 10's and two 20's even though it's not allowed."

Bill Peavey, general sales manager, Adam Young: "We're talking secondary TV stations here and they need revenue. By secondary I mean not in major markets. When the pronouncements come down from Olympus they have to listen and accept the word as given. The stations will have to get together and do something with the NAB, but unfortunately the stations are not as strongly united as the networks, Procter & Gamble, or other units in the industry. The station is the unit that gets beaten."

Marvin Shapiro, eastern sales manager, TvAR: "The clutter problem is too involved to solve as a whole. I don't see how anything can be done until the individual components are cleaned up, like the question of piggybacks. Until it is defined and it is known how many announcements can be put into a time segment, seconds mean very little. The relationship is too interlocked. The general atmosphere is to solve the problem before the problem has been stated. We have no firm policy, we're just waiting."

What is obvious a week after the ANA's proposals, it would seem, is that no one is willing to be first in sacrificing any advantage, but not everyone is blindly against trying so long as the yardstick by which each is measured as well as the decisions made are equally applied to all. ■

Coffee price leader goes "premium"

Making a new bid for a modest share of the N. Y. market, Holland House skipped to the top of the price spectrum. Shaping this "quality" image now is up to radio and TV

BROADCAST ADVERTISING is the magic pumpkin expected to carry a reblended, repackaged coffee to Cinderella status.

The golden 650-spotpower coach pulled Holland House Imperial Blend Coffee into the marketway early in February. This is the first 60 day dash against her influential sisters. The objective is a permanent spot in the palace of New York coffee drinkers' affection.

There's an awful lot of coffee in New York. Metropolitan area consumers snatch up over three-hundred-million pounds of it a year and, on a shelf-footage basis, it earns more for the retailer than any other high volume grocery item. One might think, with so many eager imbibers, that the coffee manufacturers' major worry would be how to process the beans fast enough. Quite the contrary, there are some 18 major brands and proliferous private labels vying for those caffein-conscious consumers. And while New Yorkers (who buy about 10% of all goods sold in the country) favor their own in many things, a local brand in the coffee field has to fight hard to stay above the line in a sea of java controlled by the giant food empires and the private packagers.

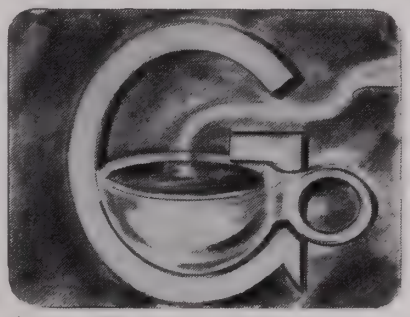
One local brand which for the last three years has been slugging it out on the shelves with the store makes and the corporate Titans is Holland House, packed by Eppens, Smith, a 109-year-old New Jersey outfit with its finger in four coffee-industry pies: purchase and sales of bulk coffee; institutional sales to restaurants, hotels, government, etc.; private label; and processing house brands of which Holland House is one.

Holland House has, in the past three years, built to a small but respectable share of the market by positioning itself as a standard quality "price-leader." But this year, a wildly inflated green coffee market and aggressive big-brand price promotions forced the Holland House profit margin so low it couldn't afford even a modest promotion/advertising budget. Sales slipped. Something had to be done.

With the courage and fortitude of a much larger company, Eppens, Smith scrapped its low-priced Holland House as of this Jan. 1, skipped to the opposite end of the marketing spectrum with a premium-priced, quality coffee called Holland House Imperial Blend, and expects to be

Quality 'guaranteed'

Something strong was needed to crack an already crowded coffee market; Holland House hopes its TV pledge to replace any coffee found imperfect will create the necessary consumer interest



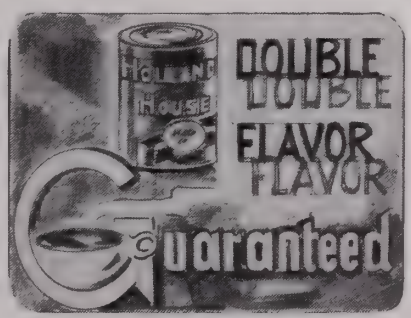
Opens with shot of steaming beverage,



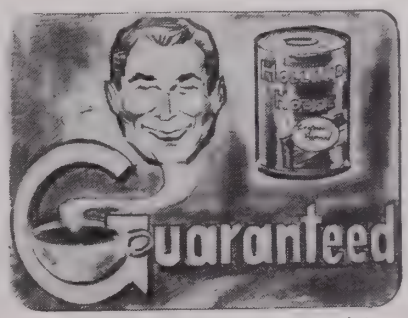
. . . invitation to try a cup of coffee . . .



. . . so good it's guaranteed.



Guaranteed, too, for double flavor!



Klaeger produced the commercials.

back in the black by the end of this fiscal year (Jan. 31, 1965).

The executive committee masterminded the strategy switch. The man in charge of making it work is Donald Spellman, marketing-advertising director of Eppens, Smith. Working with him is Kendall Foster, president of the Foster Rodin agency which has handled Holland House since 1960. With a budget less than one-half that of the nearest competitor, Foster—at one time TV head at Esty—is banking on a cagey investment in radio and TV to stretch his budget and give it an impact at least double its dollar value. And so for the first time in its long and often hectic history, Holland House is getting a really big, 52-week boost from broadcast.

The decision to go for the finest coffee adequately priced to pay for it was based on statistical and practical evidence that the American housewife appreciates and will pay for a very high quality in her food. Coffee brand loyalty is as strong as that for any item and two significant sales patterns prove that price is no deterrent. First is the fact that, whereas the medium-priced Maxwell House is the biggest seller in New York (it controls about 29% of the market), second on the sales ladder is premium-priced Savarin and third is Chock Full O'Nuts, controlling 25% and 12% respectively. Second, whereas New York supermarkets account for 85-90% of all food sales, they sell only 38% of the coffee, an indication that buying her favorite brand at the moment she wants it is more important to the coffee shopper than the few pennies she can save on her next trip to the supermarket.

Holland House's ambitious goal: to create a strong enough brand loyalty to be one of the big three.

Attempting to battle with high-powered premiums like Martinson's, Savarin, and Chock Full, Holland House had to go for the largest New York audience at the lowest cpm possible. The agency selected five radio and two TV stations, using ratings as the guide and always keeping in mind volume discounts in setting up the spot schedules. The decision was made to buy early morning and drive time personality radio programs and nighttime and afternoon TV news and entertainment shows. A 60-day saturation push, which got into full swing Feb. 9, will include 650 spots during the introduction. And contracts have already been signed for the rest of the year, with spots in varying degrees of emphasis totaling over 2,000 through the end of next January. Stations involved are WCBS-TV, WNBC - TV, WOR, WNEW, WMCA, WABC, and WINS. In addition, a reserve has been set aside for last-minute availabilities and bargain - priced specials. (Holland House bought into the John Glenn space shot in this way). Some newspaper will be used later in the year to advertise special Holland House promotions, but basically the big job is up to broadcast.

Something strong and different was needed to accomplish that Promethean task of cracking the New York market with a new coffee, which includes the two-pronged problem of switching loyalties from other brands and rebuilding the Holland House image from that of the lowest priced brand in the market to a high-ticket, quality coffee. The Consumer "Guarantee" is that "something." Carrying that theme over into the ad copy, all the TV spots center on the Guarantee, stress that a "perfect cup of coffee takes not only the best in beans but requires superb skill in blending them, that the Holland House people have 109 years of coffee making experience," and end with the catch line (except 10-sec. spots) "the guarantee's so good you can taste it."

Foster Rodin's confidence in broadcast's ability to work for Holland House is based on solid experience, although on a smaller scale. When Foster took over the Eppens, Smith account three - and - a - half years ago, the Holland House brand was suffering from parent-company preoccupation with more profitable areas of its operation; distribution was down to some 100 stores in Northern New Jersey. Around the same time, Dalton pulled off a profitable purchase of South American coffee and agreed to allocate some of it to help revive the Holland House brand.

Holland House cracked one aggressive small chain on Long Island. Starting gradually, Foster bought four radio stations on Long Island for a three-month period. Distribution spread to two other Long Island chains. Radio got the nod again a year later when the decision was made to tackle the metropolitan New York market. This time it was morning and afternoon personality shows on WOR. After a year on the station, the sales structure was strengthened enough to allow another three - month, multi - station push. The schedule alternated from week to week between seven radio and three TV stations. By the start of 1963, sales had increased 2,000% and distribution had spread to 72% of all the supermarkets in the metropolitan area. When Holland House introduced its instant coffee last August, WOR was once again the major vehicle. 71% distribution was gained within 60 days.

If Holland House is aggressively going after the coffee consumer—the current campaign averages 20 million home impressions weekly—its sales pitch to the distributors on behalf of the new blend was no less vigorous. The 60-day initial promotion deal includes, in addition to the saturation spots, a 15¢ pack-in coupon which Eppens, Smith will redeem for full value plus 2¢ for handling, a $1 case co-op/promotion allowance to cover feature volume sales, ads, and displays, and a 5¢ off-label price. ■

Megowan for beer sales



P. Ballantine & Sons, Newark, N.J., has tapped Bert L. Megowan of Lucky Lager Brewing to be vice president in charge of sales. He succeeds William H. Alley who retires March 1 after 30 years with Ballantine.

Megowan will supervise Ballantine sales in all markets. He comes to the company from San Francisco, where he was vice president in charge of new markets for Lucky Lager and previously had been Intermountain divisional vice president in Salt Lake City.



Campbell-Ewald's Adams



Chevrolet's Izard

ADVERTISERS

Auto ads—A to Izard

Chevrolet admen, big TV customers, don't tell quite all in Detroit presentation to dealers

BRAINPOWER on television's next-to-largest automotive brand account is being shared with dealers on all makes, but to broadcast advertisers, what these brains do is at least as interesting as what they say.

The advertising manager of Chevrolet and the president of his advertising agency, in a joint presentation to the National Automobile Dealers Assn. do offer some do's and don't's of broadcast buying. These however, figure only in a minor way in a generalized how-to approach to planning in all media titled, "It Pays to Advertise . . . the Right Way."

Nowhere do they indicate how or why Chevy dealers caravan across local TV screens at roughly a $3 million a year gross billing volume (SPONSOR estimate).

Jack Izard, advertising manager of General Motors' Chevrolet Division, and Thomas B. Adams, president of Campbell-Ewald, gave advertising ABC's in a question-answer panel presentation early this month at the National Automobile Dealers Assn. convention in Detroit. NADA has produced additional comments on media and creative problems in booklet form for association members.

Izard told dealers how to analyze the market and plan a campaign, extending mileage on national advertising with local schedules. Adams counseled on how local advertising agencies and media can be of help.

In a review of media, the Chevrolet team said TV has some advantages, but in spite of Chevrolet dealers' record of liberal fueling at the TV pump, it was a quiet account that was given of the visual medium. The following are excerpts from a NADA text accompanying the presentation, based on a survey of dealer problems.

On TV

"Eighty-seven percent of U. S. homes have television [EDITOR'S NOTE: *A. C. Nielsen's latest TV homes figure is 92% of total U. S. homes*] and the average home views about five hours a day [Nielsen January average: 6 hrs., 10 mins.] While individual message retention is low, television has the unique advantage of combined visual and audio appeal and providing unexcelled opportunities for product demonstration.

"Some of its negative factors for automobile dealers are the difficulty in obtaining the availability of prime time and the inflexibility of program use. Estimated cost-per-thousand ranges from $3.50 to $20, depending on whether you are using spots or programs, the time segment and what the rating is at that given time."

About radio

Ninety-six percent of U. S. homes have a radio. To the listening homes in your area you may add an additional 30 percent for the estimated automobile radio audience. Average home radio listening is about two hours a day. It is inexpensive with an estimated cost-per-thousand of about $2.

"Radio provides the opportunity for frequent audible messages. Although retention value of individual messages is usually low, it can be increased through the use of constant repetition of a single theme, such as a jingle or slogan, as all or part of your message. Also, radio permits sponsorship of an individual program, such as a newscast, with which listeners can identify the dealership. Don't forget to make sure the push-button settings on radios in cars you deliver include the radio stations on which you advertise."

The newspaper evaluation:

"Generally, automobile dealers invest most heavily in newspapers. After outdoor, the cost-per-thousand of newspapers is generally the next lowest, although radio is lower in some cases.

"Newspapers carry your advertising in an atmosphere of news and vitality. It is a "comfortable" medium, with habitual readers. The cost is relatively low and the circulation coverage wide. The estimated average cost-per-thousand for a page black and white at national rates is between $4 and $10 for daily and between $2 and $2.50 for weekly. It is also flexible and timely and you can get advertisements in the paper rapidly. Newspapers also have high readership — 83 percent of persons 12 and over read a newspaper on an average day."

A TV problem and solution in the presentation to automen:

Q. *I can't get prime time on television. What should I do?*

A. Consistent advertisers get the best position in any medium. Sometimes it's necessary to earn position by being a consistent advertiser over a long period of time. However, with the intense competition for prime television time among all

manufacturers or retailers you may never get prime time.

"If you can't buy minutes or 20 seconds spots, try buying station ID's. If you can't get them, use Class B time and try to slant your message to get maximum effectiveness from the audience you do reach. Many dealers have done an outstanding job, even participating in the late, late show."

These are averages for 1962 media allocations of dealers' advertising dollars:

Classified newspaper 34%
Display newspaper 21%
Radio 15%
Direct mail 15%
Other 15%

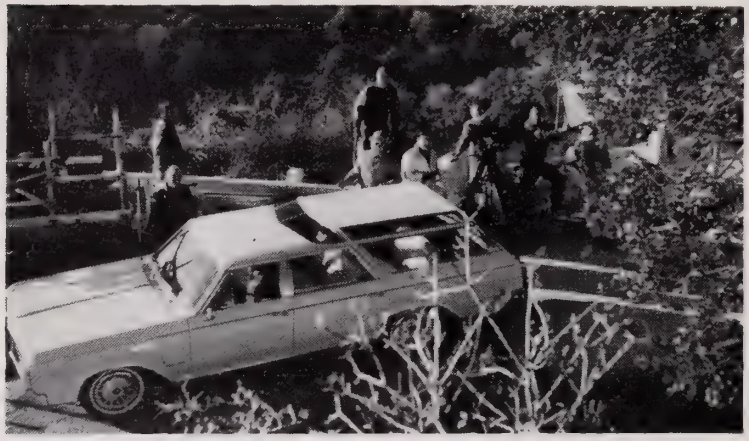
The dollars were spent on behalf of:

Used car 39%
New car 38%
Service 12%
Dealership 11%

The ratio of auto advertising to sales dollars is going up, according to the survey:

"The industry average for automotive advertising is about 75/100 of one percent of total sales—$35 per new unit retail. This has been increasing slightly over the years —20 years ago it was about ½ to 6/10 of one percent. Remember that this is an average—many dealers spend less than this but those doing a good job spend more. Don't forget to consider volume. A Chevrolet dealer who spends only $22 per unit will have a total budget far in excess of a Chrysler dealer who spends $50 per unit."

Auto dealers can get the text from NADA headquarters, 2000 K St., N.W., Washington 6, D. C. ■



Spring drive-time

General Motors' Oldsmobile (see separate story on another GM make) will premiere a new model, the Vista-Cruiser station wagon, next month on the Garry Moore Show. Two-minute commercials will introduce the model on the CBS-TV program regularly co-sponsored by Olds' and radio shows in the car's regular line-up, Lowell Thomas on CBS (Olds' has been on Moore and Thomas three years) and David Brinkley's Perspective on the News on NBC (new this year).

Shown here in production is a crew sent by Oldsmobile's Detroit agency, D. P. Brother, to Lake Arrowhead, Calif., where Jerry Fairbanks' camera team filmed the Vista Cruiser in color. Advertising for the Vista Cruiser breaks in other media after the network introduction March 17.

J. F. Wolfram, Oldsmobile general manager and a vice president of General Motors, said the new wagon's design is the most dramatic change since the station wagon form was developed many years ago. It is designed for increased visibility, headroom, passenger and cargo capacity.

As two of General Motors' biggest-spending makes, Chevrolet and Olds', continue as significant factors in TV, General Motors began a radio spot campaign last week in an institutional promotion of testing methods on new automboiles. The multimillion-dollar drive is in newspapers and magazines as well as radio, through Campbell-Ewald.

Radio-TV plans for '64 pirates

The Atlantic Refining Company, in its 28th successive season of broadcast sponsorship of Pittsburgh Pirates baseball, will be joined by three other sponsors this year for Pirates' games on TV and radio.

Paul Snyder, Western Regional Manager for Atlantic, which holds the broadcast rights, announced that sponsors of 1964 Pirate games on radio and television will be Pittsburgh Brewing Company, a co-sponsor since 1957; Bayuk Cigars, Inc., a former sponsor returning this year; Hills Bros. Coffee, Inc., which joins the sponsor lineup for the first time, and Atlantic, which first sponsored the Pirates' games in 1937.

KDKA and KDKA-TV again will be the originating stations for a 26-station radio network in Western Pennsylvania, West Virginia and Maryland and a five-station TV network.

N. W. Ayer & Son, Inc., is the advertising agency for both The Atlantic Refining Company and Hills Bros. Coffee, Inc.

Marplan L. A. expansion

Armond Fields, vice president of Marplan, research affiliate of Interpublic, has been named research director for Marplan Western Division with headquarters in Los Angeles. Russell Schneider, president of Marplan, said he would expand services, especially in the areas of perception research, TV testing, and copy testing. Fields has been director of research for Marplan's Chicago office the past four years.

Coe heads 'Fame' panel

The 1964 Hall of Fame and Award committee of the Broadcast Pioneers has been announced by Ernest Lee Jahncke, Jr., President of the Broadcast Pioneers, and Vice President, Standards and Practices, National Broadcasting Company.

Robert Coe, Vice President, ABC-TV Network, is Committee Chairman; Carl E. Lee, Executive Vice President and General Manager of television station WKZO,

Kalamazoo, Mich.; and Paul Mowrey, broadcasting consultant, comprise the Committee. Messrs. Coe, Lee and Mowrey are members of the Board of Directors of the Broadcast Pioneers.

TV and us: tandem bid from papers to clients

Advertisers can look for increasingly TV-oriented pitches from print salesmen, if newspapers heed current advice from within and without their own camp.

Develop a "complementary media philosophy," counseled Newman F. McEvoy, senior vice president and media director of Cunningham & Walsh, New York, last week when he addressed the American Assn. of Newspaper Representatives.

Charles T. Lipscomb, Jr., president of the American Newspaper Assn.'s Bureau of Advertising, hit a harmonic note in remarks prepared for a joint meeting of the Louisiana Daily Newspaper Assn. and Pepsi-Cola bottlers in New Orleans.

The agencyman, speaking in New York, recommended that "the optimum benefit for national advertising in newspapers would be a tandem use of newspapers and television."

Keep in mind that a television program which scores well on the national average will have some cities which are well under average. It would pay you to look at both the local Nielsen ratings and the American Research Bureau ratings for your markets to determine those shows which could benefit from substantial newspaper schedules." McEvoy, whose agency puts a little over half its clients' money into broadcast media, suggested the same approach for national "complementary" competition.

Lipscomb told bottlers, "Television alone can't reach the total marketplace efficiently and evenly. Even top-rated shows and combinations of shows miss large segments of your customers." Viewing is uneven, and increasing TV schedules doesn't help because "additional TV advertising messages do not broaden the audience but are more likely to increase the unbalanced coverage with concentration in the heavy viewing segments of the audience."



Morton's at the movies: Confusion "rains" when movie luncher drops Morton's box

Consumer research brings salt back to TV after seven years

RESEARCH opened the way for Morton Salt's return to television last week.

Acting upon results of a behavioral study of the salt buyer, Morton's agency, Needham, Louis & Brorby, Chicago produced a set of life-oriented commercials with a whimsical twist and bought a nine-month schedule of daytime fare on two networks.

The sponsor, famous for its "never rains but it pours" copy line and illustration, will continue to use outdoor boards along with its TV advertising. Salesmen and retailers getting the gist of the entire campaign on a special platter, "Sounds to Sell Morton By."

Shows in the daytime line-up: on ABC-TV, *Object Is, Seven Keys, Father Knows Best, Tennessee Ernie Ford, General Hospital, Queen for a Day, and Trailmaster;* on NBC-TV, *Missing Links, Your First Impression,* and *Loretta Young.*

"Almost slice of life" is the way NL&B describes the style of Morton's new set of four commercials. Each takes an everyday situation and gives it a twist of free-wheeling fantasy.

In the Movie Theatre minute (see frame) a comical little man, lonely for people, takes his dinner to the movies in order to find company. Salting his celery, he drops the package, and the Morton's cylinder rolls down the aisle, creating chaos.

In "Park Bench," a wanderer finds a shopping bag in the park and finds a lot of interesting contents, including the sponsor's product.

"Bus Stop" takes the viewer on an excursion through a moment in life on a city bus. A rider enters, takes out an apple and begins crunching into his neighbor's ear. His riding companion offers him Morton Salt, and the apple eater likes the "flavor spark" so well, he empties most of the salt into his lunch bag.

"Grandma" introduces a lively old type who likes rock-and-roll music and hard-boiled eggs. The "almost slice of life" twist is that insteading of peeling and salting, she blows the hard-boiled egg from its shell.

Morton's television and outdoor schedules will be bolstered with several point-of-purchase promotions this year, the first promoting the product with apples. ■



Bates House in Frankfurt, new six-story building for $2 million shop, is opened as Robert P. Eaton (center 1), managing director of Ted Bates Werbegesellschaft, accepts key from architect Richard Kaiser. Looking on (l to r): J. Ross MacLennan, senior vice president in charge of international operations, Bates-New York: Fritz K. Wolff, creative director of German office; Hans Grimm, German administrative head, and Hans Toussaint, acc't supervisor in Bates' downtown Frankfurt office.

AGENCIES

Scramble abroad

U. S. top-tenners acquiring new accounts, expanding as Bates, Burnett, Interpublic, PKL announce moves

Advertising growth in the international market is underlined this month by agency activity abroad. Within days of each other two cigarette accounts inspired agency organizational moves, and two of the U. S. top ten agencies announced personnel and facility changes.

As U. S. cigarettes, beleagured on the air and in other media, look to health-scare precedents abroad, there is this new advertising.

Addition of part of the John Player & Sons British account enabled Papert, Koenig, Lois, New York, to open a subsidiary, Papert, Koenig, Lois, Ltd., in London. Prior accounts are Granada Television, Ltd., and Simplicity Patterns, Ltd., both of them also handled in the U. S. by PKL. Nigel Seely is managing director of the new subsidiary, opening at No. 4 Carlton Gardens, S. W. 1, on March 1. Billings are reckoned in dollars a round two-and-a-half million, at least half in cigarettes.

Gallaher International, subsidiary of Gallaher Ltd. of London, appoinnted the New York office of an international agency, Pritchard, Wood, itself a British born part of the American complex, Interpublic Group of Cos. In announcing the appointment, the tobacco-cigarette manufacturer said that the "concept of international marketing comunnications makes sense." No introduction of Gallaher brands is contemplated in the American market at this time by the subsidiary that covers Gallaher group activities outside the United Kingdom and Eire.

At Leo Burnett's London affiliate, last week there was a changing of the guard in an agency the Chicago shop acquired in April 1962. Philip H. Schaff, chairman of the Burnett executive committee, appointed Gordon G. Rothrock as managing director of Burnett, Nicholson & Partners, Ltd. in London. Previously vice president in charge of client service at the parent company in Chicago, Rothrock succeeds F. A. Nicholson, who leaves the company. Schaff saluted Rothrock's contributions during the transition phase of ownership.

A few days earlier Ted Bates opened its fifth foreign agency in Italy and simultaneously enlarged West German headquarters to accommodate "phenomenal growth."

The new Italian organization is under direction of Marco Cicero, who was advertising-sales promotion of Alitalia Airlines' North American Division, and Roberto Stampa, who comes from his own New York agency (Alitalia was a client). They are joint managing directors, respectively general office manager and creative director. Bates' first Italian account is Mobil Oil Italiana, being served from agency offices at Palaazzo Belgiojoso, opening formally the middle of next month.

In Germany Bates has opened Bates House (see picture) at Lindenstrasse 15 in Frankfurt, the country's commercial center. Formed 16 months ago with one account, Ted Bates Werbegesellschaft billed $2 million its first year and now has 10 clients: American Express, Alfred Clouth Lackfabrik (waxes and polishes), British American Tobacco (new brands), EFKA Werke (Cricket Butane lighters), Japan Air Lines, Johann Jacobs (Mocca Press instant coffee), Societe Nouvelle des Laboratoires du Lanord (Milical), Mars candies, Mobil Oil, and Pakistan International Airlines. Billings are expected to double this year. Robert P. Eaton is managing director, Fritz K. Wolff, creative director.

Bates began acquiring "leading firms with similar copy philosophy" in 1959-61 in Great Britain, Canada, and France. Billings now are estimated respectively at $20.5 million, $8 million, and $4 million. The parent company figured total billings last year at $181.6 million, an increase of 9.3%, to estimated fifth place in the world. J. Ross MacLennan is senior vice president in charge of international operations.

Wilson appointed MJA vp-group head

Albert S. Wilson has joined MacManus, John & Adams, New York, as vice president and group head of the drug products group including Pfizer Laboratories Division and 3M Medical Products. For the past seven years. Wilson has been associated with Erwin, Wasey, Ruthrauff & Ryan in various creative and account supervisory capacities on Minnesota Mining & Manufacturing. He also has been supervisor of American Cyanamid's surgical products account and creative supervisor for Lederle Laboratories.



Wilson

GMB Rambler, farm jobs

James D. Killins, vice president of Geyer, Morey, Ballard, Detroit, has been appointed creative supervisor of copy, art, and production for the Rambler account group. John F. Henry, Jr., senior vice president, said this is a new post, expanding service to American Motors' automotive Division. Killins had been associate creative director of GMB in Detroit since 1962.



Killins



McGuiness

Geyer, Morey, Ballard's agricultural Division has named a new manager, Donald E. McGuiness, who joined the agency last fall. The new manager, former farm head and sales training specialist with Associated Sales, Detroit, continues in GMB's Racine, Wis., office, according to Paul W. Limerick, vice president and director of the agricultural division.

Lynn Baker names vp's

Richard G. Ferrelli, copy chief, and Charles T. Maloney, account executive, of Lynn Baker, New York, have been promoted to vice presidents, respectively as creative director and account supervisor. John T. Henderson, Jr., executive vice president, called the appointments major executive staff moves.

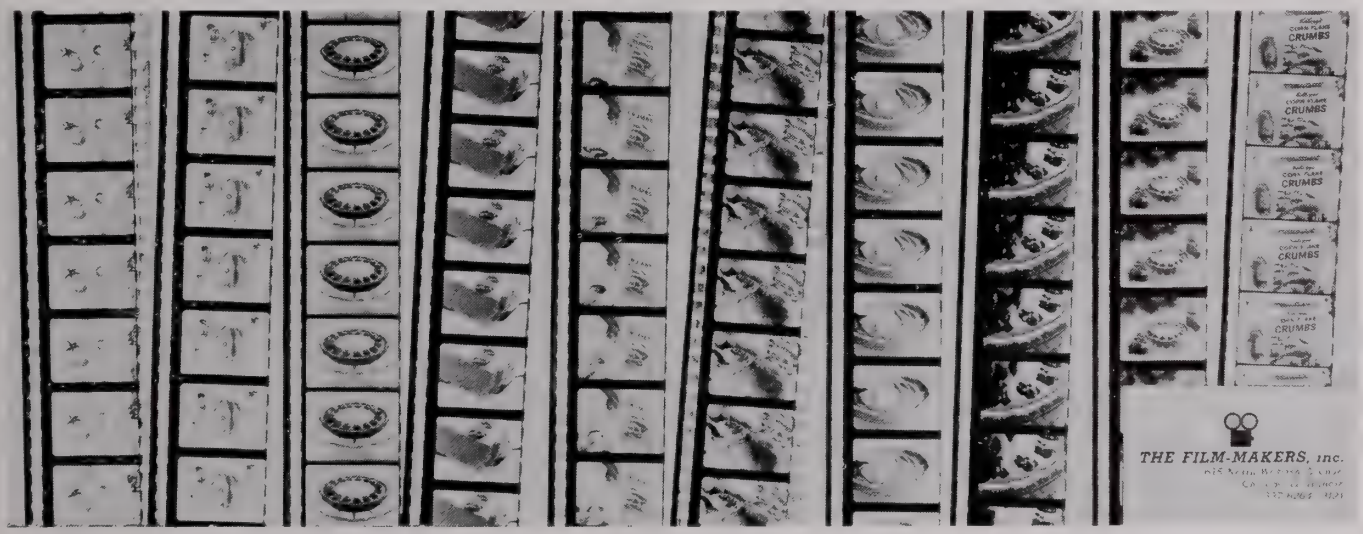
Ferrelli was formerly copy group chief at Baker and earlier was in copy jobs at D'Arcy and BBDO. Maloney, former vice president of Dairy Advertising, in his new capacity will supervise the Borden's Special Products Division (Marcelle cosmetics) and Quaker Oats (Flako mixes) accounts.



Maloney



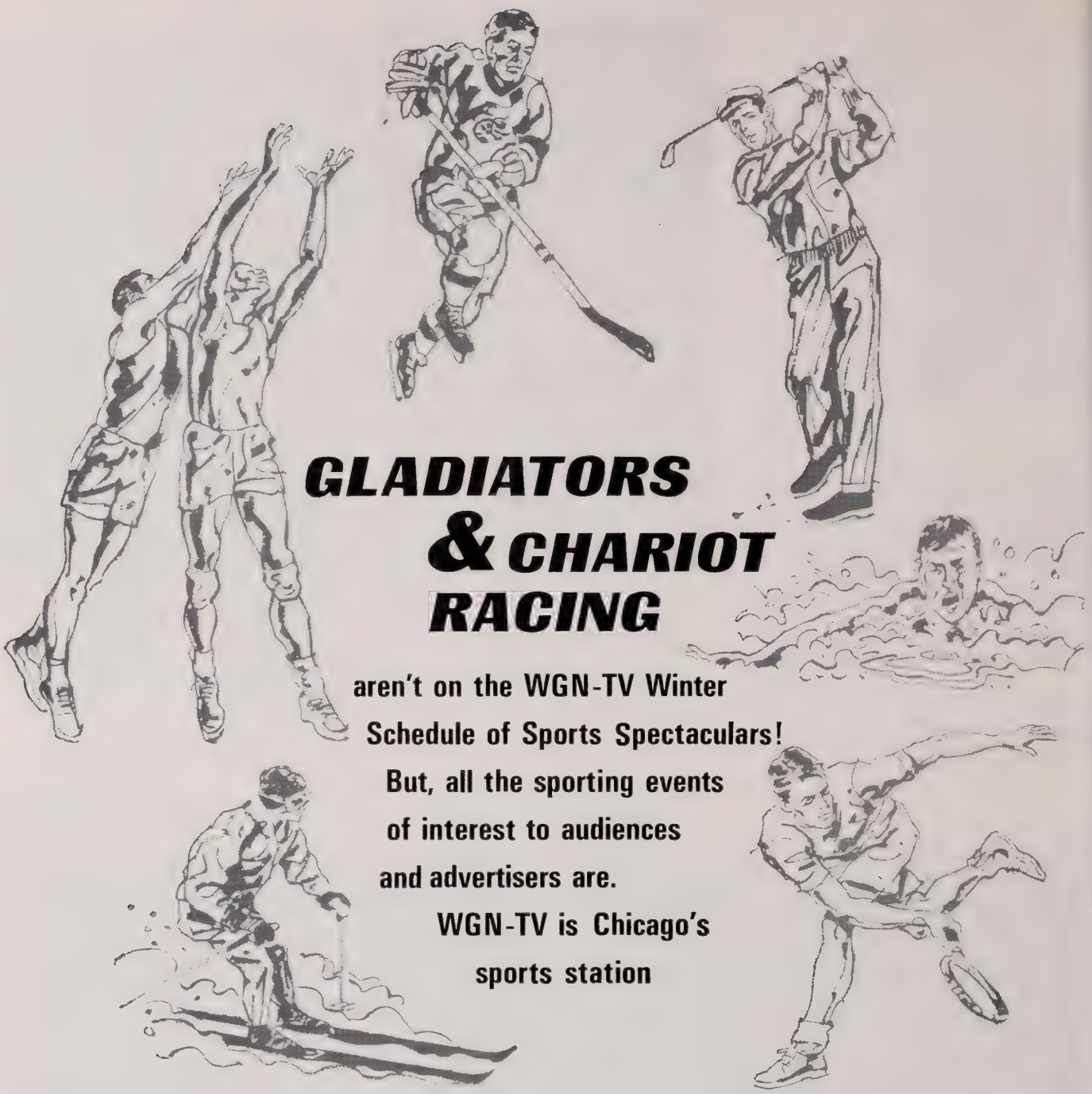
Ferrelli



AT LAST!—A TV COMMERCIAL "TEAR SHEET"

"We're helping our clients see the plan of their television campaigns in a very simple way for the first time in their advertising lives." So said Lincoln Scheurle, president of The Film-Makers, Chicago TV and film production studio, last week of the photo-montage panel seen above.

Designed to serve as a form of "tear sheet" for TV admen, the montage panels show key scenes from TV commercials in a left-to-right sequence, and utilize the "film strip" appearance of release prints in order to give a feeling of "moving quality." Commercial above was for Kellogg



GLADIATORS & CHARIOT RACING

aren't on the WGN-TV Winter Schedule of Sports Spectaculars!

But, all the sporting events of interest to audiences and advertisers are.

WGN-TV is Chicago's sports station

BASKETBALL—*Big Ten Basketball from* Minneapolis—January 4, Iowa City—January 11, Minneapolis—January 18, East Lansing—January 25, Champaign—February 1, Madison—February 8, Columbus—February 15, Evanston—February 22, Ann Arbor—February 29, Bloomington—March 7, NCAA Championship from Kansas City—March 21, NCAA All-Star Game from Lexington—March 28. **HOCKEY**—*Chicago Black Hawks from* Toronto—January 4, Detroit—January 25, Toronto—February 8, Toronto—February 29, New York—March 4, Montreal—March 14, Boston—March 22, Stanley Cup Playoffs—March 24. **GOLF**—Palm Springs Classic—February 2, Phoenix Open—February 9, Greater New Orleans Tournament—February 29, New Orleans Tournament—March 1. **TENNIS**—National Indoor Championship from Salisbury, Maryland—February 23. **SKIING**—NCAA Championship from Hanover, New Hampshire—March 8. **SWIMMING**—Illinois High School Championship from Evanston—February 29, NCAA Championship from New Haven, Connecticut—March 29.

WGN IS CHICAGO

the most respected call letters in broadcasting



Robert McGredy, managing director (R), discusses rep/buyer relationship with other TvAR execs: (left-right) Robert M. Hoffman, v.p., marketing and research; Lamont Thompson, exec. v.p.; Ben Margolis, v.p.

Make the most of station rep relationships

TvAR's Robert M. McGredy discusses the care and feeding of station representatives in part eight of a series by agency and rep firm executives

A DESK is a two-sided implement. In our business, the timebuyer works on one side, the station representative from the other. Its polished top should serve as a channel for the free flow of communications in both directions. Buyer and seller constitute a team, and the inhabitants of either side of the media desk can't be totally effective in their functions without the active complicity of each other.

In other words, timebuyers who want to do the best possible job for their clients must view themselves as one-half of a media team, and cultivate the various "rep" salesmen who call upon them as valued members of a working partnership.

Much has been written on the care and nurture of the timebuyer. But the salesman, as the bearer of much responsibility in the success of any media campaign, can be encouraged and motivated to become positively involved even beyond his normal contribution by the application of a few simple points. Following are a number of suggestions for the care and cultivation of the station representative:

1 *Keep your eye on the real goal.* The ultimate objective of all media activity is to move products. Sometimes buyers get so engrossed in the actual mechanics of buying they tend to lose sight of the fact they are spending money to promote sales at the retail level, and begin to think largely in terms of media objectives. When this occurs, buyers tend to become more rigid in their approach and consider only statistical data. They fail to take account of the rep's considered opinions based on close knowledge of a given market.

2 *Understand and communicate.* In order to approach maximum effectiveness and service to the buyer, the representative salesman must have a clear understanding of the advertiser's goals. If appraised of the underlying motives, a good salesman very often can materially aid the media man in making more effective buys. However, in too many instances, the buyer himself is kept in the dark as to the marketing approach behind the spot schedule. In fact, sometimes he is even unaware of the copy theme to be used.

Our observation is that the degree of a buyer's knowledgeability of the marketing factors behind a campaign is often a function of his agency's structure. Some agencies have a lateral structure. In such a

Helluva salesman! Who, me?

It's

KELO-LAND

that gives me that pull!



There's no trick in selling one product brand over another when you have the attention of 284,800 family circles, every tv home in the Sioux Falls-98 County Market. How can KELO-LAND TV deliver such full-market coverage, when no other station (or combination of stations) can come near it? KELO-LAND TV's three *interconnected* transmitters, operating as one station, wing out your commercial instantaneously, simultaneously, to all 284,800 tv homes. One film or slide does it. One rate card buys it.



General Offices: Sioux Falls, S.D.

set up, most buyers handle all accounts. In this situation, it is difficult for buyers to be kept informed on the advertising strategy behind the campaign. They tend to become insulated from other areas within the agency.

On the other hand, some agencies have their buyers assigned on the vertical or account-group plan. Here, buyers work on a limited number of specific accounts, and, thus, have the opportunity to become thoroughly familiar with the objectives of each campaign. These buyers tend to have a much more far-reaching and in-depth comprehension of their client's marketing approach.

3 *Promote the client's advertising objectives.* It is an unhappy fact of a buyer's life that good spots in top markets are quite scarce and getting scarcer. If a buyer does not know the rationale behind a campaign, he will be forced to buy on a rigid, formulaized basis. On the other hand, if he is aware of the advertising goal, he will be able to be flexible and depart from the pre-plan, if need be, to take advantage of good availabilities as they fleetingly occur, if they fit into the overall pattern. When time is scarce, the team of enlightened buyer and salesman can sit down together and build an effective schedule.

4 *Remember the perishability of the product.* A top-flight buyer must act fast because good spots go like hotcakes in today's media market. But the ability to "move fast" is a complex phenomenon: the buyer must be "flexible" as described in a preceding paragraph; he must have the training and experience to recognize a good buy which might not be immediately apparent; he must have the authority to move when something more opens up — without going through a time-consuming chain of command.

5 *Trust the rep salesman.* Far too many buyers are suspicious of what the salesmen tell them. They waste precious time—checking ratings and other information submitted with the availabilities. These lose time, and sometimes advantageous buys. The clear fact is that a salesman cannot afford to be careless or to misrepresent. His



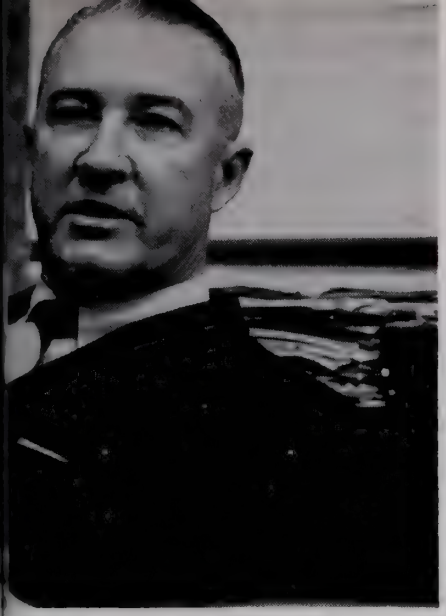
ROBERT M. McGREDY

In 1961 he joined TvAR as executive vice president after serving for 2½ yea as national sales manager of Westinghouse Broadcasting Company (now Gr W). He began his career in broadcast-

reputation, his company's image, his station's credibility are all "on the line" every time he submits requested information. Even if he were personally inclined to bend the truth, his very survival in this "personal service" business depends on his reputation for reliability. Yes, trust the rep salesman! He is entitled to your faith and you'll save important time.

6 *Establish a give-and-take relationship.* The salesman and his buying counterpart on the other side of the desk constitute a team. However, don't let this comradeship relax the very important spirit of competitiveness that exists in most productive relationships. It is within the buyer's province to prod the salesman with searching questions that test his mettle . . . with provocative explorations into the salesman's sophisticated knowledge of his markets and stations. Become the "devil's advocate" in a search for that expert opinion and privileged communication which can make an effective, market-oriented campaign out of an otherwise ordinary buy.

7 *Become a student.* Hopefully, we learn something new everyday. It's a bromide, but of vital necessity in our fast-breaking business. The salesman is constantly on the go, visiting his stations' markets, updating his reservoir of knowledge about each station's position



as sales manager for WTOP, Wash-on, and later WPAT, Paterson. In he was assistant director of RAB. ecame exclusively associated with TV 50, joining WCAU-TV, first as sales ager, later as vice president in charge e station.

with respect to its competition, each station's posture within the local community and the changes within the market itself. Dynamic growth of industry, populations shifts, appreciation of individual market's per-family spendable income are just a few of the arteries of change on which the salesman must gauge the pulse. The knowing timebuyer makes the most of this specialized awareness and, becoming the student himself, squeezes every drop of current information from the informed salesman. The salesman studies. The timebuyer studies. Enlightened media campaigns naturally follow.

8 *Study on-campus.* Much as the buyer stands to learn from his inquisition of the salesman, he can learn even more first hand. Trips to the stations, probes into markets where the advertisers' dollars must, in the long run, do their work are worthwhile excursions for the serious buyer. An understanding of what makes the great stations stand out requires more than numbers. It requires a knowledge of that station, its programs, its people. So, when the station manager or sales manager beckons, "Come on down . . .," take him seriously whenever you can.

9 *Inform the salesman completely.* The buyer who makes the effort to relate all the details of a campaign to the salesman is bound to receive a more purposeful presentation, a more precise pitch, in return. There are guidelines to every prospective campaign which, when pre-told to the rep, will sharpen the edge of the ultimate buy. Don't in effect, ask your salesman to sell you generalities. Set up the pins so he can knock them down provided his station can hit the strike zone. Make the rep's research efforts more meaningful and you'll make your client's dollars sell harder in the marketplace.

Most of us can recall when, because of a buyer's studied vagueness, we rushed back to do two hours of intensive work in preparing an elaborate availability presentation, only to be told that the budget is for two spots. Our job is to work out the best possible schedule for the agency, and not to hold back. It's self-defeating to "play games" with the salesman.

10 *Organize your approach.* Some buyers, faced with a 60-market campaign, will call for availabilities in all markets at the outset. It is probably a much more rewarding plan to request avails by groups of markets, extending over the course of several days or a week. This will enable the buyer to spend sufficient time with each sales man to discuss in some detail the intricacies of each market and station. In this way a buyer has the opportunity to gain those subtle insights which enable him to make a great buy as opposed to merely a good one.

11 *Fly by the seat of your pants.* There are times when "instrument flying," that is, heavy reliance on statistics, is certainly indicated and even essential. But many buyers, by long experience, instinct, and even intuition, can "smell" out a good buy or good station that is not apparent on the surface. It is this ability to sense a good opportunity that separates "pro" buyers from average ones, So, don't shy away from educated hunches.

12 *Be bold.* The safe buy is not always the best buy: Don't be afraid to make a *bold* buy when *you* know it's right, even if you can't completely justify it by the numbers. Make your decision and sell it upstairs, even if you have to fight uphill all the way. You'll be respected for it. ■

IRTS names speakers for Spring Seminars

The lineup of leading advertiser and broadcast industry executives who will instruct the Spring Time Buying and Selling Seminar, sponsored bi-annually by International Radio and Television Society, was announced today by TB&SS chairman Al B. Petgen, director of client relations, American Research Bureau.

The speakers will be:

Session One: Julius Barnathan, vice president and general manager, ABC Television Network. Subject: Broadcasting, key to the marketing era.

Session Two: Speaker to be announced. Subject: The advertiser's problem.

Session Three: TB&SS Chairman Al B. Petgen. Subject: Broadcast research fundamentals.

Session Four: Hal Miller, vice president and media director, Grey Advertising. Subject: Research in planning and buying.

Session Five: Don Leonard, director of media, Kudner Agency. Subject: The media plan.

Session Six: Mike Donovan, vice president and media manager, BBDO. Subject: Professionalism in timebuying.

Session Seven: Speaker to be announced. Subject: Network basics.

Session Eight: Maurie Webster, vice president and general manager, CBS Radio Spot Sales; Cris Rashbaum, vice president and director of research and promotion, Harrington, Righter & Parsons, Inc. Subject: The rep's job.

Session Nine: Speaker to be announced. Subject: Focus on the future.

Approaching limit

Petgen also reported that Seminar registration is rapidly approaching its limit of 100 students and urged interested parties to enroll immediately to insure acceptance. The inaugural session of the expanded nine-week series is scheduled for Tuesday, March 10.

All nine Seminar sessions will be held on successive Tuesday evenings, 5:30 to 8 p.m., at CBS Radio Studios, 49 East 52nd St. Contact: Claude Barrere, PL 8-2450.

Registration fee is $15.00.

CBS invites buyers to Dial-A-Station

The ideal way for a timebuyer to learn about a radio station is to hear it. CBS Radio Spot sales has made it possible through a Dial-A-Station telephone system. The system has been operating for WCAU in Philadelphia and KNX in Los Angeles for two months; KCBS, San Francisco will be included shortly. Four other CBS stations are interested.

The idea is not entirely new. Other stations have done it for a short period of time or on special request. However, CBS is permitting buyers to listen to all stations in the market, not just their own. Any buyer can dial the station collect and listen to one or more stations for three minutes, or longer if he wishes. The CBS station foots the bill. Often calls are as long as one-half hour, request tune-ins on five or six stations.

Some of the buyers who have used the system: Bob Jeremiah and Tom Whitman, Cunningham & Walsh; Dave Evanson, Ogilvy; Yoland Torro, Richard K. Manoff; David Meister, Benton & Bowles; Penny Schmidt, Geer, Dubois & Co.; Harold Veltman, Lou West, and Mario Kircher, J. Walter Thompson.

Yoland Toro, Manoff's only timebuyer, is one of the enthusiasts of the system. "Pulse will give you just so much information, but not enough. A station can send you an et (electric tape) of its program, but even that is not enough because they can record exactly what they want you to hear," she says.

"Every station says they are not rock 'n' roll, but good music, popular music or something. I don't understand because to reach teenagers you need rock. In any case, by listening in to the program you want it's easy to find out."

Thus far no literature has gone out. The system has only been publicized by the salesmen, but about 150 timebuyers and ad agency executives have taken advantage of it, according to Maurie Webster, vice president and general manager of CBS Radio Spot Sales.

"You've got to have a lot of guts to do it," says Webster. "We have to be sure of our stations. If a buyer listens in and hears poor programming, triple spotting, or something he doesn't like we can lose the buy just as easily as gain it."

"The system provides some justification for buying on something other than ratings," Webster points out.

Campbell promotes new frozen dinners on tv

New frozen dinners with a "home style touch" — a complementary food in a separate fourth compartment of the tray—are being introduced on TV by Campbell Soup Company, makers of the Swanson line of frozen prepared foods.

The additional compartment is being used for three Swanson dinners.

Daytime network TV will be used on NBC, ABC, and CBS, and spot TV will be used in a number of major markets.

Care uses blanket tv spots in five states

A current advertising-promotion campaign for Care, new laundry bleach, features blanket TV coverage in a five-state area in the East.

Care, the only non-chlorine liquid bleach in the market, was developed by Texize Chemicals, Inc. Greenville, South Carolina.

Commercials in the New York-New Jersey metropolitan area are on WNBC-TV, WCBS-TV, and WABC-TV. There are 20 one-minute spots per week. Stations in Connecticut and Massachusetts are WHNB-TV, WNHC-TV, WTIC-TV, WWLP-TV, and WRLP-TV. There will be 32 one-minute spots each week. In Philadelphia-Delaware Valley area 28 one-minute spots will be seen each week on WCAU-TV, WFIL-TV, and WRCV-TV.

Venet Advertising Agency, Union, New Jersey is directing the campaign.

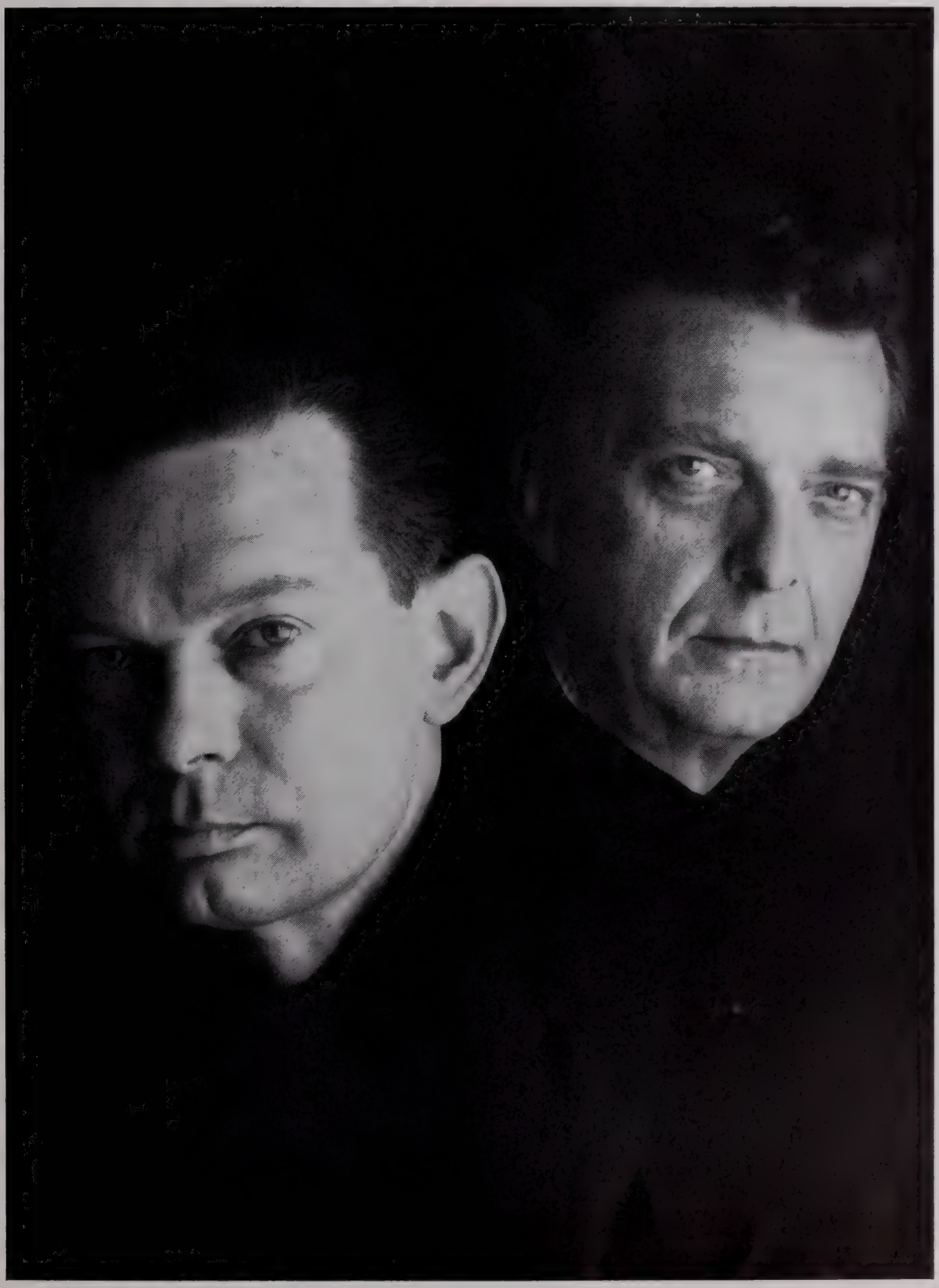
GIL MILLER: make it easy

"Pitch the market and the station in the interim between buys—a timebuyer doesn't have time for a full presentation when the buy is in full swing," advises savvy Gil Miller of H-R Representatives, New York. He goes on, "When the buy is being made, I can bring the buyer up to date on any changes that may have occurred since my presentation. Also, I always have several plans worked out for the buyer to choose from—after all, the idea is to make it just as easy as possible for the buyer." Gil joined the H-R sales staff in 1961; was with Vernard, Rintoul & McConnell, where he sold both radio and television time, and WMEX, Boston, before that. He began his sales career with Frosted Food Field magazine, later went with Quick Frozen Foods as a sales manager before going into broadcast sales. He majored in advertising and business



administration at the College of the City of New York, admits with characteristic modesty to a bowling score of 178, says he also enjoys horseback riding, but seldom has time for it. Gil and his wife, Marilyn, and daughters Ronna Lee and Beverly Ann, make their home in North Bellmore, Long Island.

NEXT TO HUNTLEY BRINKLEY...



When you hear someone on television say, "Well, Gabe—," it could be Mayor Wagner at City Hall; a fire captain at the scene of a tenement blaze; or a man-in-the-street reacting to a new parking regulation. They all know WNBC-TV's Gabe Pressman as one of the most ubiquitous, hard-working newsmen around the New York scene.

IN NEW YORK

Equally well-respected is his partner on the early evening Report, Bill Ryan, who—during New York's four-month newspaper strike—won hordes of new admirers through his work as anchorman of WNBC-TV's widely applauded, 90-minute "Newspaper Of The Air" each weekday.

Backed up by the first-rate facilities of NBC News, Ryan and Pressman see to it that no important news story in New York, New Jersey or Connecticut ever goes unnoticed. Theirs is one of broadcasting's most challenging assignments. Yet, as two fathers accustomed to keeping up with the antics of a dozen offspring (combined total), Gabe and Bill consider keeping tabs on a mere three States a comparative breeze.



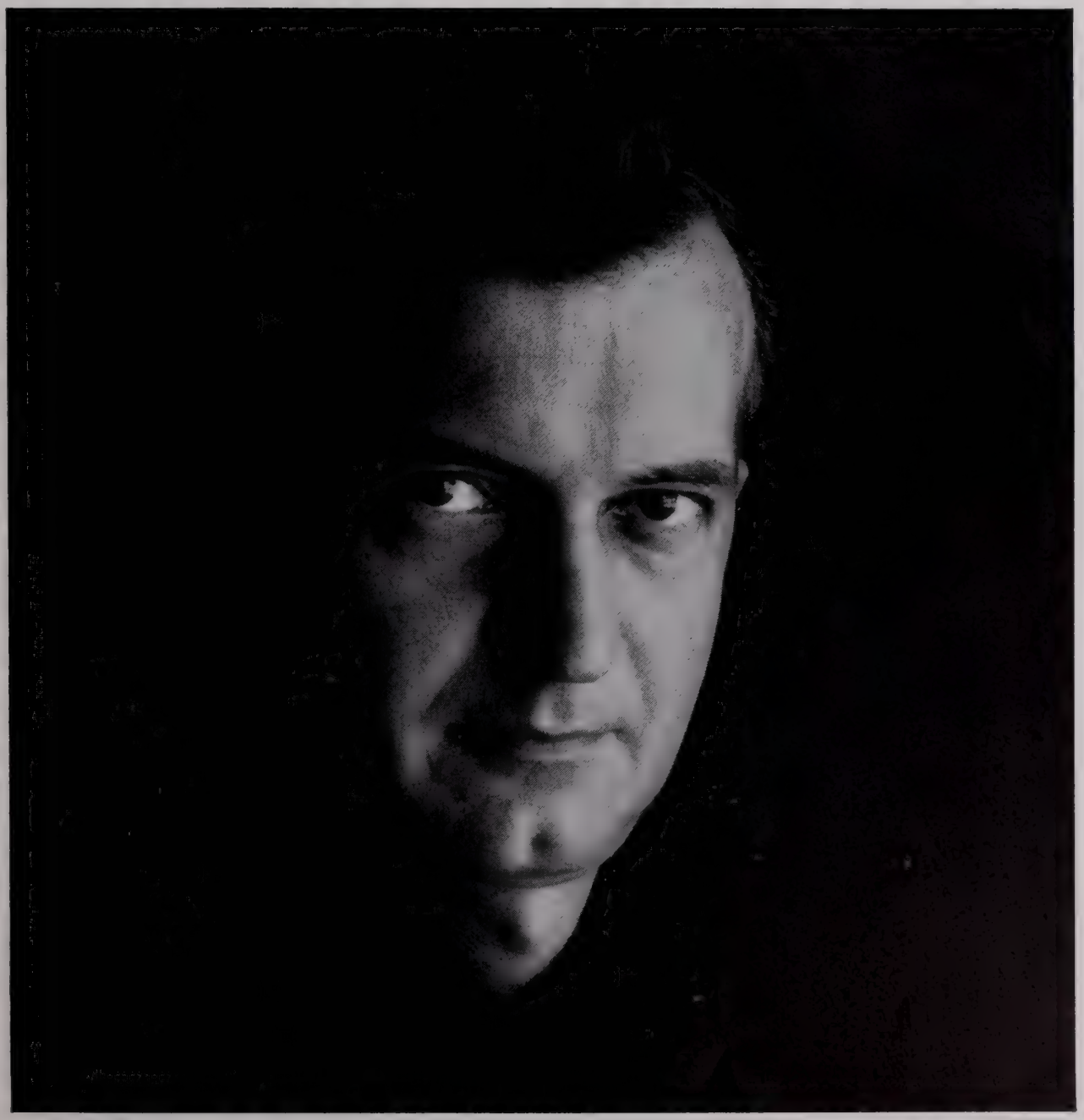
THE PRESSMAN-RYAN REPORT ON WNBC-TV

Vince Leonard learned succinct broadcasting and straight shooting as a wartime radio operator-gunner. He has never lost either knack, which goes far to explain why he has long been Philadelphia's favorite newscaster. That, and the alert professionalism of WRCV-TV's award-winning news staff.

IN PHILADELPHIA

One of the staff's most shining half-hours is 6:00 to 6:30 each weeknight. It includes Vince Leonard, with the latest and liveliest local bulletins; a fully detailed report by meteorologist Wally Kinnan; and Jim Leaming on sports—all that Philadelphians need to know about the home front before assuming the global perspectives of Huntley/Brinkley.

Vince comes back each night for the news at eleven; acts as host on the public affairs program "Pinpoint"; narrates many of WRCV-TV's prize-winning documentaries. Vince, Wally and Jim are all pilots, and some weekends they fly together. It's the only time WRCV-TV News doesn't have its feet planted solidly in Philadelphia.



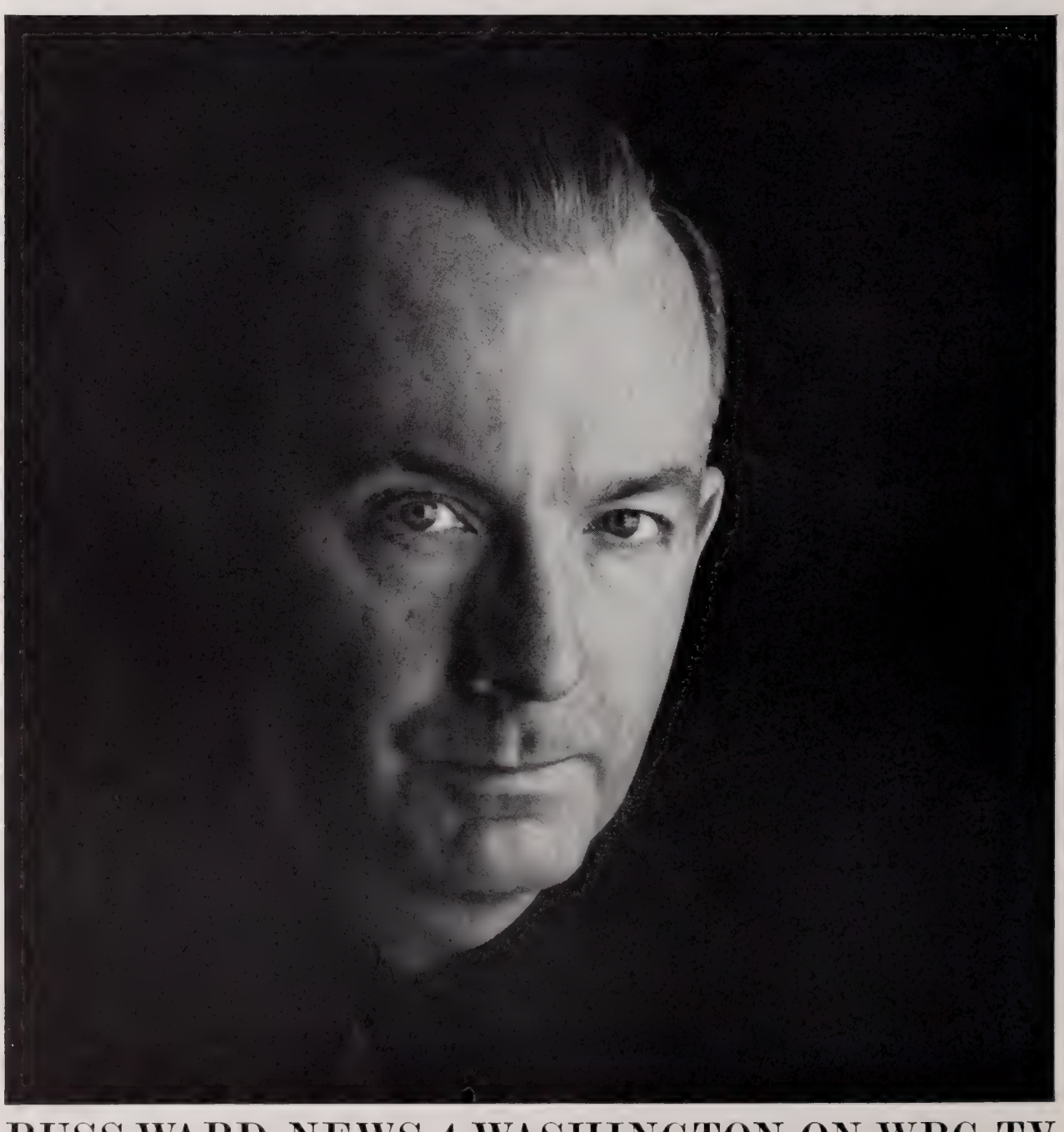
VINCE LEONARD AND THE NEWS ON WRCV-TV

If the Secretary of State's grocery list were news, WRC-TV's Russ Ward could score a clean beat—because Mrs. Ward and Mrs. Dean Rusk happen to shop at the same super-market. That's how it is in Washington, where often the headline-makers are also the folks next door.

IN WASHINGTON, D.C.

Local news-gathering can be pretty complicated beside the Potomac: the seating plan for a private luncheon may be a bigger story than a head-of-government's arrival, and woe betide the reporter who fails to tell Washingtonians what they want to know about what their neighbors are up to, or are not up to.

This is definitely *not* a failing of Russ Ward, or WRC-TV's week-night "News 4 Washington," which devotes a full half-hour to careful capital coverage. Russ brings eleven years as an NBC News Washington specialist to his assignment as "News 4" anchorman. He, as well as the rest of the WRC-TV news staff, knows dog-bites-man can be a big story in Washington, if the right dog's involved. When it happens, they've got it.



RUSS WARD-NEWS 4 WASHINGTON ON WRC-TV

IN CHICAGO

The most important and informative hour for Chicagoans is ushered in by Huntley/Brinkley, followed by "NBC News Chicago Report" with Charles McCuen and Len O'Connor. When they, plus meteorologist Harry Volkman, finish their weeknightly stint, Chicago has got the news for fair.

Anchorman McCuen joined NBC News, Chicago, after two decades of broadcasting in his native Iowa and in Minnesota, where Twin City residents still remember his meticulously researched reports on their civic problems. Since O'Connor is a lifetime practitioner of the hard-hitting Chicago school, his observations are not fit for ostriches. (They do, however, attract the largest audience of adult humans in their time period.)

Despite marked differences in style, McCuen and O'Connor have much in common. Both are midwestern to the bone. Both stand over six feet tall; saw overseas service in World War II. Between them they have eight children; a collection of broadcasting's most meaningful awards—and Chicago's close attention when they speak.



O'CONNOR-McCUEN NEWS ON WNBQ

IN LOS ANGELES

As you might expect, global-minded Southern California's most honored "local" TV reporter makes the whole world his beat. Jack Latham covers West Berlin as well as West Covina, and his keen foreign and domestic KNBC reports have won him two consecutive "Emmies."

KNBC backs Latham and his "KNBC News—Los Angeles Report" (5:45-6:30 pm, in color) with the area's most experienced news staff: veteran KNBC correspondent Elmer Peterson; newsmen Bill Brown and Bob Wright; sportscaster Chick Hearn, and weatherman Gordon Weir. They cover all the news in a fast-moving 45 minutes, just before the "Huntley-Brinkley Report" each week night.

Anchorman Latham also stands by nightly for the 11 pm "KNBC News—Los Angeles Report," 15 minutes of the headlines and stories that highlight tomorrow's news. A golfer and waterskier, Jack Latham says reporting is his first love. That's obvious to the many Southern Californians who look to Latham for the news.



JACK LATHAM NEWS ON KNBC

IN ALL 5 CITIES

The Monday-through-Friday evening news programs that adjoin "The Huntley-Brinkley Report" on the NBC Owned television stations represent the nation's finest examples of local coverage. They are produced under the supervision of NBC News, which has earned broadcasting's largest share of awards for local, national and international reporting.

On these five TV stations, seasoned journalists report the news to their immediate-and-surrounding communities with the same zeal and accuracy with which NBC News' Chet and David cover the national and international scene.

That's why—whether it's a neighborhood bank robbery or a Geneva summit conference—a viewer's best bet for evening news (in New York, Chicago, Philadelphia, Washington or Los Angeles) is the back-to-back, award-winning news coverage on his NBC Owned Station.



WNBC-TV NEW YORK, WRCV-TV PHILADELPHIA,
WRC-TV WASHINGTON, D.C., WNBQ CHICAGO, KNBC LOS ANGELES,

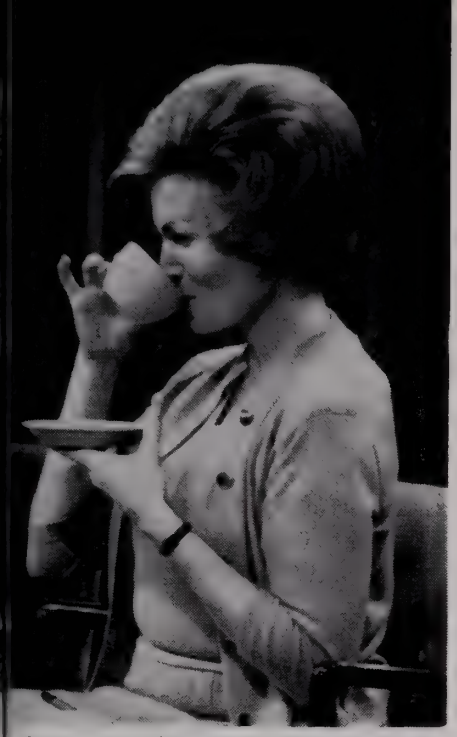
NBC OWNED STATIONS



WCAU-TV's Rosemary Haley (r) serves advertiser's tea to guests as part of a commercial on her daily "Ten Around Town" progra



Baby elephant sneaks in behind Miss Haley while she joins children attending birthday party at Philadelphia Zoological Gardens



integrated within the show's framework





eras follow balloon carrying Rosemary aloft

Sponsors back up live local show

Daily daytimer on Philadelphia's WCAU-TV ranges far to present unusual events, meet interesting people with co-hosts, format attracting major advertisers

LOCAL, live television has had many innovators throughout the years, attaining prominence first in the medium's early days and then abating as networks and syndicators began offering more far-reaching fare than most single stations could create on their own. Along with them went the advertisers who saw in spot-buying a major way to reach the public in specialized programing at a generally much lower cost-per-thousand than through purchase of time in a high-rated network show.

But now, advertisers are again turning to local programing by stations which have matched their growth to the industry and maintained an ever-evolving electronics system, able to produce and beam shows live from remote locations.

One of the more successful, in that it has had a host of advertisers since its inception just four and a half months ago, is *Ten Around Town*, a half-hour Monday-through-Friday daytimer on WCAU-TV (Channel 10) Philadelphia. Beamed from 1 to 1:30 p.m., the program is co-hosted by Bill Hart, who has been with the station since its inception in 1948, and Rosemary Haley, a radio and TV performer, commercial spokeswoman, model, actress, writer, registered nurse, and teacher.

The program focuses on Philadelphia — its unusual happenings and interesting residents—affording local viewers the opportunity of seeing many of the facets of their city and its suburbs. Its freewheeling format ranges over a variety of different subjects daily, both live in the studio and on film from locations throughout the city.

Among the topics covered so far have been a behind-the-scenes visit to Philadelphia's Municipal Airport; an "after five" fashion show, with imported evening wear modeled on the Philadelphia Library roof garden; a visit among the stalls of Philadelphia's outdoor Ninth Street Market, with Miss Haley bringing back to the studios some of the exotic foods from around the world which could be included in low-cost meals.

Also, a look at men's styles from Russia; a tasting of new foods to be eaten in space by America's astronauts; a visit to a children's birthday party at the Philadelphia Zoo; a showing of fashions from Canada; backstage interviews with local members of the 1964 Ice Capades; a demonstration by a top hair stylist of the latest in feminine coiffures; a visit with an Eskimo from Canada; an explanation by a math expert of the latest methods of teaching mathematics in the public schools; and chats with such celebrities as Josephine Baker, Art Linkletter, author Caskie Stinnett, Broadway star Florence Henderson.

Both Hart and Miss Haley participate in the events being demonstrated for viewers, with Miss Haley having taken to the air for a balloon ride, practiced archery with a member of the Delaware County Field and Stream Association, and narrated a scene of a child receiving his first haircut, among the unusual happenings.

In addition to its wide scope of Philadelphia stories, *Ten Around Town* also presents world and regional news each day and keeps an



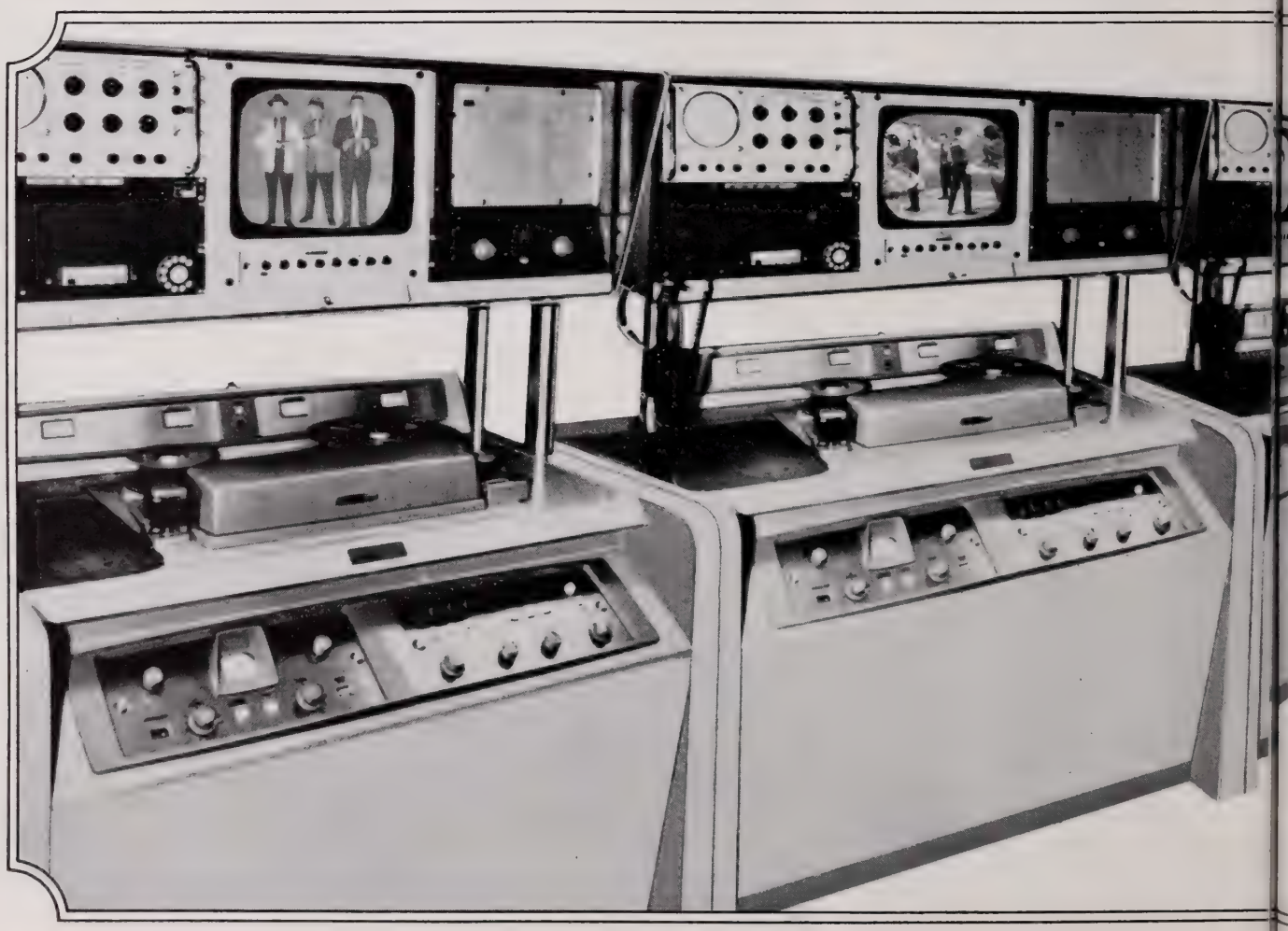
Viewers watch as child receives his very first haircut, performed in mobile barber truck

eye on impending weather.

So, in a typical week, the program might look in on an exhibit of toys from foreign lands, interview a tuba player, visit on film with a man who has built his own organ, and feature commentary about hot rods and plumbers, with news and weather also getting daily emphasis.

An example of the show's reach is demonstrated in a letter to Hart from Alex V. Tisdale, executive secretary of the National Pretzel Bakers Institute, in Pottstown, Pa. He notes that within nine days after being interviewed on the program about the Pretzel Institute and what it does, his office received some 850 cards from viewers asking for further information and brochures.

This reach is very much in the minds of advertisers, who have promoted just about every type of item in minute spots on *Ten Around Town*. Current sponsors include General Mills for Potatoes (via Knox Reeves) and Speak Dog Food (Tatham-Laird); Gerber Baby



Foods (D'Arcy); Lever Brothers for Final Touch (Sullivan, Stauffer, Colwell & Bayles), Spry (J. Walter Thompson), and Vim (Ogilvy, Benson & Mather).

Also, Menley James Labs for Contac (Doremus-Eshleman); Procter & Gamble for Ivory Liquid (Compton); Ralston Purina for 3 Chex (Guild, Bascom & Bonfigli); Simoniz Co. for Master Wax Tone (Dancer-Fitzgerald-Sample); Texize Chemical Co. for Care Liquid Bleach (Henderson Adv.); United Fruit for Chiquita Brand Bananas (Batton, Barton, Durstine & Osborn); and Beechnut Co. for Tetley Tea (OBM).

Among the advertisers who had live commercials on the program is Brooke Bond for Red Rose Tea (see page 46), via Simonds Payson, of Portland, Me. Its spots were incorporated into the framework of the show, with guests served the tea.

Other sponsors who have been spotted in the daily series include Abbotts Dairies for ice cream (Bauer-Tripp-Foley); American Can Dixie Cup Division, bathroom accessory (Hicks & Griest); Calgon Bath Oil Beads (Ketchum, MacLeod & Grove); Campbells for Franco-American Gravy, Red Kettle Soup Mix, Swanson Meat Pie, and Swanson TV Dinner (all Leo Burnett) and Heat Processed Soup (BBDO); Colgate-Palmolive for 100 Mouthwash (Ted Bates).

Also, General Electric, light bulbs and lamps (BBDO); General Foods for La France (Baker Adv.), Sanka (Young & Rubicam), and SOS Soap Pads (Foote, Cone & Belding); General Mills for Bran Flakes and Wheaties (Knox Reeves) and Wondra Flour (DFS); Helene Curtis for Enden Shampoo, Tender Touch, and Bright Idea (Edward H. Weiss Co.); Kimberly Clark for Kleenex (FC&B); La Rosa Sauce (Hicks & Griest); Lever Bros. for Handy Andy and Lux Toilet Soap (JWT), Imperial Margarine and Wisk (BBDO), and Silverdust (SSCB).

Also, National Biscuit for Dromedary Mix (Bates); North American Phillips Co. for Norelco (C. J. LaRoach & Co.); Pet Milk Co. for Pet Milk (Henderson); Pillsbury for Choco-Fudge (Burnett); Proctor Silex Corp. for irons and appliances (Weiss & Geller); P&G for Gleem (Compton); River Brand Co. for Carolina Rice (Donahue & Coe); Sardeau for Sardo Bath Oil (R.D.R. Assoc.); Swift Co. for Butterfly Turkey (McCann-Erickson); Richardson-Merrell for Vicks Cough Syrup and Vaporub (Morse Intl.). ■

WNAC-TV tower fete

Gala festivities surrounded the switch snapping by president William McCormick which put the new WNAC - TV tandem transmitter, tower, and antenna into operation with a simulcast on both the radio and TV stations. The RCA unit includes not one but two separate 25-kw transmitters operating together or, in tandem, so that in the event of a failure, either of the parallel units will provide enough power to keep the station on the air. The tower stands 1,181 feet above sea level.



if you had the Quality touch

You'd find five VideoTape machines mighty handy to have on a tight production schedule. Though it is unlikely the following situations would occur simultaneously, we'd be ready if they did . . .

No. 1 VTR — Editing special commercial tape.
No. 2 VTR — Feeding program into conference room for client.
No. 3 VTR — Playing back interview on "Julie Benell Show."
No. 4 VTR — Recording "Hootenanny" program for ABC-TV.
No. 5 VTR — Taping commercial in one of station's three studios.

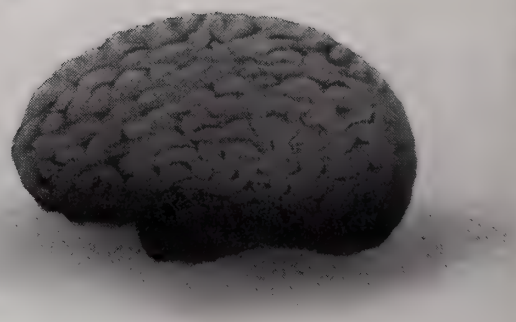
The flexibility which five VideoTape recorders provides is not confined to mobility alone. It permits us to handle the most complex technical requirements, including the use of three machines at once for A-B Roll or other special effects. It's a good feeling to have that versatile — that Quality Touch — in production. You'll like it! For details, call Petry . . . or contact our Operations Manager, Jim Pratt.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.

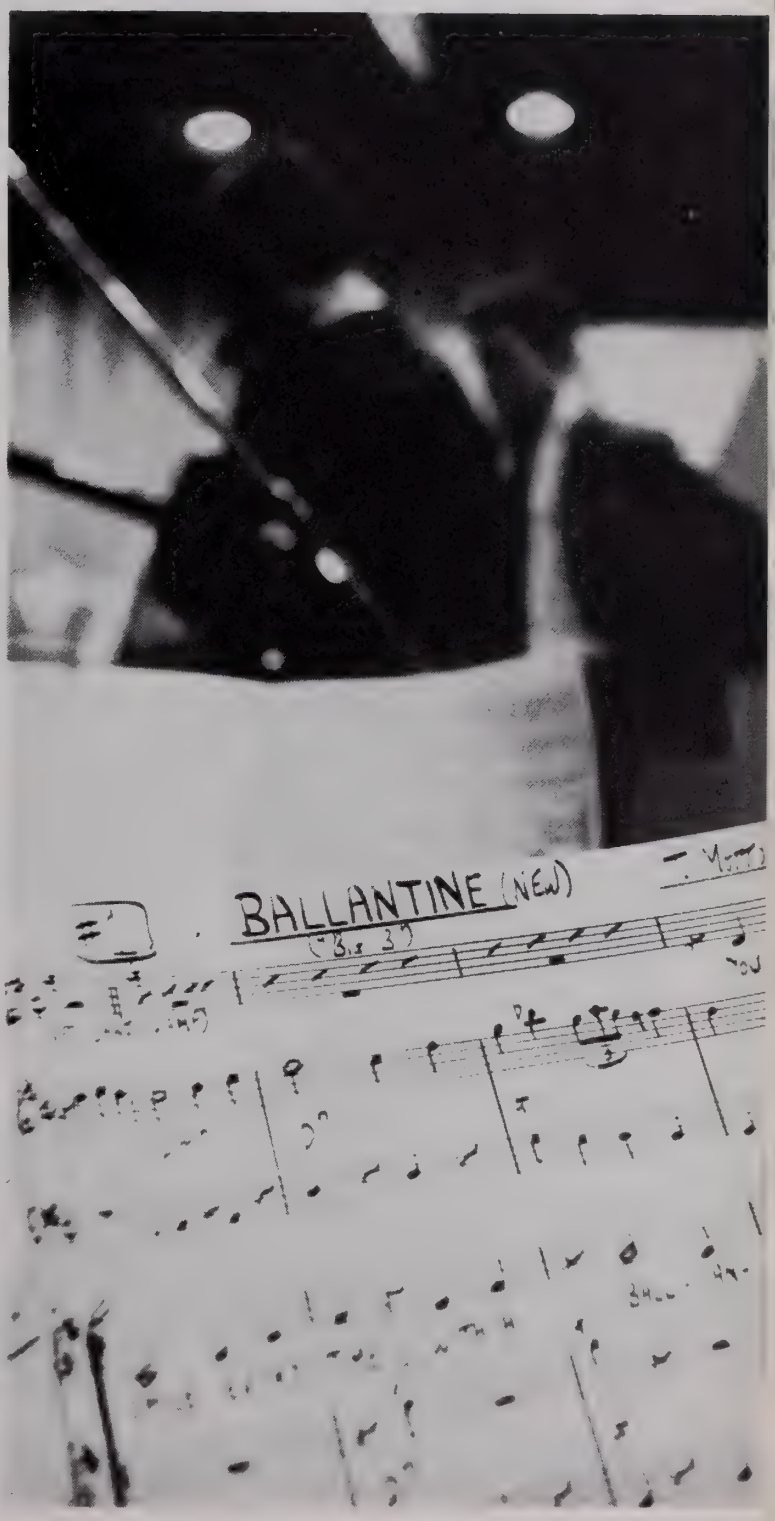
STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

How an expensive jingle gets that way

Cost of musical commercials may not be a yard stick to quality but a jingle can be as expensive as you make it, especially Ballantine's folk idiom appeal to a young adult audience



COMPARATIVELY FEW advertisers, of the total now using air media, have been forced into the kind of commercial music sophistication that comes from putting cash on the barrel-head for the words and music of jingles—designed to move merchandise through a better retained message or a lilting association which gives a product name pleasant memorability. The good jingle process is usually expensive. Competition has driven standards up. And the gradual but ever shifting public taste is just fickle enough to pyramid costs through the need for frequent change.

In the mid 1950's most jingles had one form, one treatment. But as the number of users of commercial music grew, the competition between them wrought changes which have raised the "interruptive" nature of the early selling jingle to a standard which demands that the commercial be an integal part of the entertainment of the viewer and listener. At the same time it must function as a selling agent in the sales brew.

One of the pioneers in the spreading of styles in jingle music, Ballantine Beer, broke the one form, one treatment pattern with its famous "Hey, getcha cold beer" theme. Using an assortment of top stars like Abbe Lane, Johnny Desmond and then upcoming youngsters like Johnny Mathis who went on to stardom, Ballantine initiated its idea of different treatments of the same theme which specifically included a variety of ethnic approaches, That was in 1956.

Today, riding the crest of public support of folk music in its "SMILE" series of commercials, a brief chronology of what goes into putting one of the brewing company's commercials together can also give the uninitiated an insight into the reasons for the cost, as well as the effect, of top-name jingle production.

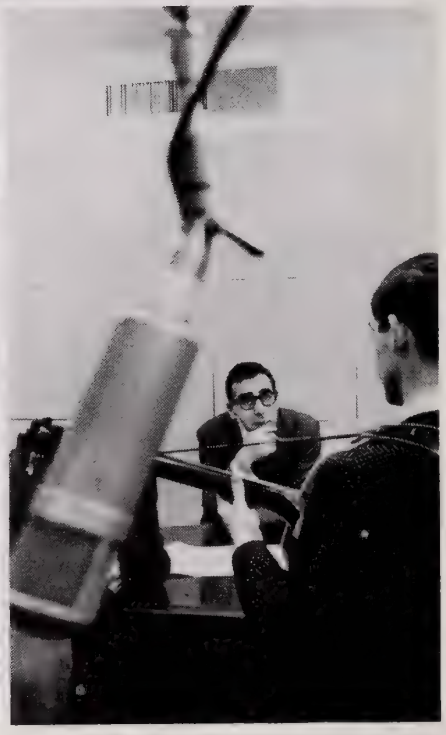
The Big Three, which is the name of one of the nation's currently popular folk singing groups, recorded the current "SMILE" commercial for Ballantine, As a folk-tune entity, the commercial has been so successful that The Big Three now include it in their act wherever they appear. They call it their biggest hit record. And if you visit NBC's Johnny Carson Show as a member of the audience, you'll hear it played



The Big Three, Cass Elliot, Jim Hendricks, Tim Rose consult with vocal arranger Bobby Bowers and music arranger Tony Mattola in N.Y.







On the other side of the glass, The Big Three run through one of sixty-four versions of the Ballantine commercial. Recorded in Gotham between appearances at a Washington club on successive nights, the spot is so high in folk-tune buffs' esteem that the group uses it as part of its act. Roy Silver, The Big Three's manager is in lower left photo.

during the warm up period.

Here is a thumbnail diary of how the commercial hit came into being.

The Big Three finished their last encore at the Shadow Club in Washington, D.C. at 12:20 Thursday morning, January 2nd. By 9:00 a.m. that same morning they were on a plane for New York, where they went directly to a recording studio and worked until 1:30 p.m. They went from there back to the airport, flew to Washington, and sang their first number at the Shadows at 8:20 that same night. And all of that to make a 60 second radio commercial for Ballantine Beer.

Although they had actually worked for only two and a half hours, six long months of work went into the preparation for this single recording session.

Says a Ballantine spokesman, "a radio commercial begins with words. To give Ballantine Beer's 1964 commercials more sales impact, to make them more competitive, it was decided last fall to revise the lyrics of the 1963 commercials. They were made simpler, brighter, happier, more direct. This began six months before The Big Three made their version, and ended after 64 different versions of the lyrics and music had been tried. When the final version was accepted and approved by Ballantine, the first four commercials were made (these are now on the air). The Big Three was used for the fifth because their 1963 commercial has



Arranger Tony Mattola, at left music stand, augmented the banjo and guitar instrumentation used by The Big Three

been such a smashing success. A great many more will be made, with different recording artists, for the 1964 radio pool.

It took 17 people to make The Big Three commercial (some have taken as many as 50). To The Big Three's single banjo were added two guitars, a bass fiddle, a bass saxaphone, and a recorder (flute). One of the guitarists was Tony Mattola, who plays for Mitch Miller and Perry Como and who arranged the music for the commercial. About 15 actual tapes were made before one was acceptable to both the musical and creative directors of Ballantine advertising agency, the William Esty Company.

With its air promotion keyed to the geography, climate, and beer drinking patterns of its public, Ballantine runs about three series of commercials a year. The weight of the commercial impact is designed to capitalize on these factors and match the buying weight of the product by the public.

The first of the Ballantine spot flights runs from December through February with relatively light frequency.

The second runs through March, April and May and into baseball season with spot frequency somewhat stronger.

The peak months are June, July, August and September when spot frequency reaches its maximum.

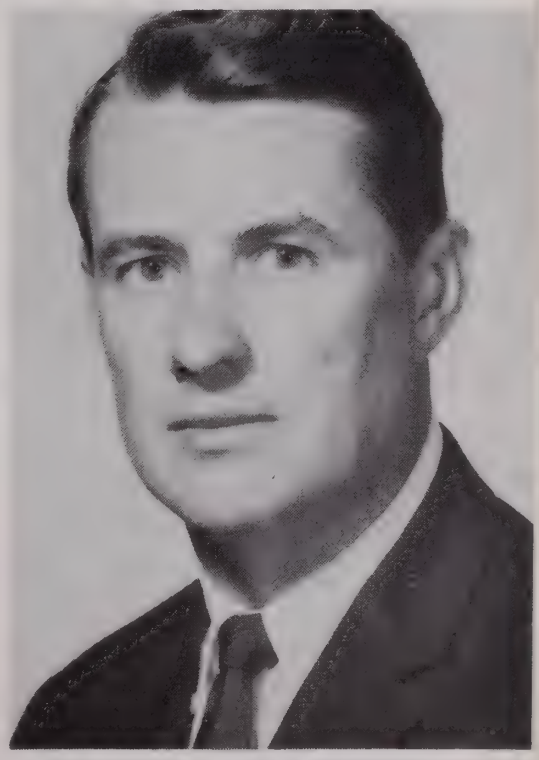
Both radio and television get substantial schedules in 18 states on the eastern seaboard. Approximately 250 radio stations clear 230,000 spots while 5,000 spots are aired over 25 TV stations during the year-round campaign. Ballantine spent some $2.5 million in radio for the full year of 1963, according to a preliminary estimate by SPONSOR sources. In TV the total was $1,915,690 in the first nine month for spot, and $772,10 for the first ten months on network.

In 1963 the "SMILE" campaign, introduced in February, was a simple melodic theme which was modified in March and April and then received a full scale revision in June for the final cycle of the year.

Once the advertiser and agency felt that the theme and melody were firmly established with the public, eight different treatments were developed for the major summer cycle.

Don Devor, v. p. of the William Esty Company who was musical director on the jingle, often noodles on the piano himself as part of the constant experimental work that goes on between advertiser and agency. And often they'll go for a couple of hundred dollars just to sound out an idea. When a whole campaign depends on a treatment, it isn't uncommon to spend a thousand dollars or more to try out an idea.

At the agency level there are usually at least five people involved in getting "the combination of the right words that are distinctive and absolutely clear;" (1) The creative director of the group (2) the writer (3) the account supervisor (4) the account executive (5) the musical director; and the latter is simultaneously experimenting with all sorts of small groups and musical treatments. Devor believes that one can get that desired distinctiveness with very small groups of singers and musicians, and with a clever hand-



Leonard B. Faupel, advertising manager of P. Ballentine and Sons, Newark, N. J., says, "Original jingle music tends to be heard for itself and the words of the theme come through loud and clear."

ling of the instrumentation. The Philharmonic is distinctive . . . but how expensive!

For the current winter cycle Ballantine is using 5 spots; four of them made up of regular male jingle groups while The Big Three does the fifth.

Client and agency reaction to the sucess of the "SMILE" campaign with jingles is obvious when one considers that in the independent survey taken shortly after their introduction (a survey to determine the effectiveness of the jingle), it was revealed in the two markets surveyed that recall was as high as 72 percent in Philadelphia and 40 percent in Boston — which equalled or excelled many long established programs.

An ever present danger: the tail wagging the dog — or — running up a million dollar production for commercials in an air campaign that's designed to a $100,000 figure.

Says Devor, "There is no way to set an average percentage of jingle production costs to air time costs, because on a really high air time budget (Camels for example) the production costs would be infintesimal. Yet on a smaller air budget the same cost could prove great."

Competition, Devor believes, has forced production to new levels. These are (1), better levels of production which (2) permits better performers, which (3), in turn drives the cost level up the ladder of keeping up with the Jonses.

"We may," he says, "be coming back to simpler forms. We just can't buy bigger bands and bigger singers. We do feel though, that we can buy inventiveness and ingenuity."

"No matter how important we feel the music should be in carrying forward the message, "he adds, "we are fully aware of the necessity of subordinating, when needed, the music to the words. In a sense we must always subjugate the artist to the salesman."

And, Devor believes, in terms of selling, the "SMILE" commercials have been doing just that. ■

Hartigan back with KBS

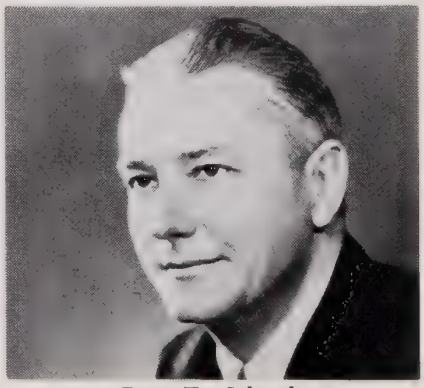
John T. Hartigan re-joined the Keystone Broadcasting System as a vice president and sales executive, headquartering in Chicago.



Hartigan

His prior service with the 1,152-member radio group covered a three-year period from 1959-1962, when he served as an account executive in the network's Chicago office. In the past two years, he was first media supervisor for Compton, Chicago and then vice president of the Automotive Radio Group in Detroit, in which he was a partner.

Hartigan comes from a distinguished advertising family. His father Joseph J. is board chairman of Campbell-Ewald, Detroit; his brother Joseph J. Jr. is an executive with Foster and Kleiser Outdoor Advertising, also Detroit.



Peter E. Schruth

Group W names Schruth to general exec. post

Peter E. Schruth has joined Group W in New York as vice president and general executive, reporting to president Don McGannon. He will cover the broad spectrum of all Group W activities including general management, marketing, and growth potential.

President of Curtis-International since last March, Schruth has been with that organization for the past 19 years. His first assignment was to help launch "Holiday"; by the end of 1946 he became the magazine's west coast manager. In 1954 he was transferred to Philadelphia to direct "Holiday's" overall business operations and was elected vice president and advertising director. In 1957 Schruth moved to "The Saturday Evening Post," as vice president and executive director of advertising. Later that year he became advertising director of the "Post." He returned to "Holiday" in '62 as vice president and publisher.

As president of the international operation he was involved in the exploitation abroad of present and potential Curtis properties, especially in regard to editorial material published in Curtis magazines.

Schruth's advertising training ground was Campbell-Mithun.

Triangle promotes two advertising-prom. men

H. Taylor (Bud) Vaden was named to the new post of director of advertising and promotion for the Triangle Stations, effective March 2. He'll be replaced in that same job at WFIL (AM-FM & TV) Philadelphia by Donald G. Shepherd.



Vaden

Before joining WFIL in 1962, Vaden served for three years as promotion manager of WJZ-TV Baltimore and for four years as promotion director of WCAU-TV Philadelphia. He began his broadcast career as supervisor of publicity, merchandising, and promotion at WPTF Raleigh. He currently serves on the board of directors and steering committee of Broadcast Promotion Assn. and is active in both the Sales Promotion Executives Assn. and the TV-Radio Ad club of Philadelphia.

Don Shepherd joined the Triangle station group in January 1963 as promotion director for KFRE (AM-FM & TV) Fresno. For the three previous years, he was promotion director for WLOS-TV Asheville, and before that held a similar post with Southeastern Newspapers, Inc. His broadcast career began at KLON Lincoln where he was director of continuity. He also served as assistant advertising supervisor for 3M in St. Paul. He was a winner of both the Ed Sullivan and Bing Crosby contests for originality in promotion conducted several years ago by CBS and ABC respectively.

Buying TV spot this season? If so, you'll want to study this special report —

ADMAN'S GUIDE TO TV SYNDICATION

Distributors are getting ready to showcase their newest programs and feature films at time of NAB meeting in Chicago, even as medium undergoes new changes

SOME 16 years have passed since TV syndication in the U. S. first became an actuality, but it still remains a multi-million-dollar business in which the paradox is a way of life. The national or regional advertiser who takes a step beyond network-level buys or station-break adjacencies at local level quickly discovers that syndication:

▶ Is a business in which two major talent unions—SAG and AFTRA— indirectly control the source of supply of filmed or taped prgorams, and, more recently, feature films. Because of residual scales paid to performers, a syndicator today must be able to achieve station sales in something like three-fourths of the top 100 markets, and the top echelon at that, to stay in the black with an off-network or first-run syndicated show.

▶ Is one of the largest unmeasured segments of broadcast advertising billings. From the viewpoint of Madison Avenue, syndication in all its TV forms—first-run series, off-network series, feature films, taped series, live syndicated formats—is part of national and regional TV spot. Just how big the slice is, nobody knows, for many stations air their syndicated properties purely as spot carriers. And, despite increasing efforts by syndicators to gain agency-level recognition for their properties and rating track records, not a few agencies and advertisers have only a general knowledge of what syndicated properties are serving as showcases for their spot commercial campaigns.

▶ Suffers simultaneously from a shortage and a surplus of available syndicated product. United Artists Television president John L. Sinn once wryly observed: "Film only comes *in* to the syndicated market; it never goes *out.*" This is largely true. There are syndication oldies around such as *Cisco Kid* and *Follow That Man* and *Hopalong Cassidy* which were current when many agencymen and timebuyers were in high school. Nevertheless, many station film buyers will tell you that there's "a real shortage" of syndicated shows and feature packages in the market, and the high prices of choice shows and features reflects this.

▶ Depends, to quite an extent, on shows originally bought by the three networks for its program supply, but does not always follow the rating pattern of the original network run in subsequent exposure. Example: *One Step Beyond,* syndicated in rerun by ABC Films. The series drew only modest ratings in its original ABC network time period. Now scheduled at local level by a number of ABC-TV affiliates as a 7-7:30 p.m. lead-in to *The Outer Limits,* the fantasy-supernatural series has pulled such audience shares as a 48% in Boston and a 42% in Columbus, Ohio. The sudden rating upsurge of shows in syndication has no fixed pattern and forces timebuyers to consider each situation on its rating merits.

Syndication has also created a do-it-yourself movement among a number of leading stations and broadcasting groups—notably Triangle, Storer, Group W, and WGN-TV, Chicago, as well as the program interchange organization known as TAC—to supply TV programing to fill up the gaps in syndication. Both the supply and purchase of such shows cuts across network and independent lines in many cases.

During the past few weeks, SPONSOR contacted a number of leading syndicators to determine what, from the standpoint of advertisers and agencies, were the primary patterns active in TV syndication today. Here are some of the key findings:

GENERAL SALES PATTERNS

Depite an upsurge of regional and near-national buys of syndicated shows in the late 1950's—such as Ballantine Beer's 24-market spreads with *Foreign Intrigue* and *Highway Patrol,* or regional buys by Kroger Stores and White King Soap, among others—syndication is a local TV form of business.

The multi-market buy still exists in syndication. (Just last week Colgate-Palmolive announced it was buying a syndicated version of Mike Stokey's *Stump the Stars,* for prime-time airing in a full list of major markets.) But such buys are the exception, not the rule.

Syndicated shows come from many sources—offshoots of Hollywood majors, TV networks, indies, groups

There's no real "season" on syndication buying, as there is in the fashion field. The nearest thing to it is the hoopla that syndicators generate at the annual NAB convention, a favorite launching paid for new syndicated series or feature packages.

Many syndicators and the NAB have for years been at odds. The NAB considers them, and their razzle-dazzle sales tactics, somewhat on the rowdy side, and a convention distraction. Syndicators, on the other hand, feel that NAB treats them as second-class citizens, and have for the past two seasons staged their own Television Film Exhibit at a hotel near the NAB meeting.

Such a TFE session will be staged at the 1964 NAB meeting. Conspicuously absent from it will be the three network syndication offshoots —ABC, CBS and NBC Films—as well as MGM-TV. The reason for the reluctance of the network syndication arms is obvious; the parent firms are NAB members, and the syndication offshoots can stage their exhibits in the network "hospitality" areas. MGM's reluctance also isn't hard to understand; MGM is having a banner year in network-level sales, with most of its shows pilot-financed by networks.

The majority of all syndicated program sales are made directly to TV stations, or to the key buyer in a station group. The same is true of feature films in the syndication market.

Currently, there's a trend back to first-run (i.e., no previous exposure in network or syndication) programing sales, although there's a difference in both the type and the source of such programs as compared to the syndicated offerings of Ziv, ITC, Screen Gems, Official and others in the 1950's.

Feature sales no longer show a pattern of "block" sales. For one thing, the buy-everything-or-nothing library sale has been outlawed by Federal statute. For another, syndicators are far more conscious of the heaviness of demand and the lightness of feature supply than in past years, and tend to release pictures from Seven Arts, MGM, Warner Bros., Allied Artists gradually.

Syndicators of telefilm shows are currently caught in something of a squeeze in medium-sized TV markets. An MCA TV executive summed up the situation thusly for SPONSOR: "There's a significant amount of leftover syndicated product in the middle-sized markets like Buffalo and Kansas City. In addition, these markets are doing more live programming and using more features. Therefore, it is difficult for the small and medium markets to eat up more syndication, and the realistic syndicator won't introduce anything that can't be moved there. However, these markets are still looking for Grade-A program product in syndication, because they know there is advertiser demand for time slots in such shows, even though many advertisers buy mostly by CPM figures."

OFF-NETWORK PROGRAMS

Off-network reruns in syndication have held most of the program spotlight in recent seasons, and almost every major syndicator has offered them to buyers. Some syndicators, like Four Star Distribution, Desilu Sales, Warner Bros. and 20th Century-Fox have concentrated exclusively on them.

The best of such shows are very good indeed, and rerun ratings for such shows as CBS Films' *Have Gun, Will Travel,* NBC Films' *Car 54, Where Are You?,* and Four Star's *The Rifleman* bear this out.

But syndicators and buyers alike are approaching the subject of off-network syndication with some caution this season.

They can be costly, to buyer and seller:

▶ When a syndicator launches a large-backlog off-network show in the syndication market today, he may have to shell out $1.5 million or more to clear six syndication runs on a show with a backlog of 150 hour-long episodes. To this must be added his sales and other costs. Thus, unless an off-network has an almost sure-fire rerun potential (such as the 180-episode 77 *Sunset Strip* being groomed by Warner Bros., or the 233-episode *Gunsmoke* package likely to be launched by CBS Films at the NAB convention), syndicators think twice before taking a large financial plunge.

▶ Increased production costs in recent years, plus talent residuals,

CURRENT, FUTURE SUPPLY IS VARIED

Wide variety of local-level film tape shows is offered to stations, ultimately spot TV advertisers. Ph suggest their range, from new cart series aimed at TV-watching mopp to reruns of former network weste first runs of made-for-syndication formational and entertainment se There's short supply of top new s dication shows



MCA-TV: off-network action in "Markham"



Triangle: "Snow White" Christmas show

have put the better off-network shows at top prices. New York stations—which provide what is generally the top dollar in syndication prices—may plunk down as much as $600,000 or more for a two-time-play rerun series of one-hour length. No station manager takes this kind of investment lightly, even in markets whose prices are tailored down from the top New York scale.

Nevertheless, a number of off-network properties — smaller in number than in the past couple of seasons, but generally superior in quality—are either on the market now or being readied for the 1964-65 program season in syndication.

These include, in addition to those mentioned earlier: *East Side, West Side* and *New Phil Silvers Show* from United Artists TV; *Wells Fargo* from MCA TV; *Ensign O'Toole* from Four Star; *New Breed* and *I'm Dickens, He's Fenster* from ABC Films; *Twilight Zone* from CBS Films; *Jaimie McPheeters* from MGM-TV; *Route* 66, Screen Gems.

The off-network syndictors are optimistic. A typical comment from Four Star's Len Firestone, v.p. and general manager, who told SPONSOR:

"The dropping of option time last September really made no difference this season because it came at a time when the stations had already firmed up their schedules with the networks. Now that stations know they can take some of this time, we hope to get a lot more syndicated properties into these local TV slots."



ms: off-network reruns of "Have Gun"



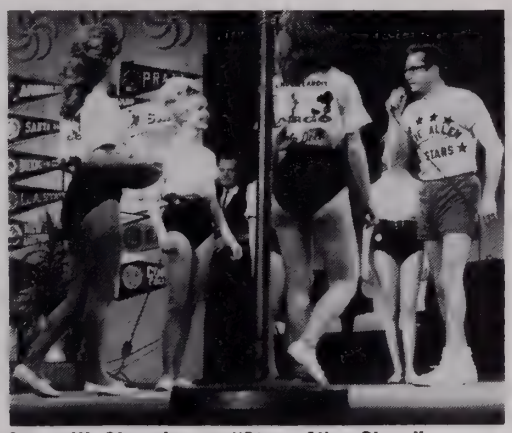
UA: "Human Jungle" is first-run drama



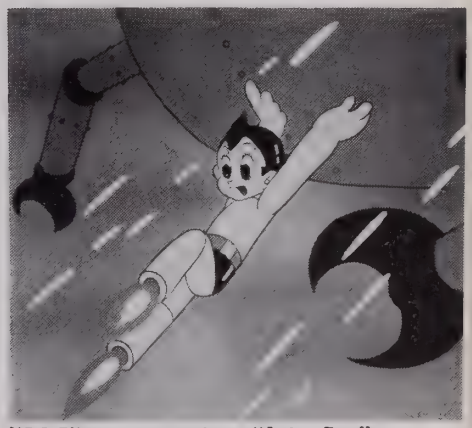
Storer: "Littlest Hobo," a first-run



Arts: language lessons "En France"



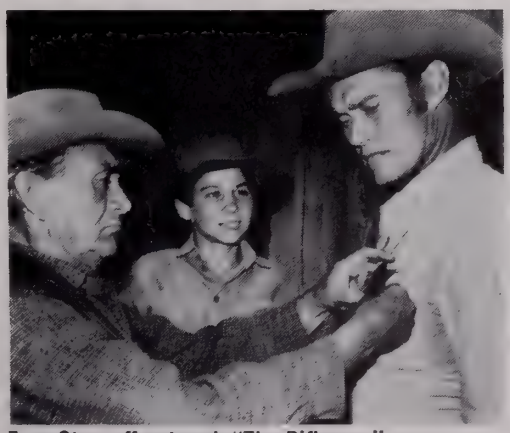
Group W: Clowning on "Steve Allen Show"



NBC Films: new cartoon "Astro Boy"



Lux: new cartoon "Hercules" package



Four Star: off-network "The Rifleman"



ABC Films: "Phyllis Diller" special

Leading syndicators today make frequent calls on agencies, reps, admen to sell merits of spot buys in shows, feature films

Syndicators are also planning off-network releases "in counterpoint" to what networks will offer viewers this fall. Said MCA syndication sales v.p. Hal Golden last week:

"We plan to break with two new half-hour off-network series for next season. The first is *Wells Fargo*. We feel the time is right, now, because there are few comparable half-hour westerns around and won't be for a few seasons. *Markham*, with Ray Milland, is also in the hopper, and now is the time to spring it, as there is no half-hour action show on reserve or on the networks to match this quality."

FIRST-RUN PROGRAMS

Shows making their TV debut via syndication are, for the most part today, either in the children's program area, or are in the documentary-informational vein. In both cases, the emphasis is often on color production with an eye to long-term use on TV.

Here's what Dick Carlton, v.p. of Trans-Lux—a firm which has deliberately chosen to become a leading factor in moppet-appeal TV syndication fare—had to say of current trends in his field:

"The best kid shows are actually those which are locally constructed, usually with a live local host. They are very flexible, and can change their content to meet opposition. Their chief need is for strong 'drop-in' material, such as our cartoon *Hercules* and *Felix* series. There is a taste trend, incidentally, in today's TV-watching kids away from 'animal' figures in cartoons to 'human' figures. There is also diminishing supply of product for the children's market, since a number of syndicators have eased out of the field or have had program failures."

Other suppliers of children's programing include: King Features TV (*Popeye, Beetle Bailey, etc.*), Seven Arts (*Emmett Kelly Show*), ITC (*Jeff's Collie*, etc.), BBC-TV Enterprises (*Andy Pandy*, etc.), NBC Films (*Astro Boy*), Walter Reade-Sterling (*Abbott & Costello*), Screen Gems (*Jungle Jim, Ivanhoe*, etc.), Storer (*Littlest Hobo*), Triangle (*Zoos of the World, Wonderful World of Play*, etc.).

There are few action-adventure or dramatic first-run syndicated shows around, or planned, agency buyers scouting the field have learned recently. United Artists has *Lee Marvin Presents Lawbreaker* now in syndication, plans to add another drama series, the British-produced *Human Jungle*, for fall sales. ITC is selling *Man of the World*, also British-produced. The supply begins to run thin at about this point, although several syndicators are talking about launching such series this year, as MGM did with *Zero One*.

Prospects for station and advertiser customers are brighter, howver, in the "actuality" field of first-run entertainment. Highlights:

Official Films has scored considerable sales success with two first-run documentary properties, *Biography* and *Battle Line*, and plans more in the same vein. CBS Films is actively syndicating a new Jack Douglas-produced series, *America!* available in color. United Artists has had six hour-long Wolper specials sold in over 100 markets for the current season, plans another six for fall. NBC Films is currently ready to launch *Science In Action*, an educational series seen in five West Coast markets and now moving into the national syndication circuit. Triangle, which has virtually cornered the market on TV specials based on leading U.S. auto races, also has a total of 28 series—largely informational—due for syndication in a 12-month period which began last October. Seven Arts has scored strongly with its language-instruction *En France* series, hopes to repeat the success with a Russian-language counterpart.

Such deals for "actuality" shows are sometimes closed with dazzling speed, and for top money. In Hollywood, earlier this year, RKO General's KHJ-TV signed for a series of 10 first-run documentaries pro-

VETERAN EXECS SE

The administrative and sale tives pictured here have one common: they are among t knowledgeable veterans in th cation field, and are equally discussing a station's pro problems or an agency's ai large-scale spot campaign. T



HAL GOLDEN, *V.p. & Director of S MCA TV, Ltd., Film Syndication D*



ROBERT B. MORIN, *Vice president Allied Artists Television Corp.*



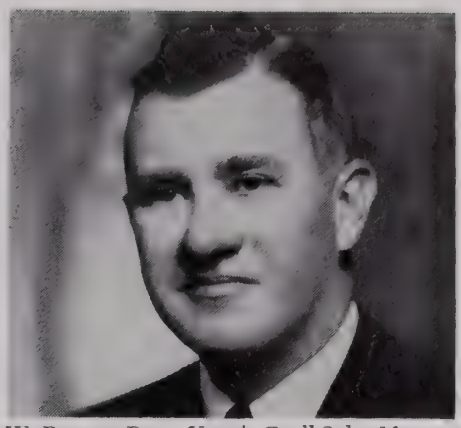
M. J. "BUD" RIFKIN, *V.p., Sales United Artists TV Inc.*

IE SALES

not shown, such as Screen Bob Seidelman, ITC's Abe , Triangle's Michael Roberts, Pete Rodgers, 20th-Fox's Alan ch. These executives help ales destiny and direction of ed shows, feature film pack- her program types



DICK HARPER, *Syndication Sales Manager MGM-TV*



W. ROBERT RICH, *V.p. & Gen'l Sales Mgr. Seven Arts Associated Corp.*



G. PLITT, *President*
ms



SEYMOUR REED, *President*
Official Films



LEN FIRESTONE, *V.p. & General Manager*
Four Star Distribution Corp.



H. EZZES, *Executive V.p.*
Artists Associated



JOSEPH KOTLER, *Vice president*
Warner Bros. TV Division



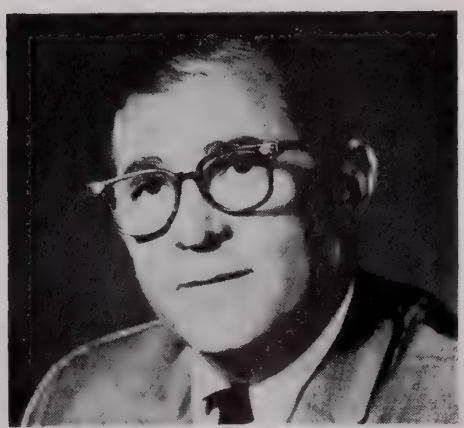
RICHARD CARLTON, *V.p., Sales*
Trans-Lux Television Corp.



M P. BREEN, *Vice president*
ilms



JAMES T. VICTORY, *Vice president*
CBS Films



E. JONNY GRAFF, *V.p. for TV*
Embassy Pictures Corp.

Feature films bring big names, international glamor to syndication, are a favorite "spot carrier' with many top advertisers

duced by Time-Life and Drew Associates only 18 hours after syndicator Peter M. Robeck first offered it for sale. Price paid: $100,000 for the Los Angeles market. One advantage for KHJ-TV: it will have what amounts to a "premiere showing" of the series, which carries a total budget of some $2 million for production, before it is aired by any other U. S. station. The series itself is indicative of the care being lavished on many of the new informational series; it will use some novel camera techniques to deal with colorful personalities—minus the usual narrator.

FEATURE FILMS

Feature movies are the most popular spot carriers in local TV programing, and no station in the country could get along indefinitely without a feature supply. Stations can sell their deluxe movies as fully-sponsored specials, air ordinary movies in all kinds of time periods, and even set up multi-exposure patterns for single movies on a "grind" basis, or slot them in prime time exposure.

There are between 10,000 and 12,000 feature films in active U.S. synidcation, and about one out of four of these was made after 1948. In the earliest days of movie syndication, entire studio libraries were dumped on the market in huge blocks (such as the original RKO, MGM and Warner groups). Today, stations face a narrowing selection of features—and higher per-picture prices—as the major studios get cagier on their method of releasing their films for telecasting.

In some cases, syndicators are even dipping back into the big libraries for big-name features with lots of mileage. At United Artists Associated, where Erwin H. Ezzes is executive v.p., a seven-picture package titled Premiere Re-Issues, and made up of features such as "Casanova Brown" and "Woman in the Window," is going great guns. At MGM, Screen Gems, NTA, HTSI, and MCA, there's still plenty of calls for top oldies.

On the main feature syndication circuit, the primary emphasis is on the newness of features (not always a good measure of quality, but one accepted by most stations) and on color (a growing number of stations pay the surcharge for color prints for local color telecasts).

Color is a factor in the selection of features at the syndicator level as well. An average of nearly 50% of the features released in recent packages from such distributors as Seven Arts, MGM-TV, Warner Brothers, and 20th-Fox are in color. That these films were selected from available supply with color in mind can be judged by the fact that the every-other-feature color score is higher than Hollywood's feature color score in recent years (about one out of three in color).

Such moves increasingly call for sizable investment by a syndicator. This year, for example, United Artists has budgeted a $250,000 investment in TV color feature prints at UAA in anticipation of station orders for color movies. Stations pay more for color prints than they do for the same movie in a black-&-white print, but this lab charge is usually passed on without markup by syndicators in an effort to develop more color feature use. The per-picture color prices, happily for stations, is tending to go down, not up, as the increased volume of orders results in quantity discounts from film labs.

Features, incidentally, are one area in which stations actually compete with networks for program product. One reason why ABC-TV dropped its Sunday-night movie show was that some big stations managed to buy movies as good or better than those bought by the network, and pre-empted the network movies for local movie showcases. (NBC-TV is currently taking no such chances, and is paying about $400,000 per feature for original showing and one rerun of features—a price which in many cases is a healthy percentage of original movie budget.)

FEATURES: SUPPLY IS LESS THAN DEMAND

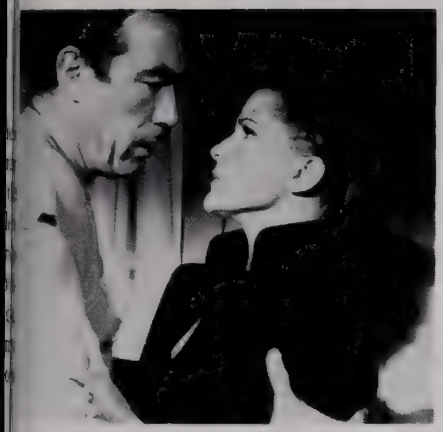
Movies are a prime form of syndi tion today. No longer are huge libr ies dumped on the station market; t trend is clearly in favor of small, sel packages with sizable per-picture pr tags, and strong emphasis on co production, or on "specialty" packa of science-fiction or adventure filr Some spot advertisers buy full spo sorship of feature specials



Warner Bros: "Sundowners" on syndie circ

Here, at a glance, is what is happening today among leading feature film distributors:

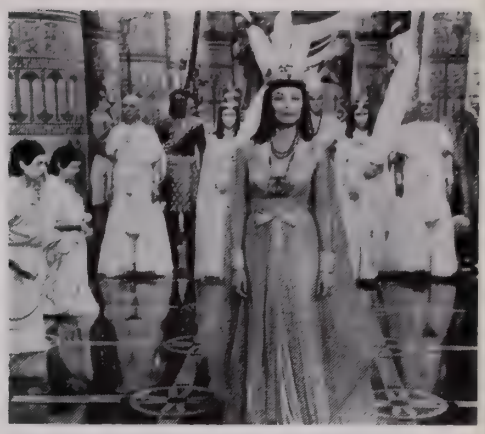
- Allied Artists—The concentration here is on action-adventure and science-fiction features bearing the AA label, most produced in the 1950's. AA also supplies stations with packages such as "The Bowery Boys," which have scored high ratings with youngsters.
- Hollywood Tv Service Inc.—Actively distributing a large library of old westerns, serials and other features, but with no continuing source of supply from a major studio or independents.
- MGM-TV—Metro is steadily feeding a limited supply of post-1948 features into the market, the latest package (launched last fall) being a group of 40. In the two years previous, a group of 30 was launched each year. Color is a major factor; half of the newest package represents full-color movies. A new package of MGM features may be released at the time of the NAB convention.



rts: "River's Edge" is typical post-1950



UAA: "Moby Dick" highlights recent package



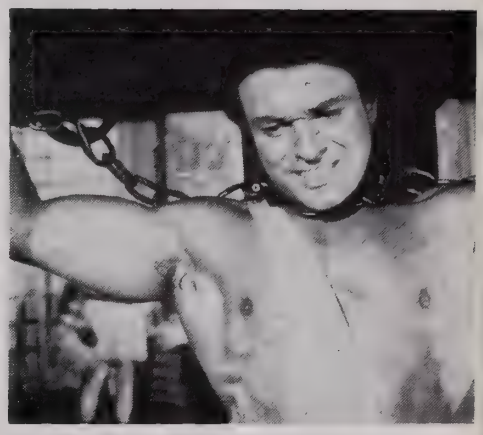
20th-Fox: Big-budget "The Egyptian"



': "Tender Trap" is from post-1950 library



Allied Artists: Yes, it's Zsa Zsa in space film



Embassy: Emphasis on muscles

• MCA TV—MCA scored a notable success with its handling of the Paramount pre-1948 backlog, contracts for which are still being written. So well did MCA succeed, in fact, that Paramount stockholders grumbled periodically that a larger slice of the revenue would have come Paramount's way if only Paramount had handled its own distribution. (It has finally happened this way; Paramount dealt directly with NBC in an arrangement to supply post-1948 pictures to NBC for its Saturday - night and Wednesday-night movie showcase during the 1964-65 season. Paramount will probably handle reruns, too.)

• NTA—Still actively distributing a large group of 20th Century-Fox features, some post-1948, plus some British oldies and Shirley Temple features. Just as Paramount finally got around to handling its own feature sales, so did 20th-Fox, which syndicates reruns at the local level of features seen on NBC.

• Screen Gems—Through parent Columbia Pictures, Screen Gems can count on a supply of Columbia features, sometimes in large batches (as in the relatively recent package of 260 post-1948 pictures syndicated by SG). More will be fed through SG, but in smaller batches. SG still distributes a large library of old Universal pictures.

• Seven Arts—SA has been the syndication pace-setter in releasing small groups of deluxe features, with a strong accent on color. Originally, SA handled the Warner Bros. post-1948 films, and fed them steadily into the market. Last year, WB turned off the feature tap, now handles its own distribution of features not assigned to Seven Arts. In addition, SA handles distribution of the Universal post-1948 library, and a sizable group of 20th Century-Fox features.

• Embassy—A small, aggressive distributor, Embassy has created a virtual TV specialty for itself: distribution in the U. S. of European-made "Hercules"-type features produced by Joseph E. Levine. Reaction to a recently launched 26-episode "Sons of Hercules" package—actually, it's 13 feature films, each with a middle-of-the-film break that provides a cliff-hanger — has been "fantastic," an Embassy source told SPONSOR.

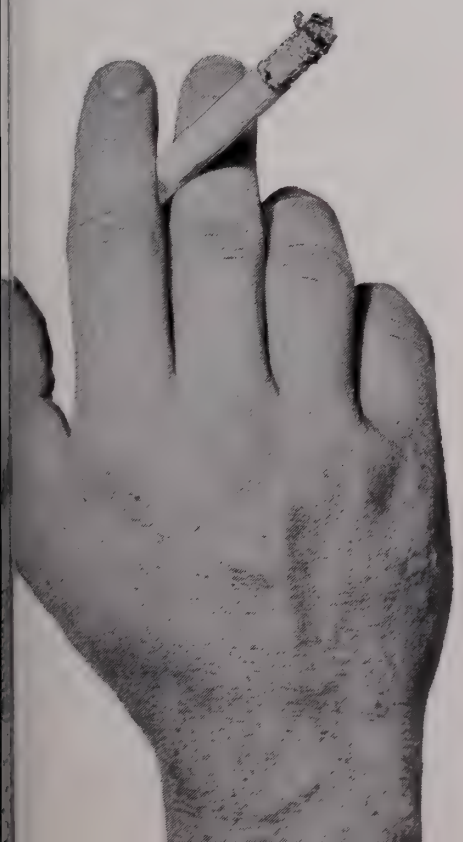
• Warner Bros. — Having successfully launched its own feature distribution virtually as a by-product of its self-syndication of WB telefilm series, Warner Bros. is grooming further post-1950 features for the syndication market, and is expected to launch another package for the 1965-66 season.

• United Artists Associated — Long a TV distributor of features produced by independents in the resurgence of UA in the 1950's, UAA plans soon to offer another group from this source. With the onetime AAP library (pre-1948 Warner, RKO features, plus other acquisitions) also under its corporate wing, UAA has the largest library in the business — some 2,000 features. Its most recent syndication release was UA Showcase #2, a 40-picture package of UA films. ■

how does a tattoo



oncern you ?



Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NATIONAL FILE

ADVERTISERS

Paul L. Gabriel, product manager, Borden Foods, and **Tom Griffin,** marketing supervisor on coffee, potato, and mince meat products, both named senior product managers, as announced by Hubert Tibbetts, vice president and director of marketing. Gabriel, with Borden's since 1948, was director of advertising and promotional services before joining marketing group. Griffin, former product manager, joined Borden marketing department in 1959.

Three other product manager appointments: **H. Worthington Kalt,** assistant product manager, who continues with market programs for dehydrated potatoe products; **Victor Incorvia,** associate sales promotion manager, now responsible for None Such Mince Meat; and **Frederick Wickemeyer,** who joins Borden's following three years as product manager in Corn Products' Best Foods. **William F. Westgate,** associate sales promotion manager of Borden's who joined company in 1960, promoted to sales manager.

AGENCIES

Account Switches: The Nestle Company announced assignment of Quik, chocolate-flavored milk additive, to Leo Burnett Company, Inc., Chicago, Illinois. Product was formerly with McCann-Erickson, New York City. McCann continues to handle Nescafe, Nestea, EverReady Cocoa, Semi-sweet and Butterscotch Morsels, Nestle Bars and Choco-Bake as well as a recent new product assignment.

Dunay, Hirsch & Lewis, Inc. appointed advertising agency for Cadmus Corporation, publishers of FM MAGAZINE. A budget of $200,000.00 has been set up for a program which includes radio advertising.

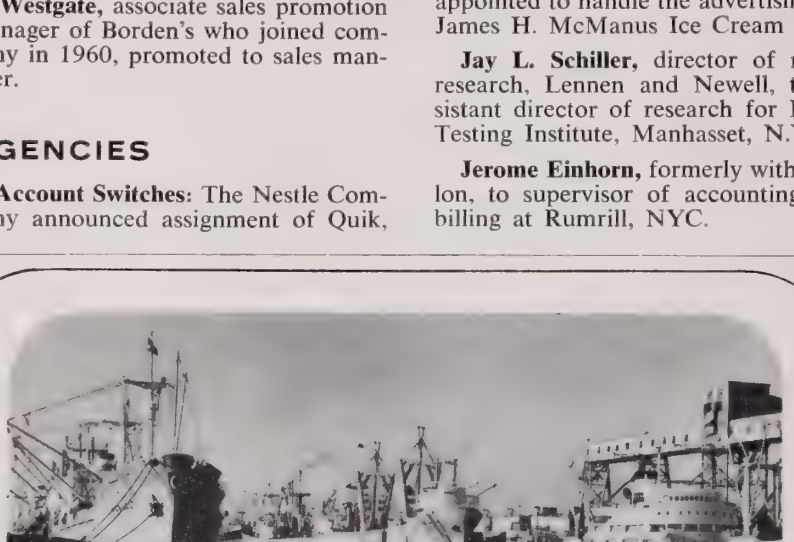
Redmond & Marcus, Inc. have been appointed to handle the advertising for Wurzburger Hofbrau Beer, a product of the Original Beer Importing & Distributing Co., Inc.

Luden's, Inc., Reading, Pa., has appointed Erwin Wasey, Ruthrauff & Ryan, Inc., Philadelphia, as advertising and public relations agency for a part of its confectionery production, including Almond Royal and Mello-Mint lines.

Ingalls Associates, Inc., Boston, has appointed to handle the advertising for James H. McManus Ice Cream Corp

Jay L. Schiller, director of media research, Lennen and Newell, to assistant director of research for Home Testing Institute, Manhasset, N.Y.

Jerome Einhorn, formerly with Revlon, to supervisor of accounting and billing at Rumrill, NYC.



The Port of Houston, where more than 4,000 ships a year move almost 60 million tons of cargo. The port and its industrial complex constitute a **prime generator of Houston-area wealth.**

K-NUZ is the prime generator of sales for products marketed in Houston... one of the nation's three greatest ports!

K-NUZ AM SOLD IN COMBINATION WITH KAY-C, BEAUMONT

THE KATZ AGENCY, INC.—NATIONAL REPRESENTATIVE

IN HOUSTON, CALL DAVE MORRIS • JACKSON 3-2581



Schiess

Charles W. Schiess, formerly vice president of John S. Herold, investment service organization, named vice president and assistant treasurer, Sullivan, Stauffer, Colwell & Bayles. Also elected vice presidents: **Donald Pike,** associate creative director; **Perry Harten,** radio-TV group head; **Doug Gallow,** and **Tony Lanitis,** both research directors.

William L. Rohde, formerly account supervisor, Cunningham & Walsh, named acount executive for Smith & Dorian, New York.

Frederick Lyman Horton, 62, vice president of Norman, Craig & Kummel, died of a heart ailment in his apartment in New York City. Before joining agency two years ago, he was with NBC 16 years, serving as director of sales for radio networks.

Richard L. Stevens named vice-president-group copy supervisor, and **David Popofsky,** appointed assistant to Sudler & Hennessey, New York. **Robert Siegler** has rejoined S&H as account executive. **Stephen Korbet** named assistant art director. **Richard Jones,** formerly art director to vice president. **Michael Schneider,** formerly group copy chief, to vice president. **Paul Tosches,** formerly manager of accounting department, to assistant treasurer.

Dr. Arthur Wilkins, formerly vice president and associate director of information management at Benton & Bowles, to Papert, Koenig, Lois, New York, as director of research.

Betty Clements has rejoined McCann Erickson in Los Angeles as general executive.

Earl B. Hotze, recently named media director of Gardner Advertising's St. Louis office, has been elected a vice president of the agency. **Herman Raucher,** formerly vice president in charge of creative services for Gillette Toiletries at Maxon, has joined Gardner in New York as creative supervisor on the American Tobacco's Carlton Cigarette account. **Alexander M. Burrell,** recently was elected a vice president of Gardner, has been named account supervisor on the Southwestern Bell Telephone account. He formerly was account executive.

Bogard Advertising, Miami, has appointed **Arthur B. Cohen** as copy chief and account executive. He returns to the Miami area after 18 months with Alfred L. Lino & Associates St. Petersburg. Cohen previously had his own agency in Coral Gables.

Bert M. Neufield has joined Kenyon & Eckhardt as an art director, from Hegelmann & Bartolone. He has also been with Grey Advertising.

Edward G. Nottage, creative supervisor, Ted Bates, New York, elected vice president, **Allen Schwartz,** product manager, Lever Bros., to Ted Bates as vice president and account supervisor.

Joan Wagner, formerly of R.H. Macy, joins Kenyon & Eckhardt as copywriter.

Robert L. Ball and **William H. Caldwell, Jr.,** have joined art staff of Henry J. Kaufman & Assocs., Washington.

Robert K. Swanson, account supervisor, Needham, Louis & Brorby, elected v.p. **C. Edward Derr,** formerly of S.C. Johnson & Son, joins NL&B as account executive. **Lawrence W. Wetlin,** executive trainee at NL&B, promoted to assistant account executive.

Marvin H. Koslow, group executive, Young & Rubicam, named v.p.

William Amanna, formerly on public relations staff of New York Hilton hotel, joins Burke & Corbin Assocs., as account executive.

Jerry Caplan to Lewis, Dobrow & Lamb Advertising, Washington, D. C., as creative director. Other staff additions: **Kopel Hyman,** production manager, and **John Baird** and **Jim Wood,** copywriters.

H. B. Groseth, formerly executive vice-president, Erwin Wasey, Ruthrauff & Ryan, Inc., Chicago, to Maxon there as senior vice president and account group supervisor, primarily responsible for agency service to recently acquired grocery products account of Staley Manufacturing. He has supervised Staley grocery products advertising for 15 years.

Robert Guerrier appointed copy chief and **John C. Barbuscak, Jr.** advertising account executive on AC Spark Plug account at D.P. Brother, Detroit. Guerrier was senior writer, and Barbuscak was merchandising account executive.

Irving Lewis to Shevlo, Inc., New York, as vice president and treasurer. He was formerly vice president and treasurer of Dunay, Hirsch & Lewis, New York.

Richard Rife, Grey Advertising, to account executive at Kudner Agency, New York.

William V. Ricglane, vice president and production manager, Gotham-Vladimir Advertising, New York, named vice president and general manager. **Robert J. Ricglane** becomes vice president-media and **Margaret Eleanor Stark,** vice president-research. **Chester A. Priest,** secretary advanced to treasurer and comptroller. **Sally Allen Pecorini,** assistant secretary, to secretary. **Frank A. Caporaso** and **Anthony Oliver,** both accounting, to assistant secretary and assistant treasurer, respectively. **Mario Gigante,** assistant production manager, promoted to production manager. **James Glass** and **Humberto Domenech,** account executives in Chicago and San Juan, Puerto Rico offices, respectively, now vice presidents.

WFBL, Syracuse appoints Avery-Knodel, Inc. as its national sales representative, it was announced by Guy Corley, vice president and general manager of the Founders Corp.

WFBL is licensed to First Broadcasting Corp., a subsidiary of Founders, and broadcasts full-time with 5 kw on 1390 kc. It is an affiliate of ABC.

WFLN, Philadelphia, has appointed George P. Hollingsbery Co. as their national sales representative, effective immediately. WFLN will join the Hollingbery "classical music group" stations: WFMT, Chicago; WCRB, Boston; KFAC, Los Angeles; and KKHI, San Francisco.

WTVO, Rockford, Ill. joins Blair Television. Harold Froelich, general manager of WTVO Television recently signed the contract, designating Blair's BTA Division as the station's exclusive national representative.

WHYN appoints Blair: WHYN, Springfield, Mass., has named Blair Radio as its exclusive national sales representative effective February 1st. The station is owned and operated by the Hampden-Hampshire Corporation. Studios and business office are located at 1300 Liberty Street, Springfield. WHYN's general manager is Charles N. DeRose; sales manager is Zachary W. Land. An independent station, WHYN is a 1,000w 560 kc, directional outlet, operating 24 hours a day.

WFMI to Grant Webb & Co.: WFMI, Montgomery, Ala., has appointed Grant Webb & Co. as exclusive national representative.

KGBT stations appoint Mexican rep: KGBT Radio and Television names Hector Garcia Pereyra, Cadena Azul de Radio, S.A., Mexico City, as exclusive sales representative for Mexico. Stations serve the lower Rio Grande Valley of Texas' Brownville-Harlingen-McAllen-Weslaco market.

WRYM appoints two reps: WRYM, Hartford-New Britain, Conn., names Gil-Perna as national sales representative; Adam Young, Inc., Boston, as sales representative for New England. **KALE repped by Williams:** KALE, Pasco - Richland - Kennewick, Washington, is now represented by the Robert L. Williams Co.

Paul H. Raymer Co. expands: The New York-based radio-tv station representatives, recently announced an expansion and realignment of the firm's executive and sales staff. Appointed as Assistant to the president was **Frank A. Browne** most recently with Metro TV Sales. **Robert M. Richmond** a Raymer vice-president, has been appointed Manager of the Radio Division. **Warren G. Bodow** has been appointed director of research and promotion, a new position. He has been



WTRF-TV STORY BOARD

7

FROM SCRATCH! Remember when a nest egg wasn't chicken feed?

wtrf-tv Wheeling

STRAWBERRY JAM! Girl who eats strawberries chances rash promises.

Wheeling wtrf-tv

Are you a—*

BE WARY! Several atomic scientists were vacationing in Las Vegas and two of them were watching an associate playing roulette. "Tiltonson gambles as if there was no tomorrow," said one. The other replied, "Good grief, do you suppose he knows something?"

wtrf-tv Wheeling

GOTTA GIVE Americans a lot of credit! How else would they live so well.

Wheeling wtrf-tv

SALESMAN: "Sir, my product is guaranteed to make you the life of the party, will help you win friends and influence people and forge ahead in the business world. In general, it makes life a more pleasant place and an invigorating experience!" PROSPECT: "Okay, Okay, I'll take a fifth!"

wtrf-tv Wheeling

FIGURES SHOW a modern woman spends 75 per cent of her time sitting down.

Wheeling wtrf-tv

FIGURE OF SPEECH! The tourist who wanted to go to England because he had heard so much of London Derriere!

wtrf-tv Wheeling

KEEP WELL! Remember, nothing succeeds like successors.

Wheeling wtrf-tv

*SKEPTIC? If you won't take know for an answer then our Petry man can't help you. Edward Petry and Company is WTRF-TV's national rep and if you want 'the know' on the 529,300 TV homes in the Wheeling/Steubenville Ohio Valley Market, your Petry man has the WTRF-TV Spot TV story. Just call, he's available.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA



Billion Dollar Spender

North Carolina's biggest market — tops in population, households, retail sales.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

associated with the Hearst Advertising Service, New York, KDKA-TV, Pittsburgh, and WONO-FM, Syracuse. **Jeff Parker** with CBS-TV since 1955, and **Keith Andre,** formerly with the Radio Advertising Bureau, have joined the Raymer sales staff.

WEEU names Avery-Knodel: WEEU, Reading, Pa., an affiliate of ABC, has appointed Avery-Knodel as national sales representative. The station operates with 1 kw on 850 kc, and is owned by the Reading Eagle-Times Publishing Co. K. Richard Creitz is vice president and manager of the radio outlet.

WTSA appoints Eckels: WTSA, Brattleboro, Vt., has named Eckels & Co. as sales representative for New England.

Len Sabie appointed radio sales manager in the Chicago office of The Meeker Company, Inc., station representatives. Sable had been an account executive at WTMJ, Milwaukee and for the past year has been an advertising account executive for the Chicago Car Advertising Company.

Bill Dahlsten has been named manager, Chicago office of Grant Webb & Co. Prior to this association, Dahlsten held the dual position of general manager at WLPO, LaSalle, Illinois and general manager at KAWA, Waco, Texas.



Papich

Thomas L. Papich has joined the sales force of H-R Los Angeles. He was formerly general manager of station KGLM, Los Angeles. Prior, Papich was sales manager and station manager of station KFOX, Long Beach.

William F. Reitman to George P. Hollingbery Company's Los Angeles office. Prior to joining the Hollingbery Company, Reitman spent three and one-half years as manager for the Bolling Company. For the seven preceding years he was a radio salesman for KFOX in Los Angeles-Long Beach.

Lynn Hall has joined the New York television sales staff of The Katz Agency, Inc. He had been with The Meeker Company. Mr. Hall replaces Churchill Miller who has been transferred to the station representative's television sales team in Chicago.

Joseph Ostrow and **Donald C. Foote, Jr.,** have been made associate media directors at Young & Rubicam, Inc. Ostrow joined the research department of Young & Rubicam in 1955 and transferred to the media department as a space buyer three years later. Foote came to the agency as a media buyer in 1956 from Erwin Wasey & Company where he held the same position. Prior to that he was a time buyer with Benton & Bowles and Anderson & Cairns, Inc. **Justin T. Gerstle** will take over as media director for Y & R in Los Angeles. Gerstle joined Young & Rubicam as a senior media buyer in 1959 from Benton & Bowles. He was promoted to media account supervisor a year later, and made an associate media director in 1962.

TV MEDIA

$100,000 for ETV: New educational station scheduled to start on the air in Los Angeles next September got its first boost from a local station. A $100,000 grant from KCOP-TV will be added to $468,790 donated by the U.S. Department of Health, Education and Welfare. The ETV station, Ch. 28, will probably use the call letters KCET.



Pierce

Frederick Pierce, ABC-TV Director of Planning and Sales Development, has been elected Vice President in Charge of Research, Sales Planning and Sales Development, it was announced by **Thomas W. Moore,** President of the ABC Television Network.

Pierce will continue to be responsible for the Sales Planning, Sales Development and Research Departments.

After joining ABC in 1956 as an analyst in the Television Research Department, Pierce was promoted to Supervisor of Audience Measurements in 1957 and Manager of Audience Measurements in 1958.

In 1961 he was made Director of Research and in March 1962 was given added responsibilities as Director of Research and Sales Development. He assumed the title of Director of Planning and Sales Development in April, 1962.

John L. Hutchinson, Jr. to director of special events and public affairs and **James A. Christensen** to program director at WBEN-TV Buffalo.



Newcomb

Charles Newcomb has been named program director and **Rene Royaards** production director of WSPA-TV Spartanburg, and Verner Tate has been appointed sports director for WSPA-TV and radio. Newcomb, who has been associated with Spartanburg radio and tv since 1948, will continue to have charge of WSPA-TV public affairs programs. He was formerly with WTNT Augusta.

Charles P. Dwyer to assistant general sales manager of KHJ-TV Los Angeles, replacing **Phil Bryce** who left to enter private business. For the past 2½ years, he has been sales manager of ABC International TV in New York. Prior to that he was with Taft Broadcasting at WKRC-TV in Cincinnati and WTVN-TV Columbus as general sales manager.

Joseph P. Keyes to press information director for WABC-TV New York, replacing **Frank J. Little** who was named director of press information and promotion for ABC News. Keyes has been promotion manager for TV Guide.

Robert F. Conrad to manager, participating program sales, NBC-TV. He has been a salesman in the participating program sales area since joining the network in 1954.

Arnold Kane to executive producer for WOR-TV New York.

George Whitney, Jr. has re-joined KHJ-TV Los Angeles as an acount executive. Formerly with RKO General National Sales in New York for six months and San Francisco for a year, Whitney has been with the L.A. station for 18 months prior to his Bay City move.


Gosciminski

Markey Gosciminski is the new local sales manager of WTEV New Bedford. Prior to joining the station as an account executive, he was sales manager for WALE Fall River.

Otto C. Junkermann, promotion and merchandising manager for WFRV-TV Green Bay resigns March 1 to open his own combined art and photography business. Junkermann started his TV career at WFRV as art director.

RADIO MEDIA

Stations change hands: KRIB Mason City, Ia. was sold for $130,000 by Western Broadcasting Co. to William H. Sandberg and D. Bryce Ekberg of Minneapolis. WIGO Indianapolis stock was sold by Stokes Gresham and Luke Walton to Sarkes Tarzian, Inc. Both sales, subject to FCC approval, were brokered by Hamilton-Landis Associates.

BPA adds five: Broadcasters' Promotion Assn. launched the new year by adding several new members. They are WQXR New York and KGBT radio and TV Harlington, Tex., joining as voting members. Their representatives will be promotion manager Jerry Greenberg and promotion manager John Goodman respectively. NBC enrolled two new affiliate members, both from the Burbank office. They are Mort Fleischmann, manager of promotion, and Terry M. Keegan, promotion coordinator. Kellogg joined BPA as an associate member, naming Deryl E. Fleming, public relations director, as its official representative.

New Florida affil.: WWIL Ft. Lauderdale joined ABC Radio lineup Feb. 15. Station operates with 10 kw on 1580 kc and is owned and operated by Florida Air Power, of which Col. William A. Roberts is president and Bruno M. Kern is vice president and general manager.


Gelder

John T. Gelder, Jr., has been appointed General Manager of WTRF-TV. A 22-year veteran of the television industry, Mr. Gelder has served as Vice President and General Manager of WCHS-TV, Charleston, West Virginia; head of WCHS-Radio and WKNA-Radio; and Assistant General Manager of WKWK-Radio, Wheeling. He is a past president of the West Virginia Broadcasters Association and Treasurer of the ABC-TV Affiliates Board of Governors.

Bernard J. Nolan to business manager of WINS New York, from WJZ-TV, the Group W TV station in Baltimore, where he was assistant business manager for the past two years.

William E. Smith to technical supervisor at WOWO Ft. Wayne. He's been in the station's engineering department since 1950.

Charles Mayo to the sales staff of WHLI Hempstead. He has worked with Duane Jones Advertising and was formerly with WLIB New York.

Cullen K. Zethmayr, assistant general manager of WWNS Statesboro, to general manager of WOGA Sylvester, both Georgia. WOGA went on the air in December.

Eugene H. Alnwick, a member of Mutual network's sales organization since 1957, to mid-west sales manager, headquartering in Chicago. For several years he was in media at various agencies.

Donald W. Bertrand, sales manager of WEBC Duluth, appointed to the new post of manager of regional radio sales for all WMT stations. He'll headquarter in Cedar Rapids. Bertrand has been with the WMT stations since 1957 and has been sales manager of WEBC since 1961.

Robert Ramoska to the sales staff of WBBM Chicago, from WAAF where he served on the sales force for two years.

Chester S. Miller, general manager and treasurer of Pocono Broadcasting (WVPO) has been named vice president of the company. Miller started his career in radio as a salesman for the company in 1948.


Bussell

Martin Bussell has been named national sales manager of KITE San Antonio. He joined the station with the Trigg-Vaughn acquisition last March. Prior to that he spent 16 years in the drug industry in both wholesale and retail sales and promotional merchandising. Ten years of this time Bussell was with McKesson-Robbins.

Dan B. Speare, general manager of KGEE Radio, Bakersfield, was elected a vice president. He's been with the company since June 1962.

Bill Roberts to record librarian at KDKA Pittsburgh, succeeding **Gil Haag.**

Timmi Pierce to manager of promotion and publicity for WRC Washington, D.C. She has been assistant to the director of information in executing all merchandising, advertising and promotion at WTOP.

James A. McCulla to west coast manager for ABC News. He'll serve in a triple capacity: responsible for network news from the west coast, news director for KABC Los Angeles, and responsible for all news programs on the ABC western regional network.



DELIVERED BY
WREX-TV *Channel* 13

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New $8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- $1,480,547,000 market.

WREX-TV COVERAGE

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.

WREX-TV abc CBS 13 *Remarkable* ROCKFORD, ILL.

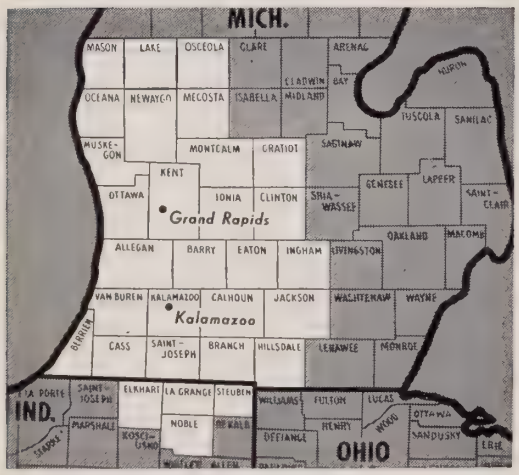
JOE M. BAISCH, V.P. & GEN. MGR.
Represented by H.R. Television, Inc.
MEMBER GANNETT GROUP



YOU MAY NEVER HEAR THE BIGGEST CARILLON*—

BUT... WKZO-TV Rings The Bell in Greater Western Michigan!

WKZO-TV MARKET COVERAGE AREA • NCS '61



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

WKZO-TV strikes a familiar note with more people than any other Michigan station outside Detroit.

From morning's opening chime until evening's last echo, it makes little difference. See how these NSI scores (Nov. '63) sound:

- 9 a.m. to noon, weekdays, WKZO-TV rings up 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV is fortissimo with viewers by 25% over Station "B."
- 7:30-11 p.m., Sunday through Saturday, WKZO-TV peals out through 24% more sets than Station "B."

Let your Avery-Knodel music man give you the complete composition on WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

**The carillon in Riverside Church, New York, has 74 bells and weighs 102 tons.*

AM-TV-FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/WWUP-TV CADILLAC-TRAVERSE CITY / SAULT STE. MARIE
KOLN-TV/KGIN-TV LINCOLN, NEBRASKA / GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

WASHINGTON BUREAU Washington, D.C., Feb. 21, 1964

Ratings favor rural tastes, says solon

Rep. Paul G. Rogers (D., Fla., and not to be confused with Texas' Rogers) says Nielsen sample homes may be "disproportionately" in favor of rural areas. He urges tv advertisers to run polls in large metropolitan markets. The Florida congressman was considerably irked during House Commerce subcommittee hearings on broadcast ratings, when a Miami station protested that rating services claimed to have tallied homes where no door-to-door soliciting was allowed.

Rogers seized on a Los Angeles Times survey which polled readers and found "Beverly Hillbillies" was program least liked, although Nielsen rates it top.

Rogers ties the findings of the urban and suburban L.A. Times in with Census reports that 69% of total U.S. population lives in urban areas. He comes up with an accusation: Nielsen's sample homes must be favoring rural tastes. Rogers does not question accuracy of L.A. Times poll.

A propos of the rural versus urban-suburban weight in American affairs is last week's Supreme Court decision on Georgia redistricting. Experts estimate that the decision will start the ball rolling for truer population basis for the House, possibly giving urban-suburban areas 27 seats now held by representatives of rural areas.

The prospect makes some broadcasters thoughtful—particularly those whose congressional champions have been elected from the wide open spaces of rural areas.

Ford urges closer TV tie

Educational TV and commercial TV should knit close bonds for mutual aid, FCC Cmnr. Frederick Ford warns. He particularly advises educational TVers not to fall into print media trap of harsh criticism of commercial TV, but to make their comments constructive.

In a talk before Philadelphia chapter of AWRT, Ford profiled a comparatively healthy outlook for TV—86 operating stations are serving a potential 110 million viewers in a total of 38 states. Part of the good outlook stems from the new matched-grant setup for federal aid. Snazzy L.A. educational TV station will cost over $1 million, and serve a metropolitan population of 8 million on Ch. 28.

But lion's share of help comes directly and indirectly from commercial tv, which keeps 60 million TV sets alight across the country.

Networks have helped to the tune of $250,000 from ABC to N.Y. station, plus money, programs, and equipment to TV in other cities. CBS has donated $1.5 million plus programing, and NBC has given $850,000 in cash and equipment, plus $800,000 in program material, says Ford.

Rep. slaps ABC-NFL deal

ABC's fall NFL football schedule is hitting some congressional mire. Rep.Harold M. Ryan (D., Mich.) says ABC's planned Friday night NFL games schedule for September and October (SPONSOR-SCOPE, Feb. 17) will raise hob with Friday evening school games across the nation.

Ryan says Friday night high school and college football games will suffer, and so will other school sports dependent on the football revenue. Besides, says the congressman—it's illegal under federal statutes exempting sports from antitrust laws.

The law says National Football League cannot sell a package calling for playing and broadcasting of Friday night games, to protect the economic health of amateur school games. Ryan says individual clubs in the league should also be bound under the same statute. He wants a Hill committee to look into the ABC deal with Ford Motors to air five games.

Youth meet on smoking due in May

The inevitable National Conference on Smoking and Youth will be held here in May.

Under joint sponsorship of the Children's Bureau of the Welfare Administration, and U.S. Public Health Service, the Conference will talk over ways to deter youthful smoking—with young people doing the advising.

The Children's Bureau expects one boy and one girl from each state to come to the May confab. The conference does not intend to preach prohibition. "Young people themselves will decide whether they are going to smoke," says Mrs. Katherine B. Oettinger, bureau chief. But she believes the young can best inform fellow adolescents of the hazards of smoking. Then individual decision by the teenage boys and girls can be made on a "sound basis."

$188,000 more for J.D. study

The Senate Juvenile Delinquency Subcommittee was recently handed another $188,000 to investigate media and other factors in juvenile delinquency. No report ever issued from the subcommittee's last foray into TV and juvenile delinquency, but Sen. Dodd, subcommittee chairman, roundly informed fellow senators that excessive crime and violence still permeate TV "in spite of the promises of improvement made to his subcommittee in 1961 and 1962."

Sen. Allen J. Ellender, Appropriations Committeeman piloting the money votes on the Senate floor, sighed over the item. Ellender said he has been opposed for the past 15 years to the juvenile delinquency hearings, but in vain: Congress continues to shell out substantial amounts for this hardy perennial.

Ellender was frank to admit that he was licked—that Sen. Dodd could defend the 1964 costs of the continuous cycle of hearings, and the door-high stacks of printed copies therefrom. Sen. Dodd immediately rose and bore out the prediction.

now...a TV Tape Player!

a simple low-cost, high quality quadruplex machine for playback of all standard tapes...





NEW TR-3

In the same way you use projectors to "screen" film, you can use this low-cost "playback-only" machine for top quality "screening" of television tapes. For agencies and broadcasters it's a means for playback, editing, and previewing tape-recorded commercials and programs, or for putting them on-air. Completely compatible with all standard (quadruplex) recorders, the TR-3 assures professional broadcast quality. Fully transistorized for compactness and dependability. Standardized and modularized for ease of installation and simplicity of operation, all in one 22″ x 22″ x 66″ unit. Has space for color modules. Can be converted to a recording unit. You can double the effectiveness of your present recorder by adding the TR-3 for playback use.

RCA Broadcast & Television Equipment, Building 15-5, Camden, N. J.

Use the TR-3 to play back tapes for viewing anywhere in the shop !

RCA®

THE MOST TRUSTED NAME IN TELEVISION

WCTV-land — land of YEAR-ROUND good living, good business





We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

WCTV

TALLAHASSEE 6 THOMASVILLE

BLAIR TELEVISION
A Division of John Blair & Company

MARCH 2, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RATINGS— AS CONGRESS WATCHES, INDUSTRY ACTS

—page 19

CONTENTS—see p. 6

RECEIVED

NBC GENERAL LIBRARY

Wife

30 DAY PROGRESS REPORT

...ell informed about the menace of communism. ...

Communiques . . .

NAPTOWN GAZETTE: **Don Burden**, owner of the new radio station WIFE, is tickled to pieces with the latest Hooper ratings. Burden made a shambles of the ratings with his $113,000 give-away promotion. His station landed so far in front, it was strictly no contest.

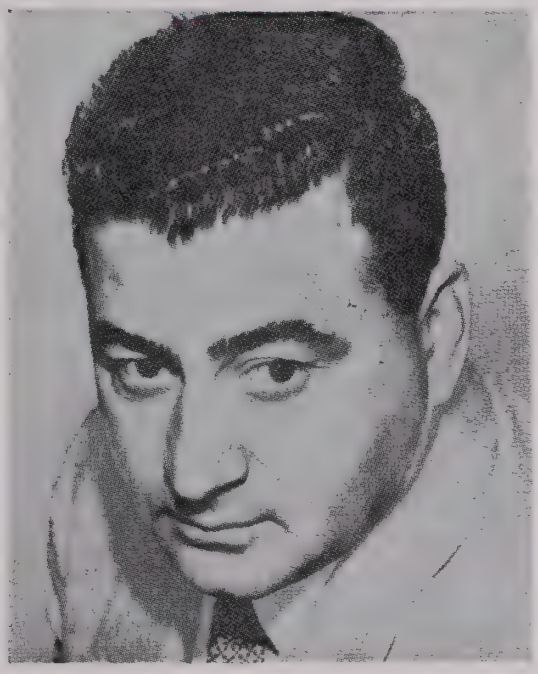
...his d... mean Supt. W... should ...dor... the ...

...w it feels to ...

Whee, the people . . .

In the WIFE radio promotion campaign, Indianapolis Symphony conductor **Isler Solomon's** wife, **Betty,** won a movie camera.

His men did a magnificent job—this ti... ...ceived ...



Irving Leibowitz

Managing Editor of The Indianapolis Times, columnist and author of "My Indiana".

THE STAR STATIONS

DON W. BURDEN, PRESIDENT

SOLD NATIONALLY BY H-RADIO

WIFE • AM-FM • INDIANAPOLIS
KOIL • AM-FM • OMAHA
KISN • PORTLAND

SOFT DRINKS

sirup spy • cola

CO_2 • POST-MIX • STARWHEEL

sodium citrate • carbonation

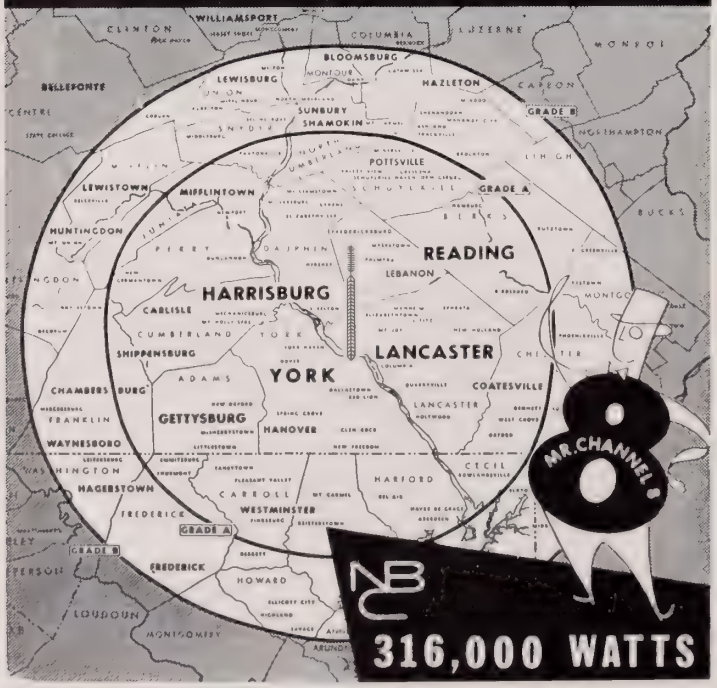
SIX-PAK • PHOSPHORIC ACID

Reseals • Pre-mix • Tandemizing

acidulant • alkali-dilution

American Bottlers of Carbonated Beverages

MULTI-CITY TV MARKET



Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisco

AMUSING CONFUSION BY MEMBER OF HOUSE

Washington — An amusing moment during the debate of the Rogers Bill came when a slightly confused member of the House asked if he had understood that Mr. Harris was in favor of Pay Tv? After having just blasted Pay-TV, the Commerce Committee chairman's considerable control in setting the member straight was an indication of an unshakable victor's calm. He must have known, from the early hours of the debate when member after member stood up to endorse the bill, that the legislative coup was assured.

4 Million Radios Sold

ew York—Radio sets last year sold a rate about six times faster than e U.S. birth rate and about four nes faster than TV sets, with its tail sales hitting a total of 23,974,-)0, reports Radio Advertising Bureau esident Edmund C. Bunker.

The 1963 figure brings to 214,353,-)0 the number of working-order radio ts in the U.S. as of Jan. 1, 1964, most double the 117.5 million radios this country a decade ago. Bunker ɔtes the number of radios now far :ceeds the U.S. population, which is)0.5 million, and total set sales in e last three years was over 70 mil-ɔn—more than one new radio for 'ery U.S. household.

Bunker also made special mention auto radios, pointing out for many lvertisers this is virtually a medium itself . . . "delivering a mighty, mov-g audience at a time and in a situa-ɔn no other medium can duplicate." e said there are now some 53 million ıto radios in the U.S.

DA ruling hits Vitasafe

'ashington — FDA delighted over ıurt ruling against "widely used pro-otional claims for vitamins and food pplements." Case involved Vitasafe ɔrp., and seizure of its vitamin and ineral capsules in 1960. FDA's ɔmnr. George P. Larrick called deci-ɔn a "landmark."

FDA embraced Judge Lane's opin-n that to anyone, vitamin claims sug-sting alleviation of various symptoms e false and misleading" and endanger alth. This is a point hammered by TC's seemingly endless prosecution a complaint against Geritol.

HATS IN THE AIR OVER ROGERS VOTE

Hassle on Hill would fence FCC in its own back-yard; gives Commerce Committee chairman chance to needle Pay-TV

Washington—The walloping 317 to 43 House vote approving the Rogers bill to ban FCC from rulemaking on length or number of commercials last week astonished (and delighted!) even the most sanguine rooters among broadcasters, advertisers and proponent congressmen. House Commerce Committee Chairman Oren Harris again proved he is a solid vote-getter in the House. NAB and its president LeRoy Collins, plus state broadcaster associations and individual broadcasters were entitled to do considerable preening for their part in the full-scale campaign to head off the FCC regulatory tactic.

It became evident fairly early in the four-hour debate in the House Thursday last that the opposition was taking lonely stand. Congressman after congressman got up to endorse the Rogers bill. A round of speeches tore into the appointee-members of the "downtown agencies" whose members do not have to face the voting public, for trying to usurp congressional powers. It was at times hard to tell if the majority was acting for the broadcast free enterprise system—or against the old enemy, the regulatory agency.

Counter demands from the opposition that congress replace the regulatory vacuum left by the Rogers bill prohibition, by legislating some commercials standards itself, seemed to fall on barren ground. There was no response to the idea.

The floor debate on the triumphantly passed Rogers bill to keep FCC out of commercials rulemaking would have been familiar to the broadcast and advertising world. Familiar to everyone who had sat through the FCC's futile round of oral hearings on the rulemaking, and familiar to everyone who sat through the House Commerce Sub-committee hearings on its chairman's bill to bar the commission rulemaking.

Rogers' argument was as forthright on the floor of the House as it had been in hearings. He wanted to bar the FCC from, as he put it, nosing into the economics of broadcasting in a manner suited only to public utility regulation. He wanted to keep the commission, he said, from assuming broad powers never delegated to it by Congress, never assumed before, either by this or any other prior FCC.

Officially, the nub of the problem was the question of FCC's authority to get into specific rulemaking—which opponents said would equate rate-making, by regulating scheduled amount of broadcast commercials for individual broadcasters. Actually, the floor debate hit hardest at the dangers of regulatory agencies performing legislative work, and taking over congressional prerogative. Reps. Harris and Rogers, heading up the onslaught on the commission, said FCC had only the authority to regulate on an overall public interest basis—with commercialization only one factor, to be considered on a case by case basis.

Committee minority fighters Dingell (D., Mich.) and Moss (D., Cal.) repeated the arguments summed up in their 8-man minority report when the House Commerce Committee (33 members) approved the Rogers bill. At one point, they were playing on both sides of the net: they pointed out the dangers of letting broadcaster commercial huckstering go untrammeled, if the FCC was barred from regulation. Just as fervently, they pitied the broadcaster for having no standards, against any FCC callup on the carpet over commercialization at renewal time. They said the Rogers bill left a vacuum by barring the FCC from regulating—at the same time leaving the public unprotected by any congressional guidelines to hold down runaway commercialism on the publicly-owned airwaves.

A third twist to the argument was: if FCC has no standards, a broadcaster can make a monkey of the commission in any case of blatant overcommercialism that came to court. The court would have no rules within which the broadcaster was legally accountable.

At this point, Rep. Younger (R., Cal.) invited the opposition to introduce their own legislation. Said he to fellow-Commerce Committee members Moss: "You have the privilege—why don't you fill the vacuum?" And he questioned the belief by opponents or by the FCC that the commission truly had the authority to put specific rules on commercials.

Rogers and Harris joined in this challenge: why, if the FCC was so sure of its authority, did it back down and drop its rulemaking as soon as the Commerce Committee questioned it, and passed on the Rogers bill? Moss tried to argue that they did not back down on the idea—only wanted to gather more substantial information

please turn to page 4

on which to base realistic standards. There seemed to be no takers on this.

Any accusations of hucksterism of broadcasters—and there were only a relatively small nucleus who brought them—raised the familiar retort: the customer can always turn his dial. "The American viewer or listener doesn't need big brother looking over his shoulder to tell him when he's getting the proper amount of commercials, or the right kind of programming."

Moss tried arguments about the Columbia U. report by Dr. Steiner that the American public found in commercials their "first real dissatisfaction with television." He reminded congressmen of the phenomenal prices broadcast properties were bringing—from $4 to $12 million for a single station, based not on its half-million dollars in equipment but on the publicly-owned, commission-granted free license. (The "free" may have to be qualified if FCC gets its way on license fees—another subject the House Commerce Committee is wading into, this very week.)

Moss, who is a highly effective and eloquent pleader on a par with the best of them, pulled out all stops urging his fellows to remember the public, not just legislate for the broadcasters. Moss said he himself did not want to tell his constituents that he'd voted for a bill that would "remove all restraint from broadcast commercialism."

Apparently, the fellow congressmen did not share his fear. And perhaps their minds were roaming ahead a little, to November, when for each of 435 candidates for congress, a friendly broadcaster is a nice thing to have.

Rocky Road over Schlitz Bid

Washington — Justice Dept. wants courts to say "No" to Schlitz Brewing Co.'s proposed acquisition of control of General Brewing Co.'s Lucky Lager beer. Justice also wants divestiture of Burgermeister Brewing, which Schlitz acquired in 1961. Civil suit filed by Justice in San Francisco said Schlitz' national sales in '62 totaled over $184 million, and General Brewing's were over $85 million. Takeover of Canadian firm would make Schlitz largest American beer producer. Currently in top spot is Anheuser Busch.

Justice claims earlier acquisition of Burgermeister by Schlitz has already resulted in diminished competition in sale of beer, particularly in California. Also, adding control of General Brewing would give Schlitz more than 30% of this market, and threaten competitive balance industry-wide.

RATING COUNCIL'S PROGRESS IS SATISFACTORY SAYS McGANNON IN ANSWER TO ANXIOUS SOLONS

New York—Broadcast Rating Council chairman Donald H. McGannon, w also is president of Group W, has issued a swift rejoinder to two congressm threatening "legislation" unless something is done "pretty quick" to revise rat procedures. The two congressmen—Rep. Paul Rogers (D., Fla.) and Rep. Arthur Younger (R., Calif.)—are members of Rep. Oren Harris' (D., Ark.) s committee which launched probe of rating systems last year.

Harris hasn't announced his views on situation, but Younger says he and Harris are in agreement about need for report soon from National Assn. of Broadcasters, which was asked by subcommittee to devise system for policing rating systems, and has since joined with other members of TV industry to form the Broadcast Rating Council. (See story page 19.)

Rogers said, "I think the TV industry is concerned about the ratings more than ever before," and claimed: "There still has been no adequate revision or change in the reliance in them." Threatened Younger: "Unless they come up with something pretty quick, we are going to have to write some legislation on this."

McGannon pointed out to the two solons that a plan was presented to their subcommittee last May concerning the establishment of standards and the auditing of rating services, as well as a long-range methodology research effort. "All elements of this plan," he said, "have progressed according to some ambitious but self-imposed target dates."

"While all members of the Broadcast Rating Council seek the most rapid accomplishment of our objectives, we consider the progress achieved as being satisfactory," said McGannon.

In fact, he noted that "our liaison with the chairman, membership and staff of the subcommittee has been regular, frequent, and extensive. The written commendation and the encou agement received from many of the individuals have been most hearteni and appreciated by the Broadcast R ing Council."

This is borne out by subcommitt member John Moss (D., Calif.), w pointed out that while "in the act use of ratings by the TV industry t year I can see no improvement . . recognize that the NAB is movi ahead."

BRAZZIL IN DUAL ROLE

Miami — Bill Brazzil, last week named general manager of Wometco's WTVJ here, holds a dual position unique in broadcast ranks. He also continues as vice president in charge of sales for entire broadcast division of Wometco Enterprises (WLOS and WLOS-TV Asheville, WFGA-TV Jacksonville, KVOS-TV Bellingham, plus WTVJ). Brazzil joined WTVJ in '56 as national sales manager, was elected vice president in charge of WTVJ sales in '59, and became Wometco's broadcast sales chief in '62.

'63 RCA'S BEST YEAR

New York—Color television a broadcasting operations have be cited by Radio Corporation of Am ica as helping 1963 sales and earnin exceed earlier year-end estimates a reach new records. This according the annual report released at week end by chairman David Sarnoff a president Elmer W. Engstrom.

Sales were slightly over 2% high rising to $1,789,277,000 from 196 $1,751,646,000, while profits jump 28% to $66,033,000 ($3.61 per shar from $58,495,000 ($2.84 per shar Average number of shares in 1963 w 17,406,000, against 17,023,000 t year before.

The report noted that color T "which bears the indelible stamp RCA research and engineering," b came the most vigorous growth el ment in the consumer market and a counted for a major share of earnin from all RCA consumer products. "N other investment in the company's hi tory has more richly fulfilled our e pectations, and we believe color's grea est period of earnings is ahead," th RCA executives said. Color, they fee should reach $1 billion at the reta level throughout the industry in 196

Turning to broadcasting, the repo said 1963 was the best year for NB since its founding 37 years ago, wi the radio/TV network's profits at a all-time peak for the second successiv year.

Shareholders were also told th fourth-quarter profits were the large for any quarter in RCA history, an it was the 11th straight quarter of im provement. Profits for the quarter wer $21,852,000 ($1.21 per share).

UNITED ARTISTS **SHOWCASE 2**

GREGORY PECK
RICHARD BASEHART ◊ LEO GENN
in JOHN HUSTON'S
MOBY DICK
with ORSON WELLES



Here's the epic of hard-bitten Down Easters embattled on sea and land... the drama of a whaling captain who risks lives in his fanatic life-long search for a behemoth of the Deep.

Running time: 116 MINUTES



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WHEN IT COMES TO WOMEN...we've got all the good numbers

WJBK-TV gives you a direct line to the gals who do wonders for sales curves . . . the big-buying 18 to 39 year olds in the booming 5th market. They dial Channel 2 as a matter of happy habit because they know they'll like what they see, from all-star entertainment like our terrific movies, top-notch variety shows and the best of CBS to our mind-stimulating full hour of dinnertime news. Your STS man has convincing details plus fine avails. Give him a call!

WJBK-TV

DETROIT 2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	*IMPORTANT STATIONS IN IMPORTANT MARKETS*
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	*STORER BROADCASTING COMPANY*

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.



☆ IN LOS ANGELES ☆

1,000,000

SPANISH SPEAKING PEOPLE SLIP THROUGH YOUR FINGERS WITHOUT THE HELP OF SPANISH LANGUAGE RADIO **KWKW**

THIS CAPTIVE AUDIENCE CAN BE YOURS!

KWKW has 20 years experience in serving this market!

- Average yearly income —over $800,000,000
- Automotive products —$72,540,000 annually
- Food products —$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND REGIONAL ADVERTISERS HAVE NOT LET THIS MARKET SLIP THROUGH THEIR FINGERS.

KWKW
5000 WATTS

Representatives: N.Y.—National Time Sales
CHICAGO—National Time Sales
LOS ANGELES—HO 5-6171





PUBLISHER'S REPORT

BRC — MIRACLE IN SELF-REGULATION

1963 will probably go down in history as the year when Washington went all out in its incursions into the affairs of Madison Avenue.

This explains, too, why SPONSOR's contacts with the FCC, the FTC, the NAB, and assorted Congressmen reached a crescendo previously foreign to our advertising oriented publication.

It also explains why we strengthened our Washington Bureau, put our basic Washington reports on yellow stock for higher readership, and doubled our editorial coverage of the Washington scene.

When the NAB issues its report at the April NAB Convention of projects and accomplishments for the year past (we'll cover this fully) you'll note that high on its priorities are the Commercials battle, TV Code and Radio Code activity, joint meetings with the ANA and 4A to lick clutter and other problems, and (oh, yes) the shepherding of the Broadcast Rating Council from a gleam in Governor Collins' eye to full-fledged fruition.

It's the Broadcast Rating Council that I want to comment on in this column.

This may well turn out to be Exhibit A in the broadcast industry's claim to maximum self-regulation.

In the words of a hard-boiled industry member of the 15-man BRC Board "This is the most exciting and important industry accomplishment of the past ten years."

Even allowing for some excessive first-blush enthusiasms, anyone studying the rating problem in breadth and depth must come to these positive conclusions:

1. A serious problem existed. Whether it could ever be successfully resolved within the confines of self-regulation seemed highly dubious.
2. In a show of rare leadership, wisdom, and courage Governor Collins pledged the industry before the Harris Committee to establish minimum standards in the field of broadcast audience measurement, to organize and oversee a rating audit service, and to embark on a long-range program of rating methodologies.
3. The NAB Board chose an amazingly effective man to head the project — Don McGannon. He, in turn, built a team of dedicated industry workers who gave unstintingly to the project.
4. A major miracle was performed when all elements of the industry agreed to participate, all actively with only the ANA in the role of observer.

So important is the Broadcast Rating Council that SPONSOR has looked deeply into its formation, objectives, organization, and implementation. Its three part story starts on page 19 of this issue.

Norman Glenn

WE BELIEVE--YES--WE BELIEVE

We at KRNT Radio and Television believe in advertising. We buy a lot of space in this magazine because we know it helps get our story over to a lot of people like you whom we seldom, if ever, see. We feel when we associate with a magazine like **Sponsor,** we are associating with the best. As Lord Chesterfield once said to his young friend, "Come walk down the street with me. It will make your fortune." Well, we have walked down the street with **Sponsor** Magazine for many years.

We always figured almost anyone with money could start the presses rolling and publish a magazine. If he couldn't sell subscriptions, he could indiscriminately give the magazine away. In this manner, he could guarantee us a whale of a circulation. But there is more to circulation than numbers. There is more to magazine editing than copying everybody else and making much ado about nothing.

THE BASIC TRUTHS

It's who's up front that counts first. The guys up front put the stuff between the covers that gives the magazine style and personality, character and believability — and, yes, respectability.

It's who's out front that counts second. Heavens, if this magazine were directed to adolescents scattered all over the map just to get circulation, and that's the kind of circulation they got, we wouldn't buy this advertising. Such circulation wouldn't make a cohesive market. Besides, that type of reader doesn't have the kind of money to make it worthwhile anyway.

We are careful about whom we hire to represent us.

ERGO

Well, now, we out here in the center of the U.S.A. and in the center of Iowa and in the center of Des Moines run our radio and television stations in much the same way this magazine is run. We have been in this broadcasting business for 29 years, and we jealously guard what goes out over our air. It has made us leaders in our field. What is past is prologue. We jealously guard that which goes to strengthen our personality and our character and our believability and, yes, our respectability. What is past is prologue in this phase, also.

You can bank on the fact that you'll always be proud to be associated with us. You can walk down the street with us, and it will go a long way toward making your fortune.

KRNT
KRNT-TV
DES MOINES

An Operation of Cowles Magazines and Broadcasting, Inc.

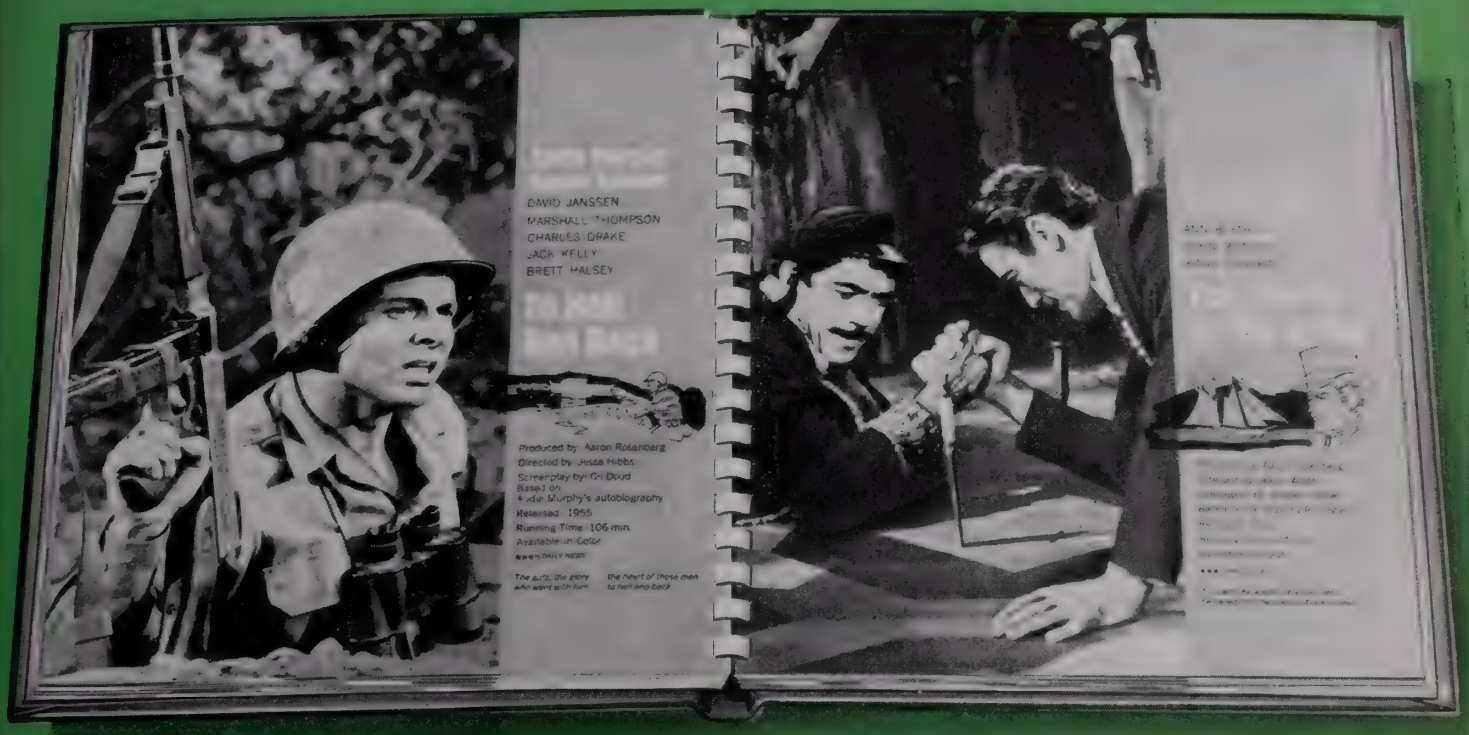
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Here's part 2 of the new Volume 9 Universal-Seven Arts'"Films of the 50's'

What's in it?.



54 audience-pulling feature films for top television programming



Fine motion picture entertainment for prime-time programming . . .
with today's top stars . . . stories . . . directors . . . including
NEVER SAY GOODBYE starring Rock Hudson and George Sanders
WINCHESTER '73 starring James Stewart, Shelley Winters, Dan Duryea
and Stephen McNally • THE ALL AMERICAN starring Tony Curtis
THE SHRIKE starring Jose Ferrer and June Allyson
THE SPOILERS starring Ann Baxter, Jeff Chandler and Rory Calhoun . . .
and the exuberant MA & PA KETTLE feature series.

All in Part Two, just one of four parts of the new Volume 9—a total of
215 Universal Features from the Seven Arts' library of "Films of the 50's"

MEMBER TFE 64

SEVEN ARTS DISTRIBUTING CORP.

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DALLAS: 5641 Charleston Drive	ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif.	STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West	EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

CALENDAR

MARCH

Hollywood Ad Club, luncheon meeting, Radio Advertising Bureau pres. Edmund Bunker speaking, Hollywood Roosevelt (2).

International Radio & Television Society, 24th anniversary dinner, presentation of Gold Medal Award for 1964 to American Broadcasting-Paramount Theatres pres. Leonard H. Goldenson, Waldorf-Astoria, N.Y. (4).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (4-Apr. 22).

Dallas-Ft. Worth Art Directors Club, judging begins in seventh annual Exhibition of Southwestern Advertising Art, in Dallas (5).

Oklahoma Broadcasters Assn., second annual Radio Operations Seminar, at Oklahoma U. in Norman, with FCC's Cox, NAB's Anello, RAB's David (7-8).

Variety Merchandise Fair, New York Trade Show Building, (8-12).

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

Writers Guild of America, West, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

American Toy Fair, at American Toy Exhibit, N. Y. (9-14).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riviera Motel, Atlanta (11-12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

Institute of Electrical & Electronics Engineers, international convention. New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9.).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut. Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

American TV Commercials Festival, Waldorf-Astoria, N. Y. (15).

Sales and Marketing Executives-International, annual convention, Palmer House, Chicago (17-20).

Art Directors Club of N. Y., visual communications conference, New York Hilton (27-28).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

JUNE

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N.Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

LAWMAN LOOKS THE SAME IN...

...Houston



1st

ACROSS THE BOARD

eaches 19% more homes than s closest competition — with 0% share of audience—Monday hru Friday, 5 to 5:30 pm, on HOU-TV. LAWMAN also attracts ore men, more women, more eens than its combined competi- on. Stars John Russell as Marshal an Troop. He's a ladies' man . . . man's man . . . a LAWMAN.

...Kansas City



1st

ACROSS THE BOARD

At 5:30 pm, Monday thru Friday, LAWMAN ropes 27% more homes for KMBC-TV than the closest network news program on a competing station. Program's growing, too! Up from 31% to 39% share in one month—with 50% more adults than first rating. Co-stars Peter Brown as the Marshal's youthful, but skillful deputy.

...Charleston (S.C.)



1st

ACROSS THE BOARD

On WCSC-TV, LAWMAN not only ranks No. 1 in its 6 to 6:30 pm strip—in rating, share and homes —but it reaches more homes than the combined competition from news and movies. It also reaches more of whatever the advertiser needs — men, women, teens, or children. Co-stars Peggie Castle as a frontier hotel owner.

...Portland (Ore.)



1st

ACROSS THE BOARD

In a four-station market, LAWMAN at 7 to 7:30 pm—Monday thru Friday on KPTV—ranks first in rating and share. Though a close second in homes, it reaches 39% more homes than programs in the same time period—same station —in November 1962. For stripping or once a week: 156 audience-winning half-hours of LAWMAN.

Source: ARB Reports, November 1963

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

ALSO: THE GALLANT MEN · HAWAIIAN EYE · CHEYENNE · MAVERICK · SURFSIDE 6 · SUGARFOOT · THE ROARING 20'S · BRONCO · BOURBON STREET BEAT



Inside SPONSOR

555 FIFTH

If what is going on at the broadcast-advertising-government family table weren't so frustrating, it could be funny.

It smacks of the domestic cliché situation in which a wife communicates with her husband through their son while all are at the same table.

"Tell your father . . .", and papa answers, "You tell your mother . . ."

By and large that's about the way that legislators and regulators have been talking to the advertising fraternity. The broadcaster is talked to directly. But the digs, jibes, implied threats, and other hair-graying thrusts at agencies' and advertisers' work comes mostly through the verbal flailing at the broadcaster while all the time it's largely intended for others. Part of it is caution. Even the rule-makers know that their power is able to inhibit the "freedom" in enterprise. But then, headline making is the commercial that pays off on the home front.

The House subcommittee already charged and grappling with the ratings question is seemingly aware that the Rating Council has progressed, and continues to progress, toward an industry self-policing goal that will be acceptable to all quarters. But suddenly a happy headline hunter, Rep Paul Rogers (Dem. Fla.) is bypassing his own committee to demand a report from the NAB. I think he's sniffing ink.

SPONSOR, in this issue, begins a major three-part series on the development of the work and progress of the Broadcast Rating Council. The article is the effort of senior editor Bill Ruchti, and is a definitive look at the problem being tackled by dedicated men in a dedicated group. It's the first time the whole show has been put under one tent.

Sam Elber

Sense of Yuma-El Centro

Taking you at your word that most sponsors read your publication, I wish to call your attention to a small item that does grave injustice to KIVA. I refer to the item about KBLU-TV on page 58 of the February 17 issue of SPONSOR which concludes with: "The station is an affiliate of CBS, serving the Yuma-El Centro market."

The "Yuma-El Centro Market" is the designation used by ARB to delineate the coverage achieved by KIVA, Channel 11, Yuma, Arizona operating with maximum power and, indeed, covering the El Centro, Imperial County, California market, as well as our home county of Yuma in Arizona. Of the 28,500 TV homes credited to the combined market, some 12,500 are in the Yuma area.

KBLU-TV licensed for and operating with only 1.97 KW visual power can realistically claim a fair exposure in something less than the total 12,500 TV homes in Yuma County, but has absolutely no valid claims to the El Centro segment of the KIVA ARB designated Yuma-El Centro market.

Therefore, I hope that you will see fit to correct the erroneous impression which may be gained by sponsors and time buyers who may not be fully cognizant of the true dimensions of the Yuma-El Centro market.

Leavenworth Wheeler
General Manager
KIVA-TV, Yuma, Arizona

All heart

Bea Adams: Thank you for your Commercial Critique Valentine note about our Jif Child Style. It was worth every frame of it to get good results.

I enjoyed your column and comments in general.

Manning Rubin
v.p. & Director of Commercial Production
Grey Advertising

Off and on the odd ball

I read your article in the February (10) issue of SPONSOR, "Honor The Oddball" and enjoyed it very much. Probably because I can identify myself with your subject! . . .

Mary McCourt Anderson
KOPR, Butte, Montana

Your Commercial Critique page—ought it not contain aiding, interesting, pertinent opinion on commercials?

The enclosed (Honor The Oddball) is of no interest whatsoever.

Harold R. Gingrich
Radio-TV Productions
Oak Park, Illinois

I was delighted to see the story on how our tape was used for the CBS golf series (SPONSOR, Feb. 17).

Kenneth F. Waterman
3M Company
St. Paul, Minn.

Any takers?

I've become a bit irritated.

Since April of 1963, we have been seeking in vain for a national representative for our country and western station. Pueblo is a market of 128,000 people with retail sales of $146,469,000 (Feb. 1, SRDS). FCC figures for 1962 indicate $114,313 in national sales, and $17,238 in network sales.

In five months KPUB moved from off the air to number two in this six station market (September Pulse, Pueblo Metro. area). All this, and we can not find a national representative who will do a job for us.

The only reason we can find is the big city boys don't like our little country station in spite of articles like yours of May 20, 1963.

We are at a loss. . . . what do you suggest?

Donald W. Reynolds, Jr.
President, KPUB
Pueblo, Colo.


Reach Pittsburgh with a spot of TAE
Find out why most media people won't go without TAE in Pittsburgh —plain or "with."
Our homes-reached record tells part of the tale. Our products-sold record tells the rest.
And our Katz man has the facts to prove it!
WTAE CHANNEL 4
take TAE and see

SPONSOR-SCOPE

Ranks of half-hour shows thinning; survivors stronger

While the ranks of half-hour TV programs are thinning, the strongest not only survive but add reason for it with rising viewer count. The trend, as based on a three-year comparison by A. C. Nielsen Co. (first January NTI), shows the number of half-hour programs has decreased by more than a third, while the average rating inches up each year. Average rating of hour-programs also up, but the improvement is not as striking. Big boost for half-hours in '63-'64 came from situation comedies, paced by "Beverly Hillbillies." This group of 21 programs averaged a rating of 24.

NIELSON AVERAGE AUDIENCE

	1961-'62	1962-'63	1963-'64
Half-hour programs	18.9	20.0	21.2
(number of programs)	(69)	(63)	(44)
Hour programs	17.2	17.9	18.2
(number of programs)	(53)	(43)	(52)

Macabre comedy may be new trend in web programing

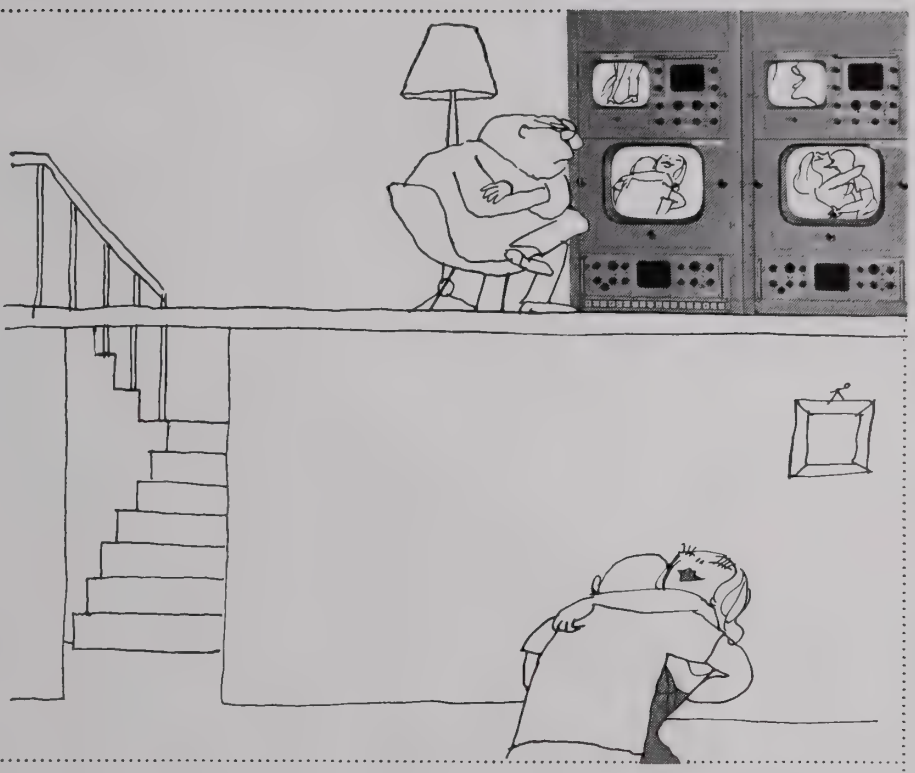
Now that networks have gone through seasons of westerns, mysteries, detectives, anthologies, and current situation comedies, it seems hard to think of another area which may produce a profusion of programming. But two of the webs have apparently hit it together—macabre comedy. Almost simultaneous announcements have ABC-TV set to air "The Addams Family" next season, based on Charles Addams' seven weird cartoon characters, and CBS-TV slating "The Munsters," based on famous movie monsters. Both are half-hours. "Munsters," due Thursday nights, will star Fred Gwynne and Al Lewis (formerly of "Car 54"), plus others yet to be cast as members of a "normal" family whose physical characteristics are reminiscent of such film scarers as Frankenstein's monster, Dracula, and a lady vampire. ABC's entry will draw on all of Addams' material which appeared in "The New Yorker," plus his books. No one has been cast.

Upper-class public more cooperative in viewing surveys

The theory that higher-income, better-educated people are more likely to refuse to cooperate in TV surveys than the rest of the public has been debunked by a study reported on in the fall issue of MIT's "Industrial Management Review." Writing on "TV Ratings and Cultural Programs',, Peter D. Fox of the Stanford Research Institute says that, contrarily, the reverse of the theory is true. He also notes that if non-cooperation produces bias in ratings it is in the direction of favoring cultural programs.

FCC to scrutinize blackouts by NFL of home-team TV

Look for FCC to take closer look at CBS-NFL policy of "blacking out" National Football League telecasts within 75-mile radius of cities where game is played. Policy has provoked many complaints from public, especially when games are sold out. Commission's future move is indicated in its answer to complaint by WPSD-TV Paducah, Ky., which notes neither FCC nor Justice Dept. can take action "at this time." But FCC points out it's "concerned" with questions raised by station's complaint, as "there is, we think, an undoubted public interest in insuring that the broadcast of sporting events should be available to those persons desiring to view and hear them." FCC adds it plans to comment on "this public interest consideration" in connection with bill (H.R. 7365) by Rep. Frank A. Stubblefield (D., Ky.) to deal with that type of situation. WPSD-TV was told that reason Justice Dept. was advised of the complaint was that substance of it raised issues under antitrust laws; under Public Law 87-331, 75 Stat. 732; as well as under judgment of court in U.S. vs. NFL, et al., which construed the statute.



Ever have the feeling you're being watched? We do. Night and day. Television's biggest average nighttime audiences have been keeping an eye on us for nine straight years—the biggest average daytime audiences for six. And seeing is believing.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, and 6-11pm, seven nights)



how do you fit a moose into a mail box?

You can! . . . if you're willing to settle for the tip of the nose. Like ranking TV markets . . . . you can take a small section of the market by using the metro approach . . . but if you want the whole moose, you've got to rank by total market! **Fact!** More than 80% of the Charlotte WBTV Market is located outside the metro area. The Charlotte TV Market contains **550,000 TV homes . . . ranks 22nd in the nation . . . and 1st in the Southeast!*** Sleet! Snow! Hail or rain! . . . WBTV steadfastly delivers your mating call to a vast coverage area that really counts!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

THE RATINGS

CLEAN-UP

All-Industry Council Plus 5 Leading Rating Services Chart The Route To Civilized Program Ratings

SPONSOR presents

The first in a three-part series on the rating story:

AS CONGRESS WATCHES

"I SUGGEST that we put ratings in the right posture, in the right condition once and for all, and learn to live with them in that context—knowing exactly what we have, understanding how they're being run, and satisfying ourselves that there are no serious departures or problems involved."

Those are the words of Donald H. McGannon of Westinghouse Broadcasting Co. (Group W) and chairman of The Broadcast Rating Council, the group that—on behalf of the industry and as its name implies—is auditing and accrediting rating services.

In an exclusive SPONSOR interview, Mr. McGannon summarized and brought up to date the details of the industry-sponsored effort. Although many in the industry kept close track of Rating Council events as they occurred, Mr. McGannon was asked to start from the beginning and to cite details in the interest of compiling for the first time in one place the Council's total progress to date.

In brief, the overall project is to evolve a double check on behalf of the industry and the public that both present and future ratings are, indeed, what they claim to be. And it's this concern for the future, as well as for present practices, that underscores the already-obvious importance of such an effort.

In this three-part series, SPONSOR will first look at the newly incorporated Broadcast Rating Council and how it operates. The second article will continue the progress report and consider some of the problems that had to be solved before the Council could get under way. The third and final article will explain financing of the work and project into the future some of the Council's probable impact.

Citing the core of the matter, Mr. McGannon says that "ratings go to the very heart of radio and television as advertising media, both locally and nationally."

Yet, even among statistical and research specialists, too few people have really known exactly how ratings have been based, reported, and computed. At their best, ratings have provided objective indications and imposed some order where much disorder prevailed,

THE BROADCAST RATING COUNCIL'S BOARD

The Rating Council started through a series of informal talks, then bloomed into an "ad hoc" committee that drew up operational plans. Among them: To incorporate 10 key industry groups, each with its own delegation, into The Broadcast Rating Council, Inc., which occurred Jan. 9 with these members.



NAB's McGannon
Group W



ABC's Barnathan



CBS's Fisher



NAB's Goldman
WJTN Jamestown



Mutual's Anderson

N INDUSTRY ACTS

thus leading to seasoned and mature judgments. At their worst, however, they sometimes seemed as capricious as the doodle on a luncheon tablecloth.

Whether at their best or worst, ratings have a persistent way of being cited in public—even on the air. Such widespread notoriety led last spring to a Congressional investigation via the House Subcommittee on Interstate Commerce, chaired by Oren Harris (D.-Ark.). Not unexpectedly, his probe prompted an immediate industry response, largely in an effort to stave off Federal intervention.

Although the Rating Council doesn't minimize the industry's self-protective motives, neither does it neglect another important

Minimum Criteria

plus

Disclosures

plus

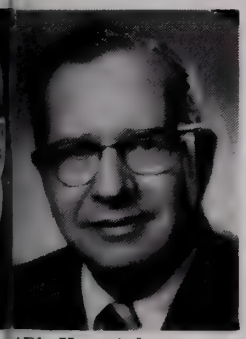
Audit Process

equal

1) Assurance that Rating services are doing what they say they are doing

and

2) Assurance that rating services have disclosed what they are, in fact, doing



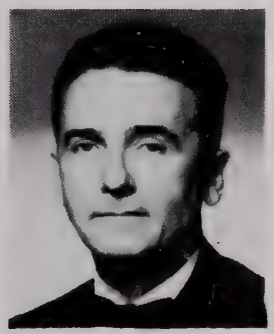
AB's Houwink
MAL Washington



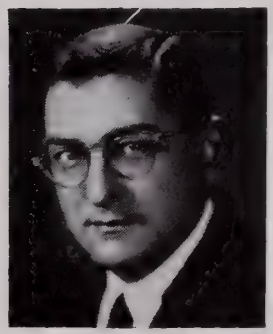
NAB's Korn
Metropolitan Stations



NAB's Schroeder
WOOD Grand Rapids



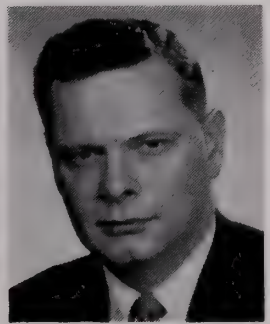
AAAA's Cohen
SSC&B



AAAA's Weilbacher
C. J. LaRoche



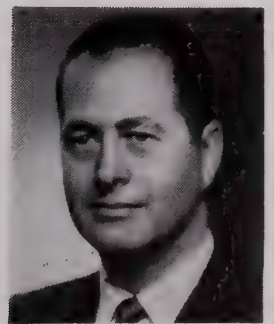
BC's Beville



NATMB's Schulke



RAB's Banker



SRA's Codel
Katz Agency



TvB's Cash

"One reason we're all in this is to improve, not destroy, a helpful tool"

cause for action — broadcasting's traditional care for the public interest. Says Mr. McGannon, "I don't think broadcasters' concern for the public is fully appreciated. The Council clearly remembers the Carl Sandburg line, "The people, yes . . ."

Organized industry reaction formed a pincers, designed to surround and pinch off offending practices while, as in the pruning of a tree, it also encourages the growth and development of positive performance.

THREE-PART PLAN

An informal *ad hoc* committee of the three affected industries gave the scissors a cutting edge via a three-part plan, devised through a series of early spring meetings and presented to the Harris Committee in May, 1963.

The three parts of this plan were as follows:

1 That an organization be formed and called The Rating Council. This council, in turn, would tackle the problems of putting together some standards and criteria to apply to all rating services. "These were largely ethical in nature," Mr. McGannon points out, "and were intended to eliminate the likelihood or even the possibility of some of the rating errors and shortcomings that the hearings so boldly and so specifically established." These shortcomings pertained, not only to the execution of surveys, but also to their collection and collation.

2 That individual rating services make voluntary disclosures of their present procedures, including the operating methods of their individual services—i.e., how they approach their particular surveys. "When the disclosures are combined with the minimum criteria," Mr. McGannon reasons, "you have the basis for an audit."

3 That an actual audit be conducted by a national and impartial CPA firm. This, to echo the words of Congressman Harris, could provide the verification that the rating services are in fact doing what they say they are doing.

Obviously, the three-part plan pertains to rating services as they currently exist. It is a firm program with fixed aims and, it is evident, requires both immediate and continuing effort.

RESEARCH COMMITTEE PLAN

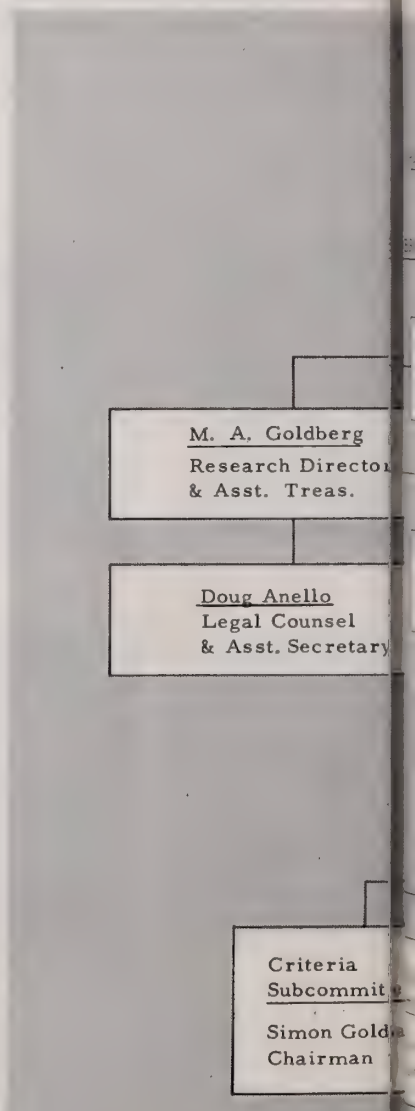
Simultaneous with this development, however, a complementary program was also being born as a separate, yet not unrelated, effort. This was to be the second blade of the scissors.

It was the brain-child of the NAB Research Committee (see chart), a body that is also chaired by Mr. McGannon. This Research Committee, common to both the NAB and the Rating Council, is the area in which the two parent groups overlap and through which they can coordinate their activities.

The Research Committee's signal that it was looking into ratings in earnest was an announcement that it would undertake some "extensive studies" in four broad areas: (1) local radio; (2) network or national radio (particulars of which will be discussed in a subsequent article); (3) local television, a project now known as COLTAM or Committee on Local Television, Audience Measurement. In fact, at its recent Sarasota meeting, the NAB board underlined its intentions in black ink by appropriating well over $100,000 for these particular studies.

The significance of the Research Committee's program was that, while the Rating Council's three-part plan pertains primarily to present needs, this plan relates to the future. It will provide not only an improved way for completing advance stages of current rating programs, but will also spur the evolution and improvement of overall measurement means or—as they've become known—methodologies.

Thus, the industry pincers moves towards a firm solution: From one quarter came a three-part program designed for accurate verification of ratings as they exist. From another quarter (but spurred by similar motives and targeted towards related goals) came another program designed to continue to cope with the problem in the future. Both were submitted to the Harris Committee about the same time.



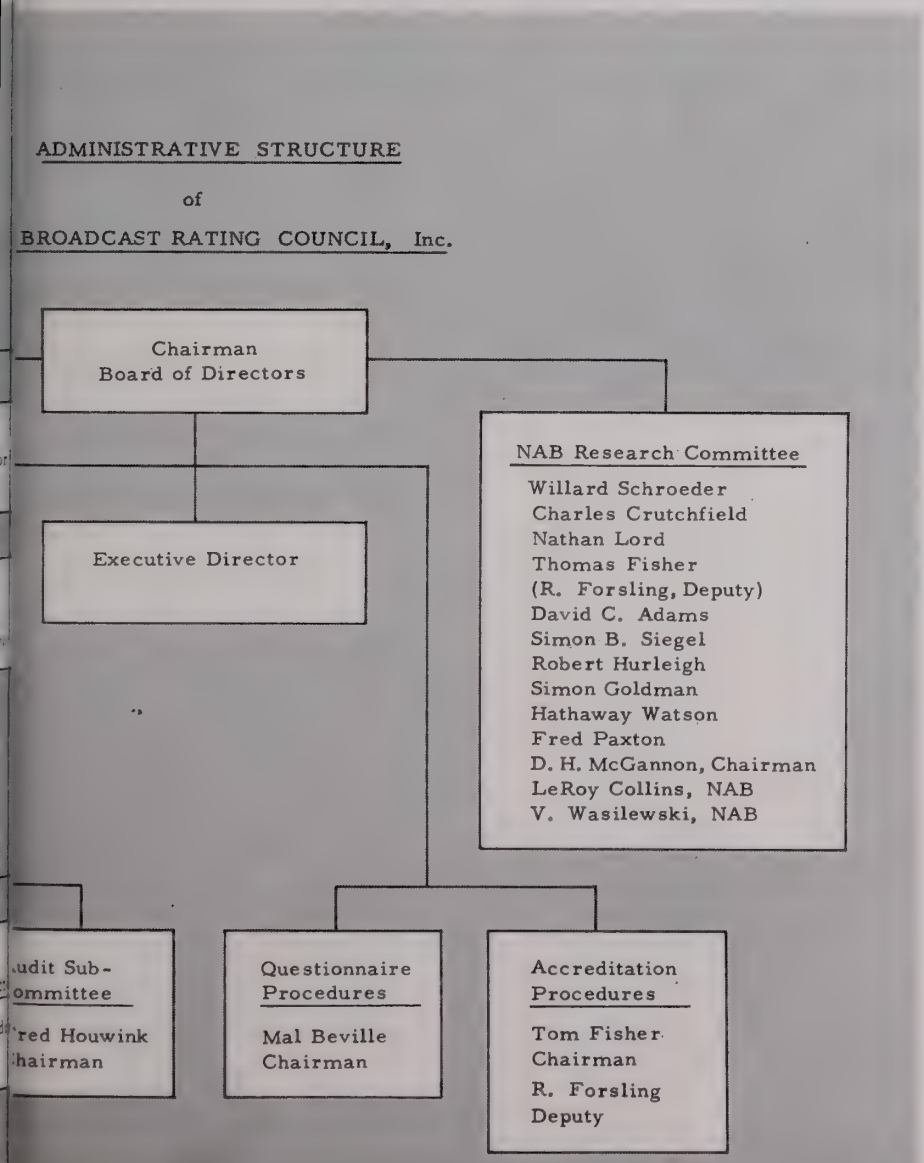
PUTTING THE SHOW ON THE ROAD

Drawing up an administrative structure was an excellent beginning, but it was only a beginning. The next step was "to pull the overall concepts together and to exert such energies and such ideas," Mr. McGannon explains, "as could make this thing work."

One of the major hurdles in getting the show on the road was to avoid getting bogged down in circuitous problems. "It's got to be borne in mind," Mr. McGannon urges, "that there are a lot of chicken-or-egg situations here. They're the kind of problems that, if you try to solve them hypothetically or in a vacuum, lead to your not doing anything at all in the end. Or, if you've got many factors that run concurrently and in parallel courses and you track down just one at a time, it takes forever to bring them all to a conclusion."

"Therefore," the Rating Council board chairman continued, "we undertook a progression of these matters in simultaneous course, perhaps momentarily setting aside some very ponderous problems because we believed it was the only way we could make progress. And we didn't think it even possible to resolve all these questions in advance. Instead, we strove to achieve good definition, good articulation as to what the problem would *be*, thus providing a basis for ultimate solution but leaving some of the exact answers for the future.

Paradoxically, they thus found they could make the best progress by deferring some decisions. In that sense, they were like framers of a constitution—i.e., drawing up rules by which to live in the future.



PROGRESS REPORT

What, exactly, have they devised and how are these areas operating today?

• *Board of Directors*: When The Broadcasting Rating Council, Inc. was chartered Jan. 9, as a Delaware non-profit organization, it was determined that its directors would be representatives of key organizations within the industry. Now, all individual delegates for the initial board have been named (see photos) and financial contributions have been received. (These will be discussed in the third article.)

Networks included on the board are ABC, CBS, Mutual, and NBC.

Trade associations are the American Association of Advertising Agencies, NAB, National Association of FM Broadcasters, Radio Advertising Bureau, Station Representatives Association, and the Television Bureau of Advertising.

Winning the participation and sympathy of agencies was a major victory for The Rating Council. The causal chain is almost self-explanatory: "What chance do you have if you don't have the rating services behind you?" Mr. McGannon asks. "And you can't get the rating services unless the agencies and advertisers are also with you."

In this effort, they emphatically are.

The AAAA has taken a seat on the board, assuming all the responsibilities that that entails.

"Paradoxically, we gained the most ground by deferring some steps"

The ANA, while not a formal board member, is "fully in support" of the Council's aims, President W. (Pete) Allport reports, and will "stand ready . . . to assist in any way feasible." The ANA, party to *ad hoc* committee discussions, will continue to show its interest by sending observers and liaison representatives to Council sessions.

Mr. McGannon says, "I have no complaints about our agency-advertiser relationship at all."

• *The Rating Services*: Cooperation has also been won from five rating services. They are, in alphabetical order, ARB, Hooper, Nielsen, Pulse, and Sindlinger. Mr. McGannon says, "These are the five services which, at the moment, constitute the bulk—if not the entirety—of the regular nationally-syndicated radio and television audience - measurement services, and so this is our starting point."

• *Executive Director, Secretary, and Treasurer*: Early in December, this triple administrative post was filled by the board's selection of Dr. Kenneth Baker (Ph.D., Ohio State), a "highly recommended man" with more than 20 years' experience in broadcasting research. Formerly the NAB Director of Research, Dr. Baker has also served as president of Standard Audit and Measurement Services, director of research and area development for CAL-ORE TV, Inc., and vice president of the Research Corp. of America.

• *Corollary Officials*: To meet the obvious need for permanent, expert research and legal assistance, M. A. Goldberg was named Research Director and Douglas Anello, Legal Counsel and Assistant Secretary.

WORK AT HAND

With the organizational chart drawn and prominent men named to each post, The Rating Council tackled the work at hand, each section starting out simultaneously.

• *Minimum Criteria and Standards*: A subcommittee headed by Simon Goldman, president of WJTN Jamestown, N. Y., compiled a list of minimum standards, submitted them to the board for approval, and distributed them to nationally-syndicated rating services for their reaction and adoption. These standards will become the basis for the audit service.

Members of the Criteria Subcommittee are, besides Mr. Goldman, Robert Hurleigh, Mutual; Fred Paxton, WPSD-TV Paducah; Willard Schroeder, WOOD Grand Rapids; James Schulke, NAFMB; and Simon Siegel, ABC. Messrs. McGannon and Goldberg also sat in as *ex officio* members.

The criteria are divided into two parts, each with about 14 elements—"ethical and operational" criteria and "disclosure" requirements. Ethics require, among other things, that rating services maintain rigorous control of samples, provide names of respondents (unless they compose a permanent sample), maintain strict quality control measures, verify field work, keep specified records for minimal periods, and the like. Disclosure standards require concise description of such salient factors as sample definitions, techniques used, areas surveyed, obvious shortcomings, errors, or biases, and comparable topics.

It took several weeks for the subcommittee to devise initial criteria, which were submitted to The Rating Council on three different occasions for additional cutting, polishing, and revision. The potential criteria were submitted to the rating services only within the past six weeks or so.

WHY DO IT THIS WAY?

"It was absolutely essential," board chairman McGannon avers, "that these standards be evolved, not by the rating services themselves, but by some one else. Otherwise, however strict they were, I don't think they would have escaped general suspicion, met government requirements, or satisfied the public.

"Second, we tried to anticipate —and define—the overall operating problems, not just those of a particular rating service. In short, we wanted to cover generic, not specific, functions. Take the training of field personnel, for example. The important factor is that they be properly trained and know what they're doing—i.e., that they have proper backgrounds, correct working equipment, are thoroughly briefed in procedure and the like. Then it doesn't make any differ-

FIRST-YEAR TIMETABLE

Harris subcommittee hearings	Mar. 1963
Informal ad hoc committee formed	Apr. 1963
Three-part plan submitted to the Harris subcommittee	May 1963
NAB research committee's methodology studies proposed	May 1963
Format of questionnaires begun	July 1963
Questionnaires sent to rating services	Sept. 1963
The Broadcast Rating Council, Inc.	Jan. 1964
Minimum criteria and standards submitted	Jan. 1964
Methodology studies started	Feb. 1964
Disclosures received	Feb. 1964
Target date for pilot audit	Mar. 1964

ence whether they're interviewing heads of families or reading meters. Whatever they're doing or whichever service they're working for, one of the factors they should all have in common is that they be adequately *trained.*

What was the reaction of the rating services to the proposed standards and criteria?

"One service accepted our ideas *carte blanche,* with a number of good wishes thrown in to boot," Mr. McGannon revealed, smiling. "Another company had some reservations, however, and wanted to make comments, add responses. A third and fourth had some comments and attitudes to consider, but these have been resolved." Thus, there wasn't meek conformity at all or any pre-determined response.

Minimum criteria and standards apply to all rating services, irrespective of the technique or method they use. In fact, we'd be pleased if someday our suggestions could be considered as good form for any similar kind of research, whatever its exact subject.

"Clearly, minimum standards haven't given us any major stumbling blocks."

• *Questionnaires to the Rating Services,* seeking disclosures of their present systems and structures: These questionnaires were "almost entirely" the work of Mal Beville, NBC vice president in charge of planning and research, and Mr. McGannon describes the results as "monumental."

Mr. Beville took on his task in July, had his questionnaire worked out about September and in the hands of the five rating services shortly thereafter. "Various people have told me," Mr. McGannon continued, "that they have never before seen such comprehensive questioning of individual rating services performed with such insight."

Replies have been slower than expected, however. "Some are complete in their entirety," Mr. McGannon reports, "and some are largely complete. Some companies have made first submissions and haven't yet concluded them. To the best of my knowledge, however, they are all working hard."

Words of a dedicated man . . .

"I suggest we put ratings in the right posture . . . Ratings go to the very heart of radio and television . . . Not enough's known about what we're doing on the public's part . . . When the disclosures are combined with the minimum criteria, you have the basis for an audit . . . There are a lot of chicken-or-egg situations here . . . We didn't think it made good sense to resolve all these questions in advance . . . What chance do you have if you don't have the rating services behind you? . . . I have no complaints about our agency-advertiser relationship at all . . . Clearly, standards and criteria have not been a major stumbling block . . . I cannot fault anybody as being dilatory in their attitude . . . The first thing the industry needs is to be sound in its approach"

ENORMOUS VOLUME

And the volume of material, once returned, "far exceeds our basic expectations." In some instances, the page-by-page answers amount to portfolios 6 to 10 inches thick.

Disclosures have been received on all their work from Hooper and Pulse. A.C. Nielsen has submitted for NTI and NSI, with TV Audience Composition and New York Instantaneous yet to come. Similarly, ARB has filed disclosure of its Local ratings, with its New York Instantaneous promised shortly. The Sindlinger reply is also expected soon.

"Because the returns are late," Mr. McGannon continues, "we feel our first deadline—about Dec. 1—was perhaps too ambitious, expecially in light of the work volume and administrative load that providing answers has imposed upon rating services. I'm not satisfied, of course, or content to let this throw all our other projects off schedule. Yet, I cannot fault anybody as being dilitory in their attitude in this connection in any sense of the word."

The returns that have been filed are under study by Dr. Baker and Mssrs. Goldberg and Beville in an effort to determine what standards might be established. Such standards will be combined with the aforementioned minimun standards and criteria and, together, they will form a composite basis for the audit.

In short, to get to the core of The Rating Council's recent progress, you have to go right back to the subject and start of the Harris committee's investigation—the rating services, themselves.

Whatever criticisms have been levied against ratings, they have always been intended not as judgments in themselves, but as instruments to help others make sounder judgments on their own.

Sponsors in particular are well aware of this. Harry F. Schroeter, vice president in charge of communications for the National Biscuit Company and chairman of the ANA, has put it this way: "It is obvious that advertisers must have data on the size and composition of TV audiences if they are to buy facilities and programs wisely. For this purpose, they have found that national ratings, intelligently interpreted, are a highly useful tool that is of great assistance in making important business decisions."

Mr. McGannon agrees, adding, "You know, we can't be crass about the position of the rating services. This is supposed to be a free-enterprise system. The government still hasn't passed any restrictive legislation. And one of the reasons we're all in this is to improve, not destroy, a helpful broadcasting tool. Therefore, I think the first thing the industry needs is to be sound in its approach. The second thing is to be persuasive, but always reasonable."

(The second part in this three part series will be in next week's issue) ■

Britannica waives the rules

Low-pressure commercials by McCann-Erickson for top educational publisher use offbeat approach in campaign designed to produce sales, aid diversification moves

WHEN Encyclopaedia Britannica entered network TV as an advertiser on NBC-TV's *Exploring* last fall, not a few people wondered where EB had been for so long while TV was happening.

Like a number of major advertisers who are non-TV-users (notably TV set manufacturers and the fashion field), EB had plenty of links with the broadcast field before it took the plunge:

- Executives of EB include Maurice Mitchell, president, who once managed Washington's WTOP and who later headed NAB's pioneering Broadcast Adveritsing Bureau. One-time adman William Benton is EB's chairman, and EB's executive v.p. and chief legal counsel is none other than Newton Minow, ex-FCC chief who, in his Washington days, was prone to provide barbecued TV regularly as a New Frontier delicacy.
- EB is a highly diversified educational publisher, and one of its activities is film production of educational short subjects through Encyclopaedia Britannica Films. Some 900 of these films have been in active TV syndication since 1954, with Trans-Lux acting as international distributor since 1956. Perennially popular with station programmers, these films have reaped a harvest in syndication for EB as steady as AT&T dividends. Hundreds of sets of EB reference books have also been given away on the air, over the years, as prizes in quiz and game shows.

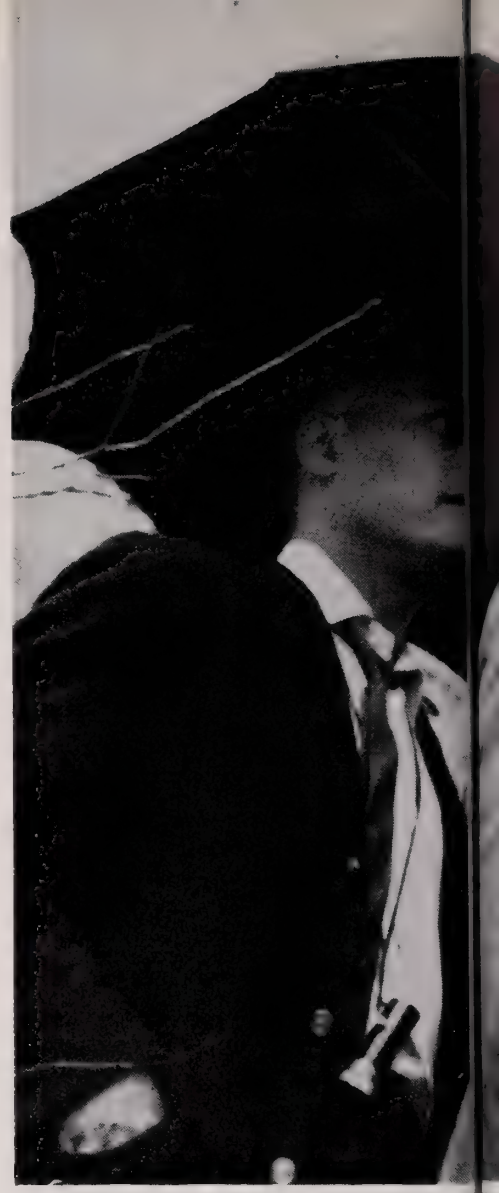
What persuaded print-oriented EB, which spent more than $1.5 million in magazines last year, to switch a portion of its ad budget to TV was partially EB's desire to "establish a progressive corporate image for Britannica" as opposed to the musty image the word "encyclopaedia" usually conjures. In combination with the bargain price NBC-TV was asking for participations in *Exploring* ($4,000 per in a colorized 60-minute show) it looked, to EB brass such as Mitchell, Minow, public relations-advertising v.p. John S. Robling, ad manager Gerard D. Curtin, and sales promotion manager Guy Marsh, like a good deal.

To McCann-Erickson's Chicago office, where Willard C. Avery, Jr. is account supervisor on EB, it looked more like a first-class media headache. Despite its familiarity with TV, EB had no active advertising background in the medium, and an entire commercial concept would have to be designed from scratch.

At this point, the Chicago Mc-E office called in the equivalent of a creative fire department—the agency's Professional Advisory Council.

The PAC, headed by McCann-Erickson vice-chairman Paul Foley, is a unique agency function. It functions as a sort of super-consultant to McCann-Erickson branch offices outside New York, and in Canada and Europe as well. Represented on it are many of the agency's top creative brains, as well as experts in marketing, client services, media, and research. About two out of three PAC members are TV people, and some 80% of its advisory work is in the TV area.

Recalls Mc-E's Foley of the original problem:



Location-filming of Britannica commercial brou

"Encyclopaedia Britannica is in the 'family betterment' area. You don't sell encyclopaedias as if they were boxes of detergent. It's the kind of thing you have to decide to buy in the first place, and the kind of item which has to germinate as a purchase.

"Furthermore, we had to match the commercials to the mood of *Exploring*, and to relate to it. Also, the products themselves, which range from the full encyclopaedia to the Junior Britannica and the Living Library series, are high-cost and non-demonstrable.

"We had to appeal to kids in the five-to-eleven bracket. And, at the same time, we had to talk to parents over their shoulders. We had to coordinate with Encyclopaedia Britannica's educational tie-ups, and we had to provide the sales force with something they felt was help-



her in the rain (l. to r.) Mc-E's George Olden and Jack Fisher, Bonnie Deems, Lew Schwartz and cinematographer Peter von Schmidt of F-M-S

ing them in their sales efforts."

All in all, quite an order.

McCann-Erickson's award-winning art director Georg Olden (see box, p. 30) was named to head the creative efforts by the PAC for the TV commercial series.

Olden and the PAC decided, after lengthy meetings, that no one commercial approach would do the trick, and that as many as three approaches would be needed. This met with client approval, and is the functioning policy of the EB participations on *Exploring*.

All the commercials for EB were produced in color, with physical production handled by Ferro, Mohammed & Schwartz, New York.

The first commercial approach was via animation featuring what Olden describes as *"avant garde* cartoons, the product of a good deal of research." Cartoon styles by Steig and Paul Klee, among others, were considered — and rejected, according to Olden. One of the animation spots features a Lucy-like young lady, of know-it-all intelligence, who is lecturing a little boy, presumably her brother, on the futility of digging a hole through the earth with China as the target.

While he digs, and the yellow-golds of mid-day darken into night-time purples, she yammers away with a host of facts and figures quoted from the Britannica. Meanwhile, the determined young man digs and digs . . and emerges in China in the payoff shot.

In a similar mood of whimsey, but with a more literal treatment, are other commercials in the series which portray youngsters opening educational books in their living room, to be followed with instant cut-aways to action footage of pirate raids and Indian attacks. (The clips, incidentally, were scrounged from the vast footage library of EB films, something which has caused a few station film buyers to mutter but which is permissible nonetheless.) The point, however, that EB books are far from stuffy is driven across firmly, albeit with a sugar coating.

The final commercials are fairly straight, low-pressure jobs featuring child actors seeking knowledge of nature and science in a world where all the grown-ups seem to have all the interesting information.

Although the commercials have vocal tags to the effect that EB's books can be had ". . . through your Encyclopaedia Britannica representative," the commercials differ sharply in one respect from EB's print media. In national magazine and other print ads, EB has used couponed ads which are later sold

by EB to sales reps for follow-up. No such coupon gimmick is possible in TV, but salesmen handling EB like the TV series anyway.

At a formal level, public relations-advertising v.p. Robling of EB had this to say:

"I think our TV campaign has been successful in terms of educational public relations, school acceptance and support for our sales organization. We are very pleased with results."

Said a source, unofficially, in the New York sales office of EB:

"The TV series is one of a number of sales-building activities of Britannica. I have no complaints about it. I'm quite sure it helps sell the product, and I definitely feel it's doing something for us in the field. The biggest problem for us is that the program is on the air on Saturday afternoons. A lot of Britannica salesmen are making household calls at that time, since it's a good time to catch kids and parents at home, and we don't get to watch the show as often as we should."

EB is not the sole sponsor of *Exploring*, although it is the program's biggest customer. Hassenfeld Toy Corp. bought a participation flight of six spots, of minute length, in the program prior to Christmas. Wrigley is a regular client, buying a minute weekly. Upjohn Corp. bought two weekly minutes for the first 13 weeks, dropping to a single participation thereafter. Encyclopaedia Britannica started with three weekly minutes as of the October 12 kickoff of the series, and will drop to two weekly minutes as February 22. Participations, as mentioned earlier, are $4,000. The EB-NBC contract is for 27 shows.

Exploring is a prestige vehicle for EB, the other sponsors of the show, and NBC. Its educational values are high, due in part to the efforts of its NBC producer, Craig Fisher (who has discussed projects for the show with people ranging from the U.S. Commissioner of Education to five-year-old school children), and the program's host, Dr. Albert R. Hibbs. Senior staff scientist at Caltech's Jet Propulsion Laboratory, Dr. Hibbs is chief of the Arms Control Study Group, directing studies on problems of arms control and disarmament in the



field of missile and space technology. He commutes between Pasadena and New York for the weekly taping of Exploring in NBC's 8-H studios.

Exploring itself is designed to "stimulate the interest of children five to 11 years old in such major areas of learning as language, music, mathematics, social studies, geography and science." Hibbs, whose background includes teaching and other work in education, is apparently pleased at the opportunity to reach a large audience of children and encourage their curiosity.

"Many of the children watching this program will be in college when the first man lands on the moon, and some of them may be in the crew of the first manned flight to Mars," he says. "The children who hold on to their natural interest about the world will always be the leaders in our society, where education is becoming increasingly important. We hope *Exploring* will stimulate and broaden that interest."

Hibbs says he has noticed in working with children that "they have exactly the same curiosity that scientists have, although with children it's a natural trait, whereas it's the business of scientists. He puts it this way:

"The thing I have always felt is important for me to get across, when I'm talking with children, is that I don't know all the answers —that there is no final answer. The challenge of learning is the vast amount of ignorance left. The answers are nowhere near as fascinating as the unanswered questions.

'The principal characteristic of learning something is the fun you get out of it. Learning is very exciting. Children know this."

Hibbs has taught a science class for fourth, fifth and sixth grade pupils at Sequoia School in Pasadena and has been a guest teacher in elementary and junior high schools in Los Angeles, Santa Ana and Pasadena schools. He has been consultant to the Los Angeles City Schools, Los Angeles County Board of Education; Department of Education, State of California; San Bernardino County Board of Education, and Orange County Board



ANIMATION SELL **FANTASY SELL** **STRAIGHT SELL**

VARIATIONS ON A COMMERCIAL TV THEME

High-powered Professional Advisory Council of McCann-Erickson in New York was called in by agency's Chicago office to tackle problem of designing series of commercials to lend "progressive corporate image" to Encyclopaedia Britannica's first TV sponsorship. Above are some of the results. All are in color, to match colorized NBC-TV "Exploring" series on Saturdays, 1-2 p.m. The animated spots have stylized, whimsical approach of youngster digging hole to China; fantasy-adventure spots have theme of armchair voyages to far-off lands and peoples; the straight-sell have spots stress thirst for nature knowledge in children satisfied by field observation and study of Britannica-published books alongside country stream

◀ **Camera rolls on live-action film commercial in which Billy Westerland enacts youngster seeking nature knowledge**



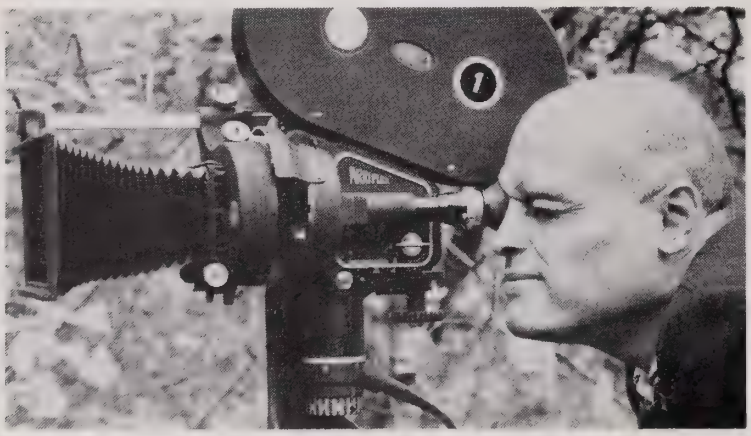
Dr. Albert Hibbs hosts "Exploring," which used Finnish team in show on the wheel

of Education. Since 1960 he has been a member of the Board of Trustees of Pacific Oaks College and Pre-Primary School.

Before Hibb's became host of *Exploring*, he completed a 39-week television series, *Science in the News*, in Los Angeles, and he has appeared on other TV programs.

Born in Akron, Ohio, he was reared in Cincinnati. He received his bachelor of science degree in physics at California Institute of Technology in 1945, his master of science degree in mathematics at the University of Chicago in 1947, and his doctor of philosophy degree in physics at California Institute of Technology in 1955.

How does EBman Minow, foe of "vast wasteland" programming, feel about the EB TV campaign? Said an EB spokesman, cautiously: "It's consistent with his philosophy of programming and commercials." What's more, it sells books. ■



ARTIST: McCANN'S GEORG OLDEN

One of the few agency art directors equally at home in TV and graphic arts media, McCann-Erickson v.p. Georg Olden, member of the agency's Professional Advisory Council, was sparkplug in the design and execution of Encyclopaedia Britannica's unusual TV commercials. Here, he squints through the viewfinder of a Ferro, Mohammed & Schwartz camera on location during shooting of EB commercial. Olden, at 24, was named graphic arts director for CBS-TV, proceeded to win a large batch of awards at CBS and later at BBDO (he has nine consecutive annual Awards for Distinctive Merit from N. Y. Art Directors Club) where he held post as senior art director.

Pet Milk divisions boost Dodge, Schenk

Pet Milk Co. has appointed James A. Dodge president of its Milk Products Division, succeeding William N. Harsha, Jr., now president of its Laura Scudder Division, and at the same time elected Boyd F. Schenk, president of the Frozen Foods Division, as a vice president of the parent corporation. Dodge formerly was Pet Milk's vice president for marketing services. Both he and Harsha, in addition to their new division responsibilities, continue as Pet vice presidents.

Headquarters of Pet Milk and its Milk Products Division are both in St. Louis, and the Laura Scudder Division is based at Anaheim, Calif. The Milk Products Division is largest of Pet's eight operating arms.

Dodge joined Pet Milk in 1938 and has served the company in a variety of sales and marketing positions, being elected a vice president in 1960 and named marketing services vice president in 1962. Schenk joined Pet Milk in 1947 and served in plant managerial positions until 1959 when he was named production manager of the Frozen Foods division. He was appointed the division's general manager in 1961, and president in 1963.

P&G's Joy to Grey

Procter & Gamble has shifted its Joy liquid detergent account from Leo Burnett Co., Chicago, to Grey Advertising, effective June 1. Grey currently handles a number of other P&G brands.

A P&G spokesman noted that Burnett will continue advertising for five of the company's other brands: Camay, Salvo, Lava, Secret, and Lilt.

Titus joins Tar Gard

S. Champion Titus has joined Tar Gard Co., San Francisco, as marketing director, "to administer an expanded introduction program" which calls for placing the product in 30 more cities in the next three months.

He comes from Ampex Corp., Redwood City, which he joined in 1960 and last was advertising-sales promotion manager.

THE DETECTIVES
HIGHLY PRAISED BY STATIONS AND SPONSORS

THESE ARE JUST A FEW OF THE MANY FINE LETTERS SENT TO US BY SPONSORS AND STATION MANAGEMENT

Metropolitan Broadcasting Television

"As you know, I steer clear of all forced testimonials and will not participate in any ad campaign for any property, unless I feel the program has been effective for our stations. In the case of THE DETECTIVES, I can say that it has been one of the cornerstones of our prime evening line-up. The program is very well produced and Robert Taylor is certainly a strong, attractive central character. The series has proven to be a valuable asset to our program schedules and one which we are pleased to telecast on our Metropolitan Broadcasting Television stations."

JACK LYNN
Vice President in charge of Programming

KRON TV FM
BROADCASTING SERVICES OF THE SAN FRANCISCO CHRONICLE

"KRON-TV has achieved an unusual identity within its community and the market through the conscientious concern for quality programming . . . I feel THE DETECTIVES has helped maintain that image and our adult share of the audience proves it with every episode."

ROBERT H. GLASSBURN
Program Manager

WTIC TV3

"In its second season of syndicated showing, 'The Detectives' continues to attract enthusiastic audiences on WTIC-TV. We rate the production qualities of sufficient stature to schedule 'The Detectives' during an evening time period of major viewing potential."

LEONARD J. PATRICELLI
Vice President and General Manager

Chrysler · ZION MOTORS, INCORPORATED
4646 South State Street · Telephone 266 4437
MURRAY 7, UTAH
PLYMOUTH

"As you know we have enjoyed a very good return on our investment in the Detectives. Because of this we have decided to renew for another year.

The association and image the Detectives has given us is the type of buyer we are most interested in reaching and were quite amazed at the rating in A.R.B. as it rated our program almost as much as the other two stations combined.

We are sure the Detectives will do as well in this next 30 runs as it has done in the past for us."

BOB SISTTIE
General Manager

WAVY
RADIO 1350 KC . . . TELEVISION CHANNEL 10
TIDEWATER TELERADIO, INC. NORFOLK PORTSMOUTH NEWPORT NEWS, VIRGINIA

"Three of the half-hours in our 7 P. M. strip Monday through Saturday each week come from Four Star. WAVY-TV is number one four out of six evenings. THE DETECTIVES made its expected contribution to this success, as it is number one in its time period.

We have THE DETECTIVES scheduled at 7 P.M. on Monday each week. THE DETECTIVES is a good show—Robert Taylor has always commanded the attention he deserves —the story lines are good—and he is backed up by a professional cast. This is a combination which is hard to beat. For us it gives a balance in our evening program schedule.

Our four-man Program Committee was unanimous in the selection of THE DETECTIVES. Typical of their individual comments is the expression that 'THE DETECTIVES is a good show—did you see it Monday evening?'"

J. GLEN TAYLOR
President and General Manager



SUPERB RATINGS TOO!

turn the page for detailed "Detectives" Ratings.

FOUR STAR DISTRIBUTION CORP. • 600 FIFTH AVENUE • NEW YORK 20, N. Y. • LT 1-8530

HARTFORD, CONN. / TWO HALF HOUR DETECTIVES

BRIDGED INTO ONE HOUR FROM 10 TO 11 P.M. IS NO. 1 PROGRAM IN ITS TIME PERIOD. ITS RATING AND SHARE VIRTUALLY EQUAL THE TOTAL OF *ALL* ITS COMPETITION.

NOV. 1963 ARB/MON. 10:00 P.M.

		Rating	Share
WTIC	DETECTIVES	26.0	48.0
WNHC	BREAKING POINT	15.0	28.0
WHCT	SUBSCRIPTION TV	1.0	2.0
WHNB	SING WITH MITCH	9.0	17.0

AND LOOK! NO LOSS OF AUDIENCE WHEN BRIDGED

NOV. 1963 ARB/MON. 10:30 P.M.

WTIC	DETECTIVES	24.0	48.0
WNHC	BREAKING POINT	15.0	30.0
WHCT	SUBSCRIPTION TV	1.0	2.0
WHNB	SING WITH MITCH	9.0	18.0

BEATS THESE NETWORK SHOWS ALL WEEK:
Bonanza, Patty Duke, Ben Casey, Sat. at Movies, Fugitive, Virginian, Suspense Theatre, Mon. Nite Movie, Wagon Train, Combat, Mr. Novak, Red Skelton, McHale's Navy, Greatest Show, Arrest and Trial, Eleventh Hour, Outer Limits, Flintstones, Rawhide, Donna Reed, My 3 Sons, Dr. Kildare, Hazel, Bob Hope, Twilight Zone, Lassie, Bill Dana, Disney's World, Grindl, plus many, many more.

SAN FRANCISCO / HALF HOUR DETECTIVES

A VIRTUAL TIE FOR FIRST PLACE AS IT INCREASES HOMES, RATINGS AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT ONE YEAR AGO.

THIS SEASON/NOV. 1963 ARB/THUR. 7:00 P.M.

		Homes (00)	Rating	Share	Lead In	Rating	Share
KRON	DETECTIVES	1608	12.5	28.0	6:30 RPT.	10.5	24.5
KTVU	YOU ASKED FOR IT	1388	11.0	24.0	QUICK DRAW	8.5	20.0
KPIX	RIFLEMAN	1710	13.0	29.0	CBS NEWS	16.0	37.5
KGO	GRIMSBY/COCHRAN	481	4.5	10.0	BIG SHOW/SPTS	4.5	11.0

LAST SEASON/NOV. 1962 ARB/THUR. 7:00 P.M.

KRON	CALIFORNIANS	1020	8.0	18.0	HENNESSEY	8.0	22.5
KTVU	YOU ASKED FOR IT	1688	15.5	34.5	QUICK DRAW	9.0	25.5
KPIX	ACROSS 7 SEAS	1278	11.5	25.5	CBS NEWS/NEWS	10.5	30.0
KGO	NEWS 7/ABC NEWS	637	5.5	12.0	BIG SHOW	7.0	19.5

HOMES UP 57.6% • RATINGS UP 56.2% • SHARE UP 55.5%

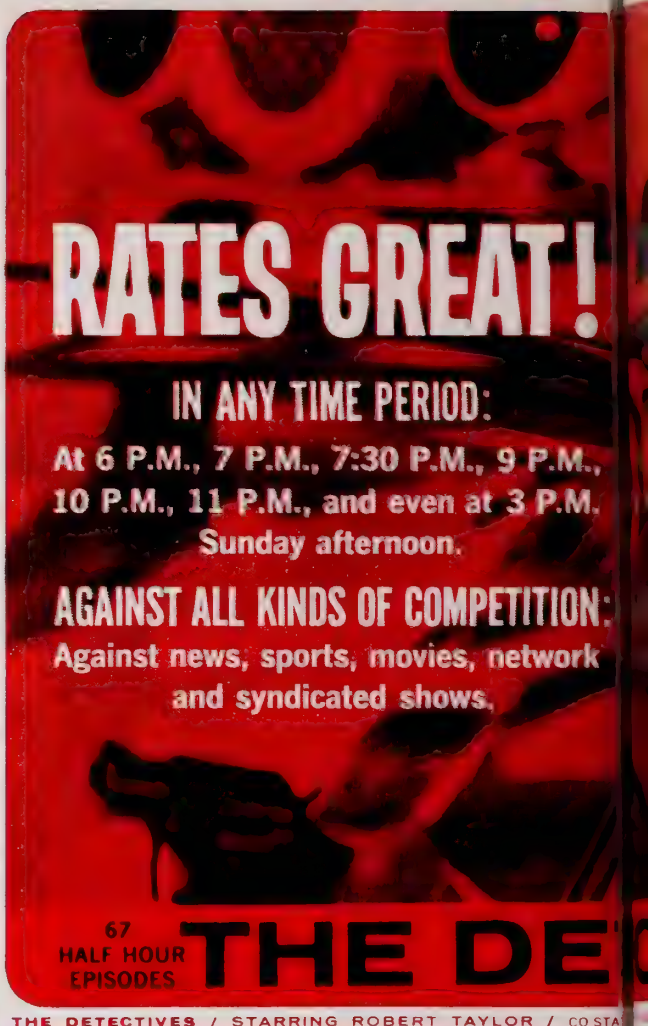
CHARLESTON, S. C. / HALF HOUR DETECTIVES

BEATS ONE NETWORK SHOW IN DIRECT COMPETITION...PRACTICALLY TIES FOR 1ST PLACE IN NUMBER OF HOMES REACHED

NOV. 1963 ARB/THURS. 7:30 P.M.

		Homes (00)	Rating	Share
WCSC	DETECTIVES	253	21.0	34.0
WUSN	FLINTSTONES	276	32.0	51.0
WCIV	TEMPLE HOUSTON	63	9.0	15.0

BEATS THESE NETWORK SHOWS ALL WEEK:
Mon. Nite Movie, Virginian, Dr. Kildare, Hazel, Bob Hope, Ben Casey, Sing With Mitch, Joey Bishop, Bill Dana, Grindl, Lieutenant, Eleventh Hour, Breaking Point, Mr. Novak, R. Boone/Golden Age, Benny/Calamity Jane, Moore/Calamity Jane, Espionage, Channing, Jimmy Dean, Suspense Theatre, Great Adventure, Route 66, Jack Paar/Hall of Fame, Hootenanny, and ties: Disney's World, What's My Line.



PORTLAND, ORE. / HALF HOUR DETECTIVES

THE NO. 1 PROGRAM IN ITS TIME PERIOD IN TOTAL HOMES REACHED... FOR SECOND CONSECUTIVE MONTH.

OCT. 1963 ARB/SAT. 6:00 P.M.

		Homes (00)	Rating	Share
KGW	DETECTIVES	417	9.0	36.0
KATU	SURFSIDE 6	167	5.0	20.0
KOIN	MAN FROM COCHISE	372	5.0	20.0
KPTV	WIDE WORLD SPORTS	250	6.0	24.0

NOV. 1963 ARB/SAT. 6:00 P.M.

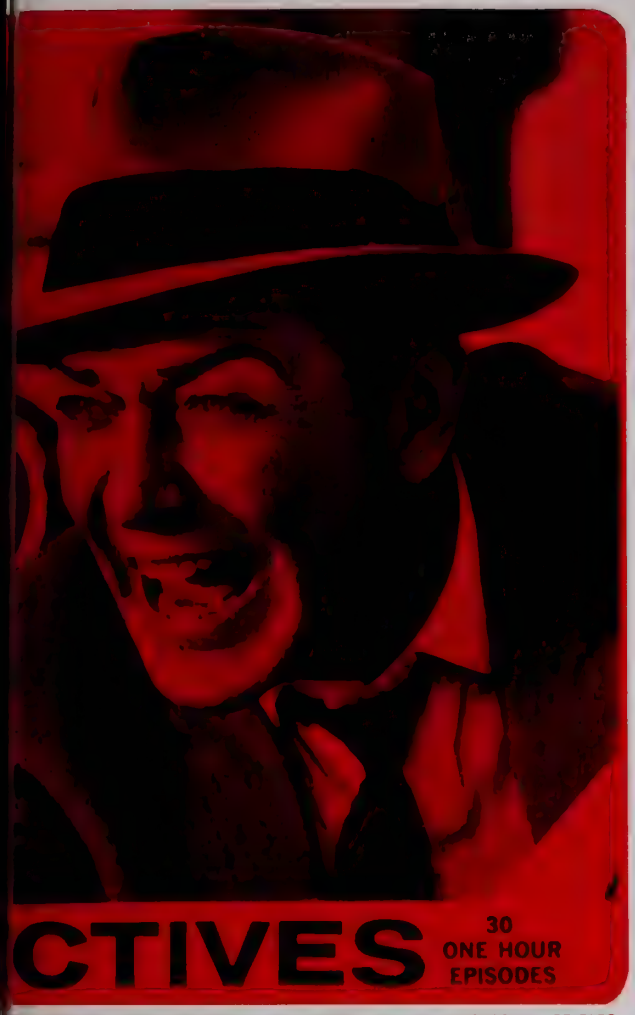
KGW	DETECTIVES	489	10.0	29.0
KATU	SURFSIDE 6	158	5.0	15.0
KOIN	M SQUAD	391	6.0	18.0
KPTV	WIDE WORLD SPORTS	480	13.0	38.0

NORFOLK, VA. / HALF HOUR DETECTIVES

NO. 1 SHOW IN HOMES, RATING AND SHARE 7 P.M. BEATS NEAREST COMPETITION (First Run Syndicated Show) BY ALMOST 40%

NOV. 1963 ARB/MON. 7:00 P.M.

		Homes (00)	Rating	Share
WAVY	THE DETECTIVES	413	14.0	40.5
WTAR	BATTLE LINE	356	10.0	29.5
WVEC	MAVERICK	242	10.5	30.0



ALLAS, TEXAS / ONE HOUR DETECTIVES

INCREASES RATING, HOMES AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

LAST SEASON/OCT. 1962 ARB/SUN. 11:00 P.M.

		Homes (00)	Rating	Share
WFAA	Chkmate/Hong Kong/Cr&P	164	2.3	30.5
KRLD	M Squad/Drgnt/Comedy	76	1.5	21.8
WBAP	Islanders	105	2.0	31.8
KTVT	Starlight Thea.	62	1.0	16.0

THIS SEASON/OCT. 1963* ARB/SUN. 11:00 P.M.

WFAA	Detectives	240	3.5	47.0
KRLD	Sun. Nite Movie	184	3.5	47.5
WBAP	5 Star Thea/Abe Martin	60	—1.0	5.5
KTVT	News/Wea. (15 min.)	26	—1.0	——

WITH THE DETECTIVES . . . RATINGS UP 52%
HOMES UP 46% • SHARE UP 54%

NOTE: The 11 P.M. time period in Dallas is after the late news

*No complete Dallas rating available for Nov. 1963

600 FIFTH AVENUE
NEW YORK 20
NEW YORK
LT 1-8530

"PROVEN-PROGRAMMING" FROM

FOUR STAR DISTRIBUTION CORP

A SUBSIDIARY OF FOUR STAR TELEVISION

NEW YORK CITY / HALF HOUR DETECTIVES

TOP RATED SHOW ALL WEEK ON ALL THREE INDEPENDENTS (7:30 to 11 P.M.) IN HOMES AND RATINGS

OCT. 1963 ARB/FRI. 10:00 P.M.

		Homes (00)	Rating	Share	Lead In	Rating	Share
WNEW	DETECTIVES	4353	9.0	14.0	BRONCO	7.0	11.0
WCBS	HITCHCOCK	10756	21.0	33.0	TWILIGHT ZONE	22.0	33.0
WNBC	JACK PAAR	10160	19.0	30.0	HARRY'S GIRLS	15.0	23.0
WABC	FIGHT/W. GIRLS	4448	9.0	14.0	FARMERS DAUGHTER	13.0	20.0
WOR	FILM FESTIVAL	1271	3.0	5.0	FILM FESTIVAL	4.0	6.0
WPIX	GRAND JURY	423	1.0	2.0	ALLIE SHERMAN	3.0	5.0

CONTINUES TO BUILD . . . NOW BEATS ONE NETWORK IN DIRECT COMPETITION

NOV. 1963 ARB/FRI. 10:00 P.M.

WNEW	THE DETECTIVES	5727	12.0	18.0	BRONCO	8.0	12.0
WCBS	TEEN/HITCHCOCK	10796	20.0	29.0	TWILIGHT ZONE	19.0	28.0
WNBC	JACK PAAR/ HALL OF FAME	9494	18.0	26.0	HARRY'S GIRLS/ HALL OF FAME	16.0	24.0
WABC	FIGHT OF WEEK	5396	11.0	16.0	FARMERS DAUGHTER	14.0	21.0
WOR	FILM FESTIVAL	1994	4.0	6.0	FILM FESTIVAL	5.0	7.0
WPIX	JURY/GROUCHO/ KNOWLEDGE	1040	2.0	3.0	ALLIE SHERMAN	5.0	7.0

INCREASES ITS OWN RATINGS 33.3% AND HOMES 31.5% IN JUST ONE MONTH

CHICAGO, ILL. / ONE HOUR DETECTIVES

***DOUBLES* THE HOMES, RATINGS AND SHARE OF PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.**

THIS SEASON/NOV. 1963 ARB/MON. 9:00 P.M.

		Homes (00)	Rating	Share	Lead In	Rating	Share
WGN	DETECTIVES	1823	8.0	12.0	DRAGNET	4.0	6.0
WBBM	E. SIDE W. SIDE	3528	17.0	25.5	ANDY GRIFFITH	34.0	49.0
WNBQ	SING WITH MITCH	4942	23.0	34.0	H'LYW'D & STARS	14.0	20.0
WBKB	BREAKING POINT	3924	18.5	27.5	WAGON TRAIN	16.0	20.0

LAST SEASON/NOV. 1962 ARB/MON. 9:00 P.M.

WGN	HERB LYON	863	4.0	6.0	SURFSIDE 6	8.0	12.0
WBBM	L. YOUNG/STUMP	3573	17.0	25.0	ANDY GRIFFITH	37.0	54.0
WNBQ	BRINK/DATE CHI.	1928	9.0	13.0	PRICE RIGHT	10.0	15.0
WBKB	BEN CASEY	7835	37.0	54.5	STONEY BURKE	10.0	15.0

ALSO *DOUBLES* LEAD-IN RATING AND SHARE.

HOMES UP 111.2% • RATING UP 100% • SHARE UP 100%

SALT LAKE CITY / ONE HOUR DETECTIVES

ON SUNDAY AFTERNOON . . . DELIVERS 66.4% MORE HOMES, 38% MORE WOMEN AND 45.5% MORE MEN THAN NEAREST COMPETITION.

NOV. 1963 ARB/SUN. 3:00 P.M.

					AUDIENCE COMPOSITION			
		Homes (00)	Rating	Share	Men (00)	Women (00)	Teen (00)	Children (00)
KSL	DETECTIVES	243	6.5	36.0	160	145	87	142
KUTV	WILD KING/GE BWL	146	6.0	33.3	82	105	26	74
KCPX	AFLFB/DISC/DIR	125	5.2	29.3	110	46	16	14

THE HIGHEST RATED SHOW IN ITS TIME PERIOD

Ratings and Shares subject to the limitations as listed in the ARB reports used

COMMERCIAL CRITIQUE

The Commercial: Actors' showcase and annuity

NAN MARQUAND
Casting Director—BBDO

MANY FACES today are as familiar in the TV commercials as they are behind the footlights or on movie screens. This was not the case, say, as recently as four or five years ago when actors (and actresses) avoided jobs in commercials because they felt it would not help their careers.

Nowadays, these actors are appearing in greater numbers in what they formerly considered the career-deflating (to them, at any rate) business of television commercials.

This dramatic change in attitude on the part of actors evolved for two basic reasons: commercials offer a showcase for an actor's talents while paying very good money. As for the agencies, the growth of the advertising industry and the broadened dramatic scope of commercials have created a need for well-trained actors. AT BBDO, at least 85% of our casting calls for actor's actors and name actors, while the balance require models. This percentage was roughly 70 to 75% models and 30 to 35% actors only a few years ago.

In the past, actors refused to do commercials because they feared it would lower their standing in the profession and they would lose out on acting jobs. However, the demise of radio soap opera and the dearth of live TV cut off an important source of income between jobs in the movies and on stage. Even at scale, two or three commercials running on both program and spot can offer an actor some measure of financial security. Moreover, commercials offer aspiring leading men and starlets a training ground where they may be tapped for other acting jobs.

A notable example is Charlene Holt, who made such a hit as a Gleason girl on the "Jackie Gleason Show" and in doing other commercials. From commercials she jumped to featured billing in the movie, "Man's Favorite Sport." Another is Tippi Hedrin, a commercial actress who was tapped by Alfred Hitchcock for a starring role in his movie, "The Birds," based on her performances for Du Pont and other advertisers. Then, there is Paula Wayne, a young actress appearing in the current Dual Filter Tareyton commercials, who will play opposite Sammy Davis, Jr., in the forthcoming revival of "Golden Boy."

While commercials may serve as a springboard for unknowns, they also have become important vehicles for actor's actors and well-known movie and stage personalities. For example, Allyn Ann McLerie, who played Amy in "Where's Charley," made her first commercial appearance in a Du Pont commercial and has since been bought by Pepsi and others. Billy Redfield, who appears in a Campbell's Soup commercial, has a featured role opposite Richard Burton in the "Hamlet" revival, and was featured in the Broadway hit, "A Man for All Seasons." Santos Ortega, a radio veteran, was first heard in a Chevron seat belt commercial and has since made a second career of television commercials. Leon Janney, one-time child actor and radio star, and Arnold Moss, a well-known Shakespearean actor, are both active in commercials.



NAN MARQUAND, casting director of BBDO, has a sound show business background as well. She has performed as a dramatic actress on Broadway, radio and television, and also as a producer-director for such radio and TV shows as "Today," "Garry Moore," and "Lowell Thomas."

Then there is Macdonald Carey, spokesman for Lucky Strike, Alexander Scorby, who appeared for Corning Glass, Jim Backus for General Electric, Fred Gwynne for Armstrong Cork, Marya Green for Metrecal, Celeste Holm for U. S. Steel, Hermione Gingold for Philco, Edward G. Robinson, Barbara Stanwick and Claudette Colbert for Maxwell House Coffee—the list is long and impressive.

There is a type to fit every commercial need. Today we even have an extensive list of character actors, a file that was nonexistent five years ago.

The days of the pretty face and little talent are over. Today we need competent actors who can even sing and dance, if necessary, and who can do an effective job in helping to sell our clients' products. We want the best talent we can get to do a commercial.

And actors no longer object to being approached for a commercial job. Far from it. We receive calls every day from top talent agencies such as Ashley Steiner Famous Artists, William Morris, General Artists and all the others who have opened commercial departments to service advertising agencies.

Commercials, as to production, time buying and talent, have become big business. Today, not only do commercials offer actors a steady source of income and jobs, but in many instances the service of outside directors, comedy experts and other specialists are also required. For example, comedian-writer-director Carl Reiner staged the recent Campbell's Frozen Soups series.

Commercial-making has opened up a whole new field for actors at a time when movie and legitimate stage jobs are dwindling. Not every actor can adjust to the discipline required in making commercials. For those who can, commercials offer a valuable showcase for their talents while providing a not-too-meager source of income. ■



INDUSTRY HEADS SERVE AS JUDGES

Judges and officials include, seated: gen'l. chm. John Reynolds, sr. v.p., CBS-TV; exec. chm. Robert Dellinger, exec. v.p., Grant Advertising; J. Meyer Schine, pres. Schine Enterprises. Standing: E. G. Bunker, RAB pres.; Hal Neal, ABC Radio pres.; Norman Cash, TBA pres.; Frank Armour, Jr., H. J. Heinz pres.; Homer Hooks, Fla. Citrus gen mgr.; Ralf Brent, Radio N. Y. World Wide pres.; Sydney Roslow, Pulse pres.; Wesby Parker, Dr. Pepper pres.

AGENCIES

26 RADIO, TV COMMERCIALS WIN IBA AWARDS

Fourth annual International Broadcasting Awards name winners from roster of 1,600 world entries for outstanding merit as the year's best advertising

THE FOURTH annual International Broadcasting Awards, sponsored by the Hollywood Advertising Club to ascertain the world's best broadcast advertising, were announced on the West Coast Tuesday.

Winners in 14 television and eight radio categories, plus extra marketing and special craftsmanship awards, were selected the night before from 200 finalists, chosen earlier by preliminary judging committees in London (The Commercial Television Circle), Mexico City, Toronto, New York, Chicago, and Hollywood. A total of 1,600 commercial entries had been submitted, representing the broadcasting work of 18 countries. All finalists received certificate awards, with 75 of the 500 radio entries so tabbed and 120 from the nearly 1,100 TV commercials.

General chairman of the 1963 competition, John T. Reynolds, senior vice president, CBS Television, introduced the keynote speaker, Marion Harper, Jr., chairman and president of The Interpublic Group of Companies, Inc., who was presented with the IBA Free Enterprise Award, "Flame of Freedom," in recognition of his achievements via the free enterprise system.

"The broadcast advertisement not only moves merchandise and informs people about products and services," Reynolds observed, "It also underwrites the tremendous cost of creating and programing entertainment, news and information presentations.

"It is this relationship of programming and advertising," he continued, "that has developed our broadcasting services into the most dynamic and vital persuasive force in the world today."

"This," he stressed, "is why we have the International Broadcasting Awards."

Harper, who heads the world's largest assembly of diversified advertising and other marketing communications facilities with operations in 37 countries of the free world, observed, "It used to be that an assembly line or time and motion efficiency or closeness to raw materials would make the big difference between one company and another. Today, a company is likely to excel in its industry, not primarily as a producer, but as a communicator.

"The successful communicator today," he continued, "exercises iniative . . . to create ideas for goods and services and markets that haven't existed before.

"This, of course, is the essence of enterprise."

"I would even say," the keynote speaker continued, "that among a all the varied activities of business today, none has a better chance than has communications to work along the leading edge of enterprise."

IBA TV COMMERCIALS WINNERS

1. LIVE ACTION, *more than 60 seconds:* J. Walter Thompson's *They Can't Take That Away From Me* for Eastman Kodak. Produced by Sutherland Assoc.

2. LIVE ACTION, *60 seconds:* J. Walter Thompson's *Pick-Up Airdrop* for Ford trucks. Produced by Wilding Film Co.

3. LIVE ACTION, *under 60 seconds:* Doyle Dane Bernbach's *Laura Scudder Supermarket* for Laura Scudder corn chips. By N. Lee Lacy & Assoc.

4. ANIMATION, *60 seconds and over:* BBDO's *DuPont Dymetrol* for DuPont fabrics. Produced by Ferro, Mohammed & Schwartz

5. ANIMATION, *under 60 seconds:* Foote, Cone & Belding's *Dancer Hands* for Armour's Chiffon. By Filmfair

6. COMBINATION: BBDO's *Melon* for G-E bulbs. By UPA Pictures

7. STOP MOTION: Edward H. Weiss' *Stop Motion Salad* for Lipton's Wishbone French dressing. Produced by Joop Geesink

8. VIDEO TAPE: Foote, Cone & Belding's *Haunted House* for Hallmark party decorations. By Tom Arend

9. I.D.'s: J. Walter Thompson's *Fuse* for Ford. Tom de Paolo

10. LOCAL: N. W. Ayer's *Drop by Drop* for First Philadelphia Bank. By Harold Wondsel Productions

11. INTEGRATED: Benton & Bowles' *Snack Time* for Post's Grape Nut flakes. Mayberry Productions

12. HUMOROUS: Leo Burnett's *Pouring* for Joseph Schlitz beer. None.

13. PUBLIC SERVICE: John Clemenger Advertising's *Cancer Prevention* for Anti-Cancer Council of Australia. By Fanfare Films Pty.

14. SERIES: Gardner Advertising's *Dog in Park, High School, Recess* for Ralston Purina's dog food. Wilding Pictures

RADIO COMMERCIALS

1. OPEN: McKim Advertising's *Fresh Ground Aroma* for Maxwell House Coffee. R. I. Fleck

2. MUSICAL, *60 seconds or more:* Cunningham & Walsh's *8 Great Tomatoes* for Contadina Tomato Paste. Produced by Western Recorders

3. MUSICAL, *less than 60 seconds:* Fuji Agency K. K.'s *Swiss Fiber* for Asahi Broadcasting Corp. Product: textiles. By Masayoshi Sugai, Osaka

4. HUMOROUS, *60 seconds and over:* No agency. *You Really Should* for WHDH Radio by Ullman Music Creations

5. HUMOROUS, *less than 60 seconds:* Connors Advertising's *Loan Arranger* for Centennial Industrial Bank. By Fred Arthur Productions

6. LOCAL: No agency. *Instant Service* for Valas TV by Fred Arthur

7. PUBLIC SERVICE: McCann-Erickson; J. Walter Thompson; BBDO for *Play It Cool—Stay in School* for Women's Advertising Club. By WJR Detroit

8. SERIES: Cunningham & Walsh's *Backstage at Symphony Hall, Sue Allen Bossa Nova Jingle, Stan Freberg Jingle.* Contadina Foods. Freberg Ltd.

SPECIAL MARKETING AWARDS

TV: Guild, Bascom & Bonfigli's *Let Your Fingers Do the Walking* for Pacific Northwest Bell's Yellow Pages

RADIO: BBDO's *Carlyle Bradford vs. Cornnuts;* Cornnuts toasted nuts

SWEEPSTAKES AWARDS

TV: J. Walter Thompson's *They Can't Take That Away* (see above)

RADIO: WHDH Radio's *You Really Should* (see above)

"But even more significant is another role of communications . . . to promote aspirations for better living and for a better life. It is no coincidence that those countries with the most prolific communications and the most developed media enjoy the highest living standards.

"To my mind," Harper summarized, "the force of free communications through many committed and uncommitted nations abroad may prove to be the ultimate weapon of the West."

More than 750 industry executives listened and watched as the 26 major commercial winners were announced by television and radio performers. They announced winners from sealed results, certified by the international public accounting firm, Lybrand, Ross Bros., and Montgomery.

Don Esty, Morgan-Esty Productions, who headed the IBA judging committee, points out that about $12 million in production costs were represented by the 1,600 entries, exclusive of $2.5 million in talent and residual fees.

Great Britain led overseas entrants with 95 commercials, followed by Canada's 56 entries; Japan's 18, Spain's 14, Australia's 10, Argentina's 7, New Zealand's 7, Singapore's 5. Then came South Africa and Southern Rhodesia with 4 each, Finland with 3, Mexico and Nigeria with 2 each, and one each from France, Germany, Holland, and Ireland.

Among radio nominees, Canada entered 5 commercials; Japan, 2; and New Zealand and Nigeria, one each.

In television, Great Britain had the greatest number of finalists—10. Other foreign countries to score were Canada, 5 entries; Spain, 4; and Australia and Holland, one each.

The competition was endorsed by the International Advertising Association, which has members in more than 100 countries. The association actively helped in selecting the final panel of judges.

Head of the judging panel was the president of the Los Angeles chapter, Robert L. Dellinger, executive vice president of Grant Advertising, Hollywood.

Judges of radio finalists who help-

ed select the IBA winners by secret ballot were E. G. Bunker, president, Radio Advertising Bureau; Ralf Brent, president, Radio New York Worldwide; Hal Neal, president, ABC Radio network; Sydney Roslow, president, The Pulse, Inc.; and J. Meyer Schine, president and chairman of the board, Schine Enterprises.

Final television judges were: Frank Armour, Jr., president, H. J. Heinz Co.; Norman E. Cash, president, Television Bureau of Advertising; Homer E. Hooks, general manager, Florida Citrus Commission; and Wesby R. Parker, president and board chairman, Dr Pepper Co.

Marketing awards in each medium were made by Roger M. Johnson, senior vice president, Erwin Wasey, Ruthrauff & Ryan, Inc., and a director of the American Marketing Association.

An international delegation at the event, held in the Hollywood Palladium, included J. C. Britton, consul general of Canada; Louis de Cabrol, consul general of France; Edmundo Gonzalez, consul general of Mexico; F. G. Waters, acting consul general of Great Britain; Massago Togashi, consul for public information and cultural affairs of Japan; Julio Ernesto Ledesma, consul of Argentina; Veikko O. Huuhuttunen, consul of Finland; and Eduardo Toda, consul of Spain. These men were guests of Oliver H. Crawford, president of the Hollywood Advertising Club.

Opening the dinner, which was chaired by Robert L. Redd, executive vice president of Erwin Wasey, Ruthrauff & Ryan, were the Johnny Mann Singers with a medley of radio-television jingles. The tunes were arranged from music written by the New York Musical Jingles Association, with Phil Davis of Phil Davis Musical Enterprises as president.

Danny Thomas, as master of ceremonies, headed the entertainment program that featured Irene Ryan (*The Beverly Hillbillies*); Bill Dana (*The Bill Dana Show*); Carl Ballantine (*McHale's Navy*); The Good Time Singers (*Andy Williams Show*); vocalists Mary Miller and Piccolo Pupa, and Frank DeVol's orchestra. The entertainment was produced by Norman Abbott.

Phil Silvers presented the Sweepstakes awards. IBA trophies were presented by Bea Benaderet (*Petticoat Junction*), Dan Blocker (*Bonanza*), Dick Clark (*American Bandstand—The Object Is*), Bob Crane (*The Donna Reed Show*), Donna Douglas (*The Beverly Hillbillies*), Pamela Britton (*My Favorite Martian*), Lorne Green (*Bonanza*) Marjorie Lord (*The Danny Thomas Show*), Inger Stevens (*Farmer's Daughter*), Ray Walston (*My Favorite Martian*), and Cara Williams and Don Wilson (*The Jack Benny Program*).

The IBA competition is an annual, non-profit activity intended to focus attention on the value of the two broadcast media; to give proper credit to those who've shown creativity, honesty, and taste; to encourage continued improvement; to promote the values of the media as effective marketing tools; and to recognize the international aspect of advertising as an indispensible tool in a free economy.

The Hollywood Advertising Club, chartered by the state of California, has 300 members who specialize in advertising, broadcasting, recording, film production, merchandising, publishing, and affiliated communications fields. Since World War II the club has had an awards program honoring local advertisers, agencies, and producers. The decision to make the competition worldwide was made in 1959, with the first international awards given the following year. ■

Hunter new MJA v. p.

Rollo Hunter, vice president and TV-radio director of Erwin Wasey, Ruthrauff & Ryan, New York, moves today (2) to McManus, John & Adams as vice president for TV programing and administration. He will work in the New York office of the Bloomfield Hills, Mich., agency, said Henry Fownes, senior vice president and director of all broadcast activity of MJA, when he announced the appointment. Hunter's move follows reassignment of 3M Co. business from EWRR to MJA earlier this month.



Hunter

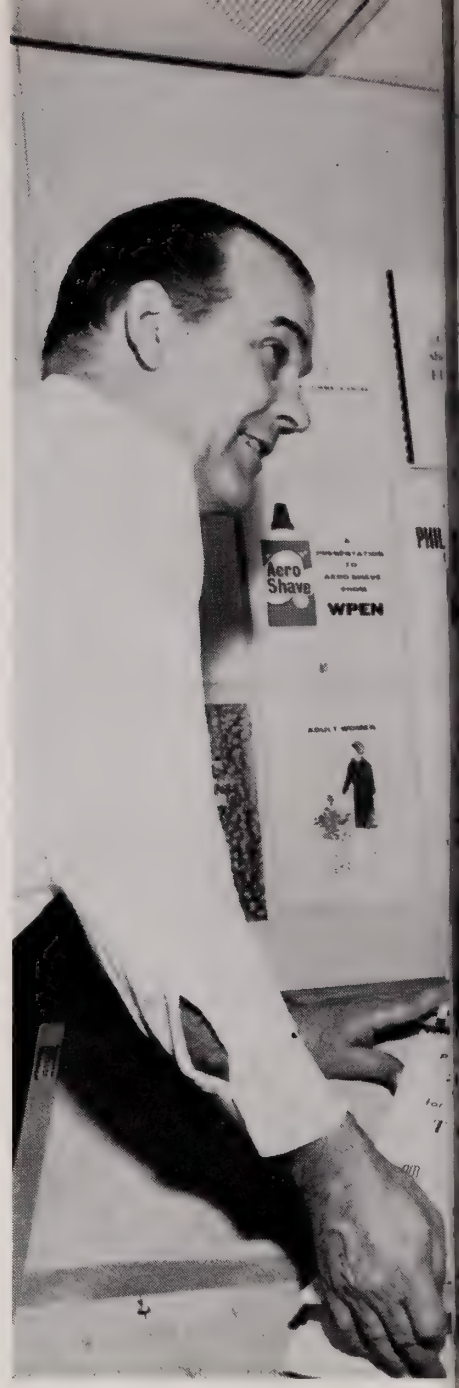
Carson Roberts West opens doors



Recent staff additions forced Carson/Roberts to lease additional office space a block from its headquarters in Los Angeles. Moving into "Carson/Roberts/West" are (l-r) traffic coordinator Grady Richardson; producer Pat Shields; production mgr. Sylvia Goulden; producer Dick Perkins; and radio/TV director Eddie Smardan. The agency's entire broadcast dept. is now in the new space, but Carson/Roberts plans to erect "in the very near future" a new building on property purchased adjacent to its existing building at 8322 Beverly Blvd. in L.A.

EDUCATING THE TIMEBUYER

Rep firm president criticizes his own kind for not educating timebuyers properly. 'We haven't preached enough to people in their language,' he believes



". . . then you damn well better know something about farming."

THAT LINE was thrown at me by a timebuyer when I was first starting in this wonderful world of radio. It was so many years ago I don't even remember who it was but I'll wager this: if he has practiced what he was preaching, he became president of the agency long ago.

The line was part of a thought that went something like this: If you're selling tractors, it's a good idea to know everything you can learn about tractors in general and about your tractor in particular. But if you're trying to sell a tractor to a farmer . . . then you damn well better know something about farming.".

It seems I remember that line most frequently when I've applied it as a basic principle of selling and have made the sale. Then it hangs around to haunt me because I realize how seldom most of us in radio sell that way.

If this sounds like I've climbed onto a soap box and am about to begin preaching . . . don't relax. I am. So either turn the page or accept the fact that I intend to be windy and perhaps a little stuffy and that I fully intend to try to unload that line on you in hopes it will haunt you as it has me for the past years.

Which is an awfully long way to get into what I'm about to say and that's this: Ninety-nine percent of what is wrong with the radio business is us. The people who sell it!

Sure, we're adept at criticizing everyone else. The poor misguided advertiser who just isn't smart enough to believe all the things we've been telling him all these years. We look askance at some of the buys being made by this generation of timebuyers. Then there's the agency man who says radio is too hard to buy. We pat ourselves on the back because radio has spent more money on research than any other medium. We've told how effective radio is until we're blue in the face from the telling.

Now mind you, I didn't say that we should stop talking radio altogether. Just the other day a novice buyer asked me: "but aren't all radio stations 50,000 watts?" Somebody's got to get through to that boy. Somebody has to indoctrinate all the young men entering the media field in the very basics of what makes a radio station . . . its power, its coverage, its frequency, its "skywave," its community influence and all the things which transform inanimate microphones, towers, transmitters and turntables into a breathing, living being . . . a radio station with character and personality. We've got to reeducate the old and educate the new.

Why are we seemingly content to repeat the "old bromides" year after year? You know, the ones that haven't made any new business inroads. They go like this . . . "Radio is the mass medium" . . . "Radio is the lowest cost mass medium" . . . "Radio is the last word medium" . . . "Fifty million car radios" . . . "More than 200 million radios" . . . "People depend on radio for instant news" . . . even the old one about more radios than bathtubs still pops up once in awhile.

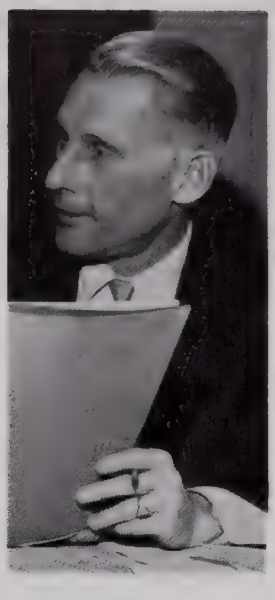
Why are we content to year after year listen to the same "old bromides" from the agency and advertiser—"There is no true measurement of radio"—"You need more qualitative research"—"You're too hard to buy"—"Your rates aren't stable"—"Radio only programs for teenagers"—etc.

What happens—the same old impasse, because neither one of us tries to educate the other.

Do buyers really understand what we've been preaching in the past? I don't think so, for we haven't preached enough to the right people in their language, the marketing adaptability of radio to solve a specific sales problem.

Am I suggesting that we all be-





WILMOT H. LOSEE

Bill Losee opened the New York office of AM Radio Sales in 1951. Prior to this, he was with WINS New York for eight years—rising from salesman to general manager. Before joining WINS, he had six years in sales and advertising with the Branham Co., John Budd Co., and the Borden Company, all in New York. Bill attended St. Paul's School in Garden City and Duke University. He is married and has two sons

◀ **Wilmot H. Losee (center), President of AM Radio Sales Company, together with J. Norman Nelson (l), director of new business and marketing, and John P. Barry (r), eastern sales manager, review one of the presentations the firm has produced keyed to the marketing and advertising problems of individual advertisers**

come marketing and manufacturing experts? Or that we hire experts in all the fields pertaining to making and merchandising of thousands of different products? Of course I'm not. I'm saying that maybe we should stop talking so much and listen a little more. We should ask questions! When a timebuyer asks for availabilities, ask for a little background. Who are his client's customers? What is the agency's thinking? He'll tell you because he is anxious to do a job for the client. Once you know these things you can bring in a proposal which makes sense because it's matched to the objectives.

How about going direct to the client? Naturally the agency will object if you're going to bore him to death with all the "blue sky research" we've all been selling for years. That's part of their job . . . to protect their client from these things. But I don't for a minute believe there's an agency which will object if you're prepared to offer a creative plan or if you are seeking information to help you prepare such a plan.

Nobody hates us, agencies or clients. If we're willing to ask questions, they're willing to answer. If we've a story of substance to tell, they'll listen. After all, they've got a product to sell just like we do and let's face it, we all like to make a few dollars out of this business.

The area of client exposure is vital to the growth of spot radio. Tell him you want to learn his marketing problems, for you know you can come back with a concrete radio recommendation.

You can be smart. You can learn and listen. He's got problems, for the day of the total national marketing plan is tough. He knows too often he has to plan on a market-by-market plan. Study his marketing valleys — research them (with money) — present him a radio plan to help solve these areas as well as to build higher peaks in his good markets. Show him how radio can do the job—for believe me, you've

plenty to prove your point.

About six months ago, we approached a major agency for information pertaining to one of their clients. Both the agency and the client had been exposed to literally hundreds of radio pitches but when they were convinced of our sincerity, the agency actually set up a meeting for us with the product manager. What started out to be a half-hour meeting ended up as a two-and-a-half-hour meeting and it was the first of many. Along the line we came to realize that in all the research that has been done for radio there was absolutely no data whatever which related the use of radio to the only people the product manager was interested in reaching. Now research has just been completed by us with the cooperation of the advertiser and the agency, and it looks as though radio is about to get a new good customer.

Ask questions

So get out and ask those questions. When you know the advertiser's problems and his objectives you can apply that part of your knowledge of radio which is pertinent to the case. Then you'll come back with a proposal which makes sense. And you'll get a hearing.

So that I can end this little missive, what have I been saying? If we want to sell any tractors or anything else, we've got to educate and reeducate the people with whom we do business.

We've got to research and learn our prospect's needs and adapt ourselves to these needs with substantive recommendations. *It works.* ■

Reps to see Master Agreement this month

The Master Broadcast Time Agreement designed by the Institute of Broadcasting Financial Management is attracting attention from both stations and agencies. But the real action will be seen when the system is presented to the Station Representatives Association, as it is the rep firm that will put the system to work. A meeting with the SRA will probably take place this month.

The master agreement is one solution to help eliminate the paper jungle in timebuying and selling. It permits contracts to be renewed with a minimum of effort, simply by photostating the master agreement. It carries all the standard conditions of previous contracts.

Introduced in October of last year to stations, the plan was first initiated by The Evening Star Broadcasting Company for its stations WMAL-AM-FM-TV, Washington, D.C. The first advertising agency to sign one of the new agreements was Kal, Ehrlich & Merrick Advertising Agency of Washington. Several local stations have requested additional information on the system, but it was essentially conceived for national use, according to Richard R. Stakes, one of its initiators.

The system is simple and inexpensive, provides savings for national representatives, advertising agencies, and broadcast stations, according to Stakes. The key to the operation is a photo reproduction machine which copies the original order form and adds necessary data for each party: station and agency. This is all accomplished on a whole page basis.

Advantages of system

The original source document is the standard time order form printed on heavy-duty tracing paper which can be erased numerous times and is easily reproducible. It permits numerous changes without rewriting the entire order. Advantages are 1) every national rep would be using the same form for all broadcast time orders; agencies would receive the same form for all broadcast buys, 2) the national reps would be handling a single sheet order form, 3) no contract would have to be signed by the agency and returned to the rep and /or station, 4) the account executive actually prepares the time order in pencil, thus eliminating the need for a clerk, 5) the opportunity for error in transcription is eliminated because the source documented is photographed, 6) by reducing the processing time agencies and stations could receive their copies of the time orders within 48 hours of oral agreement between agency and national rep.

RO GORDON: for some, praise

Rosanne Gordon, with that ag of many names, Kastor, Hi Chesley, Clifford & Atherton the past six years as a media b heavy in timebuying, has p for the broadcast salesmen wh well-informed on their market Ro says, "It's always refreshi encounter salesmen who are informed in regard to stations the overall markets, who know understand their competitio well as their own stations. It's more effective when that sam makes an effort to understan needs of your particular client product." Ro buys for Gift Shulton, Grand Union, and New York Journal American. was formerly a timebuyer Glamorene with Product Ser was an assistant timebuyer at S & Finney before that. She ma

'Operation Domination' for shoes uses radio

Kinney Shoes is entering six markets with a saturation campaign on radio this week. About 10 to 75 commercials a week are being used in each market. Thirty-six radio commercials have been prepared for the campaign.

Radio buys have been made in cycles of four or five weeks, beginning and ending at different times in different markets. The present campaign will last for about six months.

The commercials feature Sam Gray, Broadway, TV, and radio actor as spokesman.

The nationwide campaign begins on different days, in the following six markets, February 27 to March 8: Los Angeles, San Francisco, Tulsa, Central Pennsylvania, Indianapolis, and Washington, D.C.

In each case, individual commercials have been produced to fit the particular location involved, mentioning well-known or historical locations in the area. Kinney Shoes are for men, women and children.

Kinney advertises in 95 markets



nglish at New York University, joined the Headley-Reed Co. re starting her agency career. and her husband, Charley ghton—he's president of JAC ording Co.—live in Manhattan. s a member of the International io & Television Executives So-y.

with emphasis on buying seasons such as Easter and back-to-school. An ad executive claims in some cases as many as 400 radio commercials have been used in one market in one week. Saturation advertising has been used by Kinney for many years.

Eastman using tv spots for spring promotion

Eight to 10 television spots per week in 35 markets will be used by Eastman Chemical Products Inc., subsidiary of Eastman Kodak this spring. The campaign, for children's wear, will incorporate the latest fashions from leading manufacturers in the industry.

The six-week campaign will be entitled "The World's Fairest," themed around the New York World's Fair.

TV spots break this month in all markets, except Miami where the campaign began February 21. Sixty-second spots will be used for fringe time and 20s for prime time. Through national TV coverage 75 to 80% of the Eastman apparel market will be reached. Color commercials will be used where adjacent to color programs and color facilities are available.

The one-minute commercials are open-end, permitting local dealer names to be used.

Clothes featured in the campaign: children's daytime and party dresses, sleepwear and sports wear in toddler's sizes.

New York gets intensive TV campaign for Swanee

When the first film commercial for Swanee Wonder Towels unreels tomorrow on New York TV sets, it will mark the start of the most intensive one-market television campaign ever undertaken by Swanee Paper Corporation.

The campaign will bow over WNBC-TV with a schedule of one-minute spot announcements. The three-stage drive picks up next week when WOR-TV enters the schedule, and reaches its climax with the addition of WCBS-TV during the first week in April.

At the peak of the schedule more than 30 one-minute spots per week will be aired over the three New York stations, a record-setting TV program for Swanee.

In addition to TV, Swanee Wonder Towels will be promoted heavily in newspapers and via point-of-sale material to provide unbroken exposure for the balance of the year, according to Jules Lennard, vice president and marketing director of Mogul, Williams & Saylor, advertising agency for Swanee.

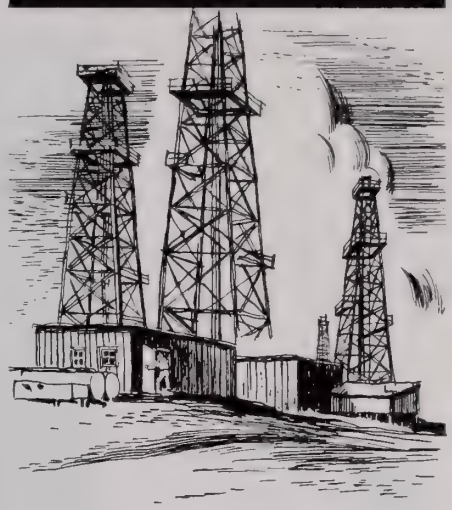
Sara Lee buying radio for new product debut

Caramel Pecan Rolls will be introduced nationally by Kitchens of Sara Lee next month via an extensive spot radio and network tv campaign.

The network TV is already set, spot radio buying will begin in March through Foote, Cone & Belding in Chicago.

The network campaign will consist of one-minute spots on NBC-TV, including five nights on the "Tonight Show" with Johnny Carson, two nights on "The Eleventh Hour," and two nights on the "Jack Paar Show." The first tv spot commercial will appear April 7.

GASOLINE MOGULS



buy WNBC-TV. Top names in the gasoline business know it's the most efficient means of getting New Yorkers to tank-up at their fuel pumps. Among them:

Cities Service Co.

California Oil Co.

Gulf Oil Co.

Shell Oil Co.

Sinclair Refining Co.

Socony Mobil Oil Co.

Sun Oil Co.

Take a tip from the Gasoline Moguls: whatever the product or service you sell, you'll get more mileage on WNBC-TV.

4

WNBC-TV

NEW YORK

What's up in Detroit? WXYZ-TV!

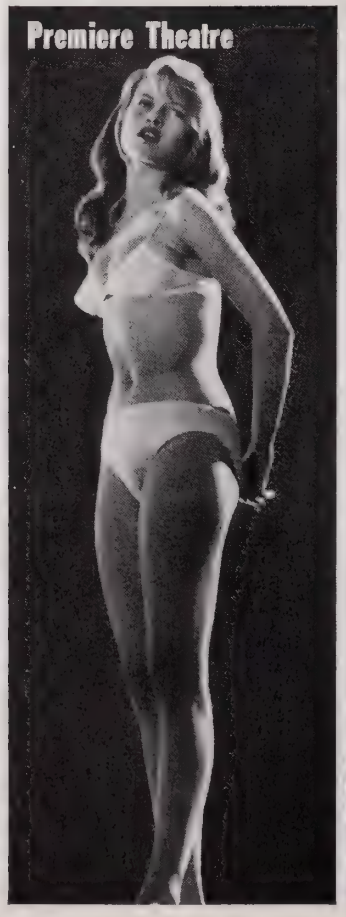
UP
400%



UP
60%



UP
40%



UP
40%



WXYZ-TV is up in Detroit!

Here's why:

These spectacular ratings increases give you a fair idea of what's going on in Detroit. Programs like the 7 O'Clock Strip, The Big News, The Big Show and Premiere Theatre are what the viewers want to see—and they find them on WXYZ-TV.

But they find other things, too! During the past year, more than 50 "specials" produced by WXYZ-TV ranged from "on-the-scene" coverage of the Olympic Committee Meeting in Baden Baden, Germany, to a fascinating photo journal, "King Tut's Treasures" produced at the Detroit Institute of Arts.

In addition, WXYZ-TV speaks out editorially on matters of concern to the residents of our 17 county coverage area. An outgrowth of these editorials is a 29 page booklet *Who's Who in Public Office* produced by the station as a public service, and sent free to viewers who request it. Thus far, more than 15,000 copies have been distributed.

Popular local programs, a vital and dynamic approach to public service and news telecasts, and the exciting new shows of the ABC Television Network are among the reasons why WXYZ-TV is up in Detroit!

WXYZ-TV DETROIT abc

An ABC Owned Television Station

The data used herein are estimates from the October-November ARB 1963 Vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.

McCann buying policy sparks strong response

REP FIRMS are generally defensive toward the recently-announced McCann-Erickson policy on cancelling tv buys, a few agree.

The McCann ultimatum mailed to reps last week states that "cancellation of a less valuable spot will become automatic without request for improvement to the incumbent station, since it will be assumed that the incumbent station has no superior availabilities." The letter, written by Edward A. Grey, senior v.p., TV programing and media, stated that two weeks notice would be given.

Not all reps received their letters before the policy appeared in the trade press.

"I just read about it the other day. While the idea is good in theory, it's not practical," says Bob Kizer, v.p. in charge of tv sales at Avery-Knodel. "As one rep put it, it's doing the buyer's work if the rep has to keep calling and improving the schedule."

The idea is not new, several reps pointed out. Procter & Gamble have had the same policy in effect for several years. Compton, P&G's largest agency, is likely to cancel without asking reps to improve their buys assuming that P&G has the best avails possible.

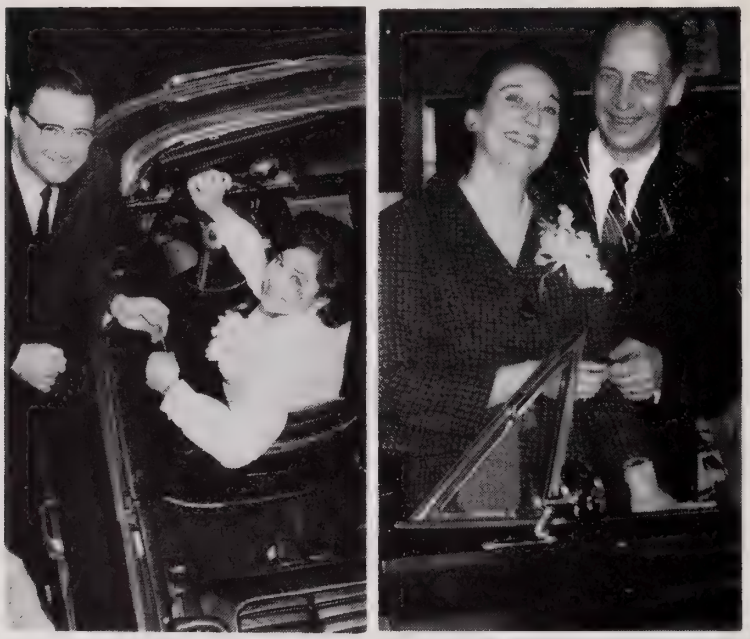
Kizer points out that most reps are aware that they must keep schedules the best possible, but most agency buyers call and ask reps to readjust the schedule to meet the competition's offer; they don't just change without giving you a chance.

On the minority side of the rep thinking is John Bradley, v.p. and eastern TV sales manager at H.R. "I'm completely in favor of it. The alert rep will make nothing but money. A lot of rep services are opening like branches on a vine. A rep firm has to give personal service and review schedules constantly.

"If Ed Grey keeps a tight rein on his buyers and keeps then doing what he says they will do it will work," Bradley contends, "but if buyers try to play footsey with the idea it will collapse."

Bradley feels that the policy has worked well for P&G. "The P&G schedules are the most contested and fought over. Every salesman looks over the new books in each market immediately to improve or readjust their buys," he says. "Stations may look at P&G with a cold and callous eye—they know they work for every penny they earn, but rep relations are good.

"McCann's puts the burden on the rep and that's where it should be," says Bradley. ■



TWO GALS WIN CARS IN KELO-TV

Shelley Ellison, assistant to the research and broadcast media department, Parkson Advertising, Inc., New York, and Marianne Monahan, broadcast buyer for Needham, Louis & Brorby, Inc., Chicago, have been named grand prize winners in the "How do you rate KELO-Land Tv," contest conducted by KELO, Sioux Falls, South Dakota, and its interconnected KDLO-TV and KPLO-TV stations.

At left, Frank Pellegrin, president H-R Television, Inc., rep for the station, presents a 1964 Ford convertible to Mrs. Ellison in New York. At right, Evans Nord, v.p. and general manager of KELO-Land stations awards Miss Monahan a 1964 Chevrolet convertible.

The gals won the contest by submitting the most accurate predictions of ARB's audience rating for KELO-Land Tv, prior to the issuance of the November 1963 ARB report.

TV spot intro for French cocktail wine

Heublein, Inc., will launch a saturation TV campaign in New York April 1 for its new import, Byrrh, the French cocktail wine which is consumed in France at an annual rate of 10 million gallons, it was announced today by John M. Tyson, vice president, advertising.

Byrrh will be supported in the initial drive with a 100 gross rating point TV campaign consisting of one minute spots. The commercial features announcer sans the usual French accent.





Above, model shows viewers how easy and refreshing it is to use Softique. At right, motorist receives bath oil sample in tie-in with local Cities Service gas stations

TV MEDIA

TV's 'get them to try it' record spurs results for DCS&S client

Television, merchandising tie-ins for Softique establish clear registration of new product on public in drive to reach most consumers in shortest time

"THE SUCCESS of any new product requires trial usage and television has demonstrated that it can produce this in a short period."

Doherty, Clifford, Steers & Shenfield account executive Wally Kull is finding this generalization particularly apt in the case of the campaign for Softique, a new Bristol-Myers bath oil product. But he also knows that the creative promotion put behind the effort by the TV station at the local level helps.

When DCS&S began its campaign for Softique, according to Kull, their test marketing proved they had ". . . a superior product with distinct advantages. Therefore we felt the key to our product promotion was to reach the large majority of the public as quickly as possible. We chose to go into just television promotion where we could establish clear registration of the product on the consumer and graphically present the use of it.

"We went into the first national product promotion of a bath oil, introducing it in all markets, with twice as much advertising and promotion as the leading bath oil currently marketed in order to achieve this objective of reach.

"Our first consideration was the station buy—that it be a good one. Proposed merchandising efforts on the part of the station were peripheral considerations."

But station efforts can play a distinct contributory role in new product introduction. Pittsburgh's WIIC-TV proves the case in point.

A heavy nighttime saturation campaign for Softique was placed on WIIC-TV, running in fringe minutes, nighttime double-A minutes and double-A chain breaks, placed in and around local and network shows alike for an average of more than 20 per week.

"Once we have bought in a market," Kull adds, "we like to assume the leadership of our marketing and merchandising efforts. To this end,

on Softique, we had a marketing and merchandising team of three which set up the initial program."

According to Don Schautz of DCS&S's marketing and merchandising department, who was a key member of the team along with Kull and time buyer Marty Daniels and saw to the full execution of the program in each of the Softique markets, stations were supplied with kits and suggestions on how the agency would like to see the product merchandised as well as with give-away samples which enabled the stations to use their own initiative to promote the product.

In the Pittsburgh market, WIIC's promotion director Caley Augustine arranged a product promotion tie-in with Cities Service stations.

When a lady driver drove into one of the 80 retail outlets of the Cities Service Oil Company in the area to gas up, she got oil too, whether or not she wanted some for her crank-case. Softique bath oil.

The resultant word of mouth publicity was tremendous and numerous other outlets for distribution of the new product by the NBC affiliate were easily set up. Softique samples are popping up all over the Pittsburgh area. Guests at the swank Pittsburgh Hilton find containers of the bath oil in their rooms when they register, and on-air guests of station programs get plug samples of the product.

"We were particularly pleased," says Schautz, "with WIIC's inventiveness in their market. By their efforts they moved more samples than any of the other stations, though our response from the stations in all markets was excellent. We had 100 percent cooperation and participation in the promotion of the product."

Jack Chambers, WIIC's salesman on the Softique account, conducted a survey in the chain and drug stores carrying the product in the area and found buyers gleeful over the sales response.

Wally Kull, who had himself taken a trip into the market to observe the workings of the campaign first-hand, felt that the station is doing an outstanding job and that "food and drug trades are very aware" of the campaign. And for the client, that's an important part of where it counts. ■

TvB to help prepare retailer commercials

New York—TvB announced it is offering assistance in the preparation of retail television commercials. It is prepared to cooperate with station production groups and retail store advertising managers in commercial production techniques, according to Louis M. Sirota, in charge of the service.

Help is available to TV clients now on the air or who have recently signed for campaigns. The bureau's charge for any one-scene production service amounts to a token fee plus transportation and accommodations for one person. It is anticipated that most of the client assignments will be concluded in two days.

The new service was introduced in Houston by Howard Abrahams, v.p. for local sales, TvB. He advised basement advertising managers for department stores on how to use TV offered TvB assistance, and asked the managers to consider the formation of a television committee to work with TvB.

Where seven equals one million: NBC

In the seven days ending Feb. 3, NBC sales signed seven advertisers for seven daytime shows, for a total on the books of more than $1 million.

The advertisers are Dow Chemical (Ayer), Ex-Lax (Grey), Lever Bros. (Ogilvy, Benson & Mather), Bissell (Ayer), Helene Curtis (Altman, Stoller, Chalk), P. Lorillard (Grey), and du Pont (Ayer).

Storer sales, profits hit record high in '63

George B. Storer attributed record revenues and profits in 1963 to a stronger selling effort by the house spot TV representative, Storer TV Sales, and greater emphasis on local program quality.

Net operating earnings for the year were $6,258,777, an increase of 15% over comparable figures for 1962. The '63 earnings were based on gross operating revenue of $40,042,775, compared with $37,086,198 for 1962. Per share earnings were $3.12 at the end of the year.

Net profit last year was $6,001,192 which included a non-recurring loss of $257,585 on the disposition of the Miami Beach Sun Publishing Co. Net profit per share was $2.99 as of December.

Dividends paid in 1963 amounted to $1.80 per share on common stock and 50 cents per share on class "B" common stock.

$1 million ad budget for Insurance Agents

Television will once again be the big advertising investment for the National Assn. of Insurance Agents (Doremus & Co.).

Vehicle is ABC-TV's Ron Cochran news show during October and November to coincide with the presidential election campaign, election night, and during insurance "Protection Week," November 8-14.

NAIA's program, now in its seventh year, is the only continuing national advertising effort of its size supported entirely by voluntary contributions of its members, according to advertising director James Mathews. The '64 budget, including all media, is about $1,400,000.

NBC sells Emmy show

Libby, McNeil & Libby (J. Walter Thompson) and Timex Watches Warwick & Legler) will share full sponsorship of the May 25 (10-11:30 p.m.) telecast of the 16th annual Emmy Awards.

The NBC-TV program will originate in Hollywood and New York with live, film and tape segments. The National Academy of TV Arts and Sciences presents the Emmys.

AP honors 3 stations

KBON Omaha, WFBR Baltimore, and KGRN Grinnell, Ia., were awarded plaques for cooperative news coverage during 1963 by the Associated Press and Television Assn. Both the number of stories covered and the quality of the reporting were considered in selecting the winners.

The eight other stations meriting

honorable mention were WTRC Elkhart, Ind., WOKA Douglas, Ga., WALK Patchogue, N. Y., WAKY Louisville, WDGY Minneapolis, WDSU New Orleans, WXXL Concord, N. H., KRSA Alisal-Salinas.

Petrino upped to sales mgr. at ABC Internat'l

Patrick A. Petrino moves up to manager of sales for ABC International.

An account executive for the division since 1960, Petrino was previously media director for Otto & Co., international advertising agency, a sales representative for Burke, Kuipers & Mahoney, newspaper representatives. From 1949 to 1953 he had been with Paris & Peart, first as a buyer and then as media manager. Prior to that he was assistant to the research director at Sherman & Marquette, where he did market studies, sales analyses, and copy testing.



Petrino

NCCJ cites stations for brotherhood effort

Eleven TV stations, six radio stations and Meredith Broadcasting were recipients of the first National Brotherhood Week awards of the National Conference of Christians and Jews.

Distinguished Merit Citation Plaques are awarded for "outstanding public service programing in which the intent of the broadcasters is that of the NCCJ — to further greater understanding and respect among the many groups in our society, religious, ethnic and social."

The winners are: WNAC-TV Boston, WNBC New York, WNDT New York, WHEC-TV Rochester, WMAR-TV Baltimore, WLVA-TV Lynchburg, WMAQ Chicago, WTMJ-TV Milwaukee, KTVI St. Louis, WOI Ames, Ia., Meredith Broadcasting Co., Omaha, WCCO-TV Minneapolis, KOA-TV and radio Denver, KLZ-TV and radio Denver, WFAA-TV Dallas, and WWL-TV New Orleans.

Knight and Wry tapped for top promo jobs

James Knight of WTRF-TV Wheeling and Howard Wry of WHNB-TV West Hartford won NBC's sixth annual Promotion Managers Awards competition for their overall local efforts to support the network's 1963-64 program schedule.

Knight won first prize in the "over $700 rate" category and Wry was a repeat winner in the "under $700" division.

Judging the entries were representatives of eight New York advertising agencies: Philip Cohen of SSC&B; Mitchell Johnson of Esty; John Owen of Foote, Cone & Belding; Louis Wechsler of Benton & Bowles; Kirk Paterson of McCann-Erickson; Tom McDermott of Ayer; Al Cantwell of BBDO; and Russ Johnston of McCann-Erickson.

Second and third prizes in the "over $700" category went to Dick Paul of WAVY-TV Norfolk and Caley Augustine, WIIC-TV Pittsburgh. Carl Mahlock, WKJG-TV Ft. Wayne won second place and Barbara Walcher of KGNC-TV Amarillo placed third in the other division.

For the first time, the awards included a special category for the network's owned stations, with honors here going to Jack Doorr, WRCV-TV Philadelphia.

Higher ideals urged for air collegians

New York—The NAB's chief blue-pencil-wielder, New York TV Code authority manager Stockton Helffrich, has passed on some sage advice to a group of future broadcasters. Industry attention, Helffrich told college radio-TV majors attending an IRTS-sponsored seminar, cannot be concentrated "solely on the enforcing of commercial time standards at the expense of a greater attention to what advertising says or pretends to say."

Self-regulation of the industry, he added, can be successful only when the broadcaster "places self-interest second to the public good of broadcast audiences." He urged the student broadcasters "to keep our more venal and private-gain motivations from running away with us" by keeping "the essential responsibility behind the service we render" uppermost in mind.

On-the spot for station campaign



Checking script at taping of largest radio promotion ever for KABC-TV Los Angeles are (l-r) Paul Frees, well-known voice in all media; actor-comedian Larry Storch; Alan Alch, producer of the spots; and Jack F. Brembeck, station's promotion-publicity dir. Spots, augmented by ten-piece orchestra and seven different actors, began Saturday (15) on six radio stations and will average 50 a week for six weeks. Stations are KFWB, KPOL, X-TRA NEWS, KFOX, KLAC, and KABC.

Q. What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A. SPONSOR!*

* *Want full details?*
Write SPONSOR, 555
Fifth Avenue, New York 10017.



Promotion sponsors included: John Nolan, Rich Advertising Co.; Thomas Fenno, WKBW account executive; Manus Roizen, Sattler's sales promotion vice president; James Arcara, station sales manager, plus Chinese associates

RADIO MEDIA

Fortune cookies pack retail sales

Buffalo department store cooks up spot radio drive using the 'Mandarin messages' to foretell prizes for listeners, promote business in all areas

How can a creative radio station fill the promotional needs of a department store client while concurrently building up its own spot schedule?

One answer was found by Herb Mendelsohn, station manager of WKBW Buffalo, whose staff managed a full-dress reprise of the Chinese fortune cookie routine that proves effective in pulling in good old American customers and dollars.



Cholly Chew, prototype of Charlie Chan, broadcast advance spots, then made in-person appearances in grocery and other departments to help boost both customer traffic and gross sales

His client was Sattler's, which has three outlets and is the Buffalo metropolitan area's largest department store. Problem: To give a really spectacular build-up to its Diamond Jubilee anniversary.

Sattler's automatically turned to broadcasting for help, for the store had a good history in radio promotion (i.e. — it was among the first department stores to use commercial jingles).

WKBW's Mendelsohn suggested the fortune cookie idea, then quickly enlisted the help of station sales manager James P. Arcara, as well as Buffalo's Rich Advertising Co.

Manus Roizen, sales promotion vice president for Sattler's, liked the idea. As one promotion writer suggested at the time, "This is *one* cookie promotion that certainly won't crumble." Thus, Operation Fortune Cookie passed Phase I.

Phase II was an immediate saturation teaser campaign on WKBW, starting Feb. 8. Theme was that something Oriental, mysterious, and rewarding was coming to Sattler's. Clues to whatever it was could only be found in fortune cookies, the spots explained.

Details became more explicit with Phase III a week later when, on Feb. 13, radio promotion took full advantage of the Chinese New Year. WKBW introduced its own version of Charlie Chan — called, with fortune cookies well in mind, Cholly Chew—who solved miniature mysteries hourly. Not accidentally, he always managed to find his solutions written inside a fortune cookie. To heighten the theme, announcements also made good use of Oriental music and instruments and such atmospheric touches as the rattle of chopsticks, the chirp of caged crickets.

Carefully as the promotion was planned, it wasn't without surprise. When Robert Groves, WKBW promotion director, went to New York's Chinatown to pick up the first order of specially baked cookies, he arrived on Chinese New Year's and — quite unintentionally — got locked inside the bakery when employees hurried out to celebrate. It took police some hours to get him out, but his experience—and the store promotion—got full feature attention in the press.

Schedule Built up

Back in Buffalo, the radio schedule built to a crescendo until, as the target date of the sale neared, Sattler's was sponsoring two spots an hour throughout the broadcast day. By this time, families throughout the Buffalo listening area knew that they could enjoy good fortune by shopping at Sattler's, collecting their own cookies, and possibly winning a prize as well. Prize-winning fortunes had to match the one that was read every hour on WKBW.

Both station and agency proposed the supplementary use of tie-in campaigns to round out the promotion. Some 200 bus cards carried word of the stunt all over town. The department store planned its

own fashion shows and household furnishings exhibits that would incorporate the Oriental theme. For passers-by, window displays were built around the contest prizes.

The final phase began at 10 a.m. Feb. 24, the start of the five-week, in-store sale. Two attractive Chinese Mandarin girls from Buffalo gave out cookies to hundreds of fortune-hunters, many of whom had waited outside for the doors to open. The hundreds increased to thousands, and WKBW increased its initial cookie order from 50,000 to 150,000.

Client's cooperation

A large part of the promotion's success, Mendelsohn explains, stems from his client's willingness to cooperate fully. The department store made good on its tub-thumping promises of impressive rewards by putting up more than $10,000-worth of prizes, including cutlery, watches, cameras, and electrical appliances. The grand prize, announced at the opening of the sale, was appropriate to the theme—a Chinese dinner for two. Since it was to be served at the Cathay Chinese Restaurant in San Juan, Puerto Rico, however, it also meant a one-week, all-expense tour for two to the sun-drenched island.

The promotion really clicked because it provided something for everyone:

- Buffalo shoppers were not only eligible for important prizes, but are still being told of real savings at the store's continuing big sale.
- The store, besides heightening its prestige via a really major celebration of its 50th anniversary, has increased customer traffic notably, a volume it expects to sustain during the coming weeks. And, by distributing the cookies in departments whose sales they want to encourage, the merchandisers have a built-in sales control during the promotion.
- WKBW, besides helping a good customer to increase its sales volume, has also increased its own spot volume. Further, widespread public interest in the promotion has upped the station's share-of-market considerably, while simultaneously helping to promote radio as a medium. In effect, you couldn't win a prize without listening to WKBW radio. ■



Radio spot schedule brought in men as well as women shoppers, thus helped broaden sales base while also increasing store's total volume. Prizes were in merchandise

West Va. stations sold; others in Tex., Ind., Ill.

WKAZ (AM & FM) Charleston pulled $205,000 in a deal handled by Blackburn. Seller is Hartley L. Samuels and the buyer is W. L. Nininger & Associates. Nininger has majority interests in WFHG Bristol, Va. and WKOY Bluefield, W. Va.

Dallas stations KIXL (AM & FM) were sold by Lee Segall, original owner, to local men Robert S. Strauss, attorney, and his brother Theodore Strauss, president of Susan Crane Packaging. Segall, tendered a ten-year consultant contract, will remain active in the station operations.

Edwin Tornberg reports that WIRE Indianapolis was sold to a newly-formed corporation allied with six radio and newspaper operations in Illinois, called Mid-America Radio Inc. It's principals are Len H. Small, president; Burrell L. Small, chairman of the board, and Arthur L. Beckman, secretary-treasurer.

Mid-America Radio owns the Kankakee Daily Journal, the Ottawa Illinois Republican Times, WKAN Kankakee, WRRR Rockford, WQUA Moline, and WIRL Peoria.

The sale of WJIL Jacksonville, Ill. was handled by Hamilton-Landis. Purchasing group, headed by Everett G. Wenrick, paid $70,000 to seller Donald E. Udey. Wenrick also has interests in KBOE Oskaloosa, and KTTT Columbus, Neb.

Burton drum-majors Country Hall campaign

Nashville, Tenn.—Robert J. Burton, president of Broadcast Music, Inc., will head a fund-raising drive for a Country Music Hall of Fame and Museum, the Country Music Assn. announced last week. Committeemen are Frances Preston, of BMI, chairman of the CMA board; Bill Denny, president of Cedarwood Publishing Co.; Dick Frank, CMA attorney, and Hal Cook, publisher of *Billboard*.

The proposed building also will house CMA offices. Contributions are tax-deductible, and those who give $10,000 or more will appear on a bronze roster plaque in the new headquarters.

Kline named new sales mgr. in Philadelphia

John H. Kline has been appointed general sales manager of WPBS, Philadelphia. He moves over from the same post at WGBI Scranton. Also having held top posts at WCAU in Philadelphia, Kline first entered the radio field in 1954 as head of WCAU's first food-merchandising, advertising, and sales specialist with George A. Hormel, Quaker City Grocery Co., and Safe Food Markets.



Kline

L. A. multiplex market growth nears 386,000

More than one-third of all FM homes in the Los Angeles-Orange County market are now equipped to receive FM multiplex stereo broadcasts. Thus advertisers using FM may now find it practical to create special stereo commercials to reach what is fast becoming a sizable audience of FM stereo buffs.

This market information is part of the latest in a continuing series of FM research projects conducted by the Los Angeles Poll of the John B. Knight Co. for KCBH (FM) in Beverly Hills. Projected homes with FM stereo: 385,966 or 36.3% of the Los Angeles FM market.

The study also revealed that the FM homes own 66.3% of all refrigerated air conditioners, 63.2% of all automatic dishwashers, and 58.4% of all electric can openers in the market. The FM audience is apparently more fastideous, says KCBH, with adults in 42.7% of the FM homes admitting that they diet for weight control, compared to only 38.3% in non-FM homes. 72.4% of the FM families own their own homes, compared to 54.4% home ownership among the AM-only radio audience.

Vote of confidence for network radio: Babbitt

B. T. Babbitt likes the boost it's getting from radio in its current campaign for Hep Oven Cleaner Spray and is particularly pleased with its 39-week purchase of CBS' *Arthur Godfrey Time*.

Sales shot up a dramatic 63% this January over the same month last year. According to Mike Lennon, manager of the Household Products Division, Godfrey's personal salesmanship is really "moving the merchandise."

"He is excellent with the kind of message," said Lennon of Godfrey. "He integrates it into his program beautifully. He makes the new concept of frequent use of Hep completely acceptable to the listener."

Godfrey's touch is also being used for in-the-field merchandising. Tapes are made of the broadcasts and replayed by the Babbit sales force to the grocery trade—brokers, broker salesmen, chain buyers.

Bivans to new sales post

Jack Bivans will head national sales for WBBM Chicago, with the newly created title of national sales manager. He's been with the station in the local sales department since 1961.



Bivans

Prior to his affiliations with the CBS-owned property, Bivans held sales positions with Lukas Film Productions, the Medusa Portland Cement Co., and Adam Young.

Only 38, the new national sales manager made his mark in broadcasting while still a child. His acting credits include Chuck Ramsey in the *Captain Midnight* series for seven years, Clipper King on *Sky King* for five years, and many Chicago-based soap operas including *Ma Perkins* and *Road of Life*.

BMI reorganizes; names eight new v.p.s.

The newly-elected vice presidents at Broadcast Music, Inc. are Justin Bradshaw, vice president, broadcaster relations; George Gabriel, vice president, non-broadcast licensing; Robert J. Higgins, vice president, general services, and secretary; Richard L. Kirk, vice president, California; Edward J. Molinelli, vice president, finance, and

The feeling's Mutual



Signing contract marking affiliation of 25-year-old WLOL Minneapolis-St. Paul with Mutual Broadcasting are station president N. L. Bentson (l) and network station relations v.p. Charles W. Godwin. Effective date was Feb. 1

treasurer; Frances Preston, vice president, Nashville; Russell Sanjek, vice president, public relations; and Theodora Zavin, vice president, publisher administration.

Robert B. Sour, vice president in charge of writer relations, continues as vice president, writer administration.

Sec'y-treas. of Cox was with Transcontinent

Clifford M. Kirtland, Jr., has been elected secretary-treasurer of Cox Broadcasting Corp.



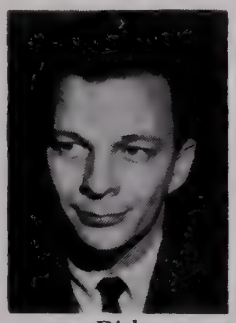
Kirtland

He joined the Cox organization in September of last year. Previously Kirtland was vice president of Transcontinent Television Corp. where he also served as treasurer and controller for a seven-year period.

He also has been associated with WGR Corp. in Buffalo and with the accounting firm of Price Waterhouse.

Dial to publicity dir. at Denver station

Named to fill the recently created post of director of publicity for KLZ (AM-FM & TV) Denver is Scott E. Dial.



Dial

A veteran of some ten years in publicity and public relations, Dial most recently served as news bureau manager for Frontier Airlines. His background also includes publicity work with WFAA Dallas, Central Airlines, and the Dallas Texans, a professional football team. Before coming to Denver, Dial operated his own pr company in Dallas and worked as freelance writer and photographer in Mexico and South America.



Silver anniversary for station and sponsors

Two local businessmen who contracted for programs before KVOE Emporia went on the air in 1939, are still with the station 25 years later. In fact they are still sponsoring the same programs, and were feted for their loyalty Jan. 21, the station's anniversary. E. J. McKernan, Jr. (l), pres.-gen. mgr. of KVOE, presented plaque marking long association to Harry W. Barnett (c), pres. of Roberts-Blue-Barnett Funeral Home, and Wade E. Myers (r), pres. of Haynes Hardware. Funeral home sponsors daily 15-min. program of devotional music and funeral announcements at 9:30 a.m., and Haynes the 9 a.m. local news and weather. Both men lauded KVOE for service to area and attributed their business success to their daily programs

New member of the family



Richard M. Hardin (c), president-gen. mgr. of WBUD Trenton, N. J., and station mgr. Theresa Rose discuss their coverage area with NBC station relations v.p. Tom Knode following announcement WBUD will join radio network as an affiliate Feb. 22. The station has been independent



Edicomp device can memorize complex editing and switching instructions with no difficulty

SYNDICATION & SERVICES

NEW FLEXIBILITY FOR TV TAPE PRODUCERS

Videotape Productions computerizes editing technique

COMPUTERS are creeping up behind the creative agencyman, just as computers have already been drafted in the service of media departments and broadcast strategists. But agency commercial producers need have few fears that new techniques in the video tape field will make creativity obsolescent, or that an IBM machine will eventually be made vice president in charge of commercial production at a major agency.

Videotape Productions of New York, one of the country's leading independent producers of videotaped commercials and custom-produced TV shows, is in the forefront of this swing to computerization of tape production. The over-all term for Videotape Productions' system is "Edimation," and its two chief components are called "Editec" and "Edicomp."

If you're not familiar with these coined words, don't be surprised. If you hear them being used increasingly in discussions of taped commercial production, don't be surprised, either.

The developments are new, and offer some exciting new possibilities for agencymen. Here's how Howard S. Meighan, president of Videotape Productions, summarized their effects for SPONSOR:

"Our Edimation system greatly reduces the time needed for a decisive man to make up his mind. It's an invaluable tool for agency producers and admen who like to be able to think quickly, and act on their thoughts. Edimation will cut down on the 'hidden expense' of commercials—that is, the expense of top-flight executives' time spent in supervising the assembly of a final commercial."

Brave words indeed—but, what, exactly, is Edimation and what does it do during the production of taped commercials?

Here's a once-over-lightly on the two electronic editing control devices, now in use at Videotape Center, which make up the system. (Note: the system is the subject of a new agency mailing campaign by Videotape Center's promotion chief, Phil Nicolaides.)

▶ *Edicomp*—Designed by engineers at Videotape Center, Edicomp is an accessory to the basic Ampex



Group W production of "The Advocate," seen at left, utilized Edicomp 'drop in' substitute shot when mike boom showed; Fred Gwynne is s in elaborate Armstrong commercial taped for "Danny Kaye Sh



Videotape recorder which operates with the accuracy of a computer in memorizing elaborate electronic instructions concerning changes and sequences during the "flow" of an editing playback of a taped commercial or show. It can switch another recorder (for example) on and off, with thirtieth-of-a-second accuracy, to bring a substitute scene into the final master tape. It virtually eliminates the need for physical splicing of tape (with its attendant roll-over problems). Thus, it allows an agencyman to try different combinations of scenes, in differing lengths, until he emerges with a final product he likes. A distinguishing characteristic of the system: it keeps track of just what frame in a tape is being scanned by means of the whirling digital counters seen in advanced computers.

▶ *Editec*—This development, by Ampex engineers, pre-dates the Edicomp, and is a complementary device. Its primary function is in the area of tape editing. On its control panel, there is a vernier which allows the operator to shift the cues (or instructions) concerning any one of eighteen frames forward or back with complete precision. (This can be valuable in situations where an agencyman decides a scene in a commercial should run a fraction of a second longer or shorter before cutting, dissolving or otherwise making a transition to the next scene.) Editec can do a number of tricks, such as film-like time-lapse photography in which a lump of dough is seen turning into a muffin, by means of frame exposures at the rate of one every 30 seconds. ■

Syndication selling

Among syndicated program and feature sales activity of interest to timebuyers in recent days were these:

ITC has scored several regional spreads with *Jo Stafford Show, among the latest of which is a five-market lineup for Southern Bell* . . . **NBC Films** has sold *Car 54*, now in reruns, in 16 markets since it was launched in syndication last month.

ABC Films scored seven sales in a 10-day period for its off-network *Life & Legend of Wyatt Earp* series, now sold in over 145 markets . . . **Seven Arts** closed a total of 27 deals for various Volumes in its "Films of the 50's" features, with a southwestern station, KVII - TV Amarillo, signing for a total of 267 films at once . . . **Flamingo Telefilm Sales** has sold 10 additional markets for the rerun *Superman* series, primarily in southern markets . . . **NBC International** has sold *Watch Mr. Wizard* in 11 foreign markets and the new Marlin Perkins show, *Wild Kingdom*, in six locales abroad. Countries range from Syria to Australia . . . **Fremantle International**, which specializes in foreign distribution, will handle overseas selling of *Let's Sing Out*, popular folk-music series seen on Canada's CTV.

MCA Sales has scored a major-market renewal on *M-Squad* from WSB-TV Atlanta, and has signed station deals for *Leave it to Beaver* reruns in eight areas . . . **CBS Films** has sold its first-run, color-produced *America!* series to stations in five additional markets, bringing the total to over 36. Earlier sales were springboarded by two major regionals, an 11-market spread for American Home Products and a 20-market spread for California Oil Company . . . **Triangle Program Sales**, syndication arm of the station group, is now marketing 60-minute and 90-minute versions of *20th Annual Philadelphia Inquirer Track Games*, with sales scored initially in New York (WPIX) and Los Angeles (KTLA).



"The Shadow" rolls for General Tires

The General Tire dealer group in Los Angeles is not only bringing the syndicated reruns of "The Shadow" back to radio, but plans call for airing it in the same time slot it occupied in the heyday of network radio drama: Sundays at 5:30 p.m. Local outlet will be KHJ Radio, and the series will be backstopped with an intensive consumer advertising-promotion campaign. Seen above at KHJ reviewing merchandising plans are: (standing, l. to r.) Jack Marshall, assistant advertising manager of General Tire; Martin S. Fliesler, v.p. and general manager of KHJ; (seated, l. to r.) Bob Prettyman, member of General Tire Advertising Committee; Bill Dwyer, General Tire Stores supervisor. Agency for the dealer group is D'Arcy. The show is distributed by Charles Michaelson.

Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the timebuying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized timebuyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

SPONSOR

NATIONAL FILE

AGENCIES

Robert C. Hall, Jr., media director of Cargill, Wilson and Acree, Richmond, Va., will head enlarged marketing and research department. Two other key people will be **Mrs. Sharon Fekety,** research assistant, and **Mrs. Patty Taylor,** administrative assistant. Named to succeed Hall as media director is **Bernard C. Schramm, Jr.,** of Baltimore.

Arno A. Dennerlein, formerly with Western Advertising, to account executive, Griswold-Eshleman, Chicago.

Allen G. Bishop, formerly of Erwin, Wasey, Ruthrauff & Ryan, Chicago, appointed account executive for Maxon's Chicago office on A. E. Staley grocery products.

William Siegel to manager of special projects for marketing department of Robert A. Becker, New York.

Forest R. Miller promoted from client services staff to director of radio television for Hameroff & Smith, Columbus, Ohio.

Christopher Eaton, formerly with Foote, Cone & Belding, to radio-tv producer for Doyle Dane Bernbach.

George J. Shaver, Jr., and **Leonard Blumenschine, Jr.,** to vice presidents of Dancer-Fitzgerald-Sample, New York. Shaver, account executive for General Mills, has been with D-F-S eight years, and Blumenschine, copy supervisor, for ten.

W. B. Stewart-Bullock to copy supervisor at Kudner Agency, New York. He was creative supervisor at Benton & Bowles.

Ruth Schumaker to radio & tv director for Roche, Rickerd, Henri, Hurst, Chicago. She was broadcast manager at John W. Shaw.

John Capsis, from Doyle Dane Bernbach, New York, to television producer for Papert, Koenig, Lois, New York.

Harry A. Johnson, vice president, Compton Advertising, Chicago, to vice president and account supervisor at Earle Ludgin, Chicago.

Faith Green named account executive with West, Weir & Bartel, New York-based agency formed by merger of Donahue & Coe and Ellington & Co.

Henry Buccello elected senior v.p. of Guild, Bascom & Bonfigli, San Francisco. He is headquartered in agency's New York office.

TIME / buying & selling

Howard J. Stasen joins Blair Radio as account executive in St. Louis. Formerly Stasen was with Katz in Chicago for 7½ years. Prior to that he was media supervisor with Miller Brewing Company in Milwaukee.

Jim Evanos, formerly with ABC Television Sales, has been appointed account executive in the New York television division of Meeker Co.

John Cassanetti has been named a TV salesman in New York for Avery-Knodel. Formerly he was with Avery-Knodel's administrative offices.

Shaun F. Murphy is now midwest manager of Mort Bassett & Co. headquarters in Chicago. Prior to joining Mort Bassett he was sales manager of KTVI St. Louis and midwest manager of Ohland-Robeck representatives.

Alfred L. Bonomolo elected to position of v.p. in charge of Canadian sales for Weed & Company. Bonomolo, who joined Weed in 1963, was previously account executive for the firm's Canadian sales division.

Clifford E. Bolgard has joined Campbell-Mithun, Chicago, as associate media director. He was formerly media director at Compton, Chicago.

Irwin B. Siegel to CBS Radio network sales staff in Chicago. For the last two years Siegel has been a salesman for WBBM-TV in Chicago.

TV MEDIA

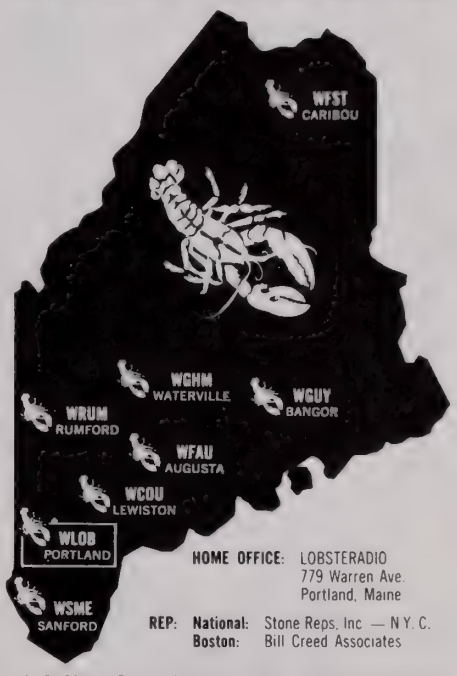
Ford, Philip Morris exercise options: As expected, the pair which had sponsored NFL games on CBS-TV last season picked up their options for this coming season's 93 games, via J. Walter Thompson and Burnett respectively. Contract is for two years. Ford also has a deal with ABC-TV for the League's five other games which CBS declined because it didn't want to interrupt its Friday night schedule (see SPONSOR-SCOPE, Feb. 17, page 16).

CBS sells upcoming Burnett special: *Once Upon a Mattress,* the off-Broadway musical comedy which skyrocketed Carol Burnett to fame, will be done in a 90-minute TV version on CBS-TV June 3 (9:30 p.m.). Taped in New York in early March, the program will be sponsored by Thomas J. Lipton (SSC&B) and Scott Paper (J. Walter Thompson). It's a production of Bob Banner Associates and Burngood Productions in association with CBS-TV.

Across state lines: KICA-TV Clovis, N. M., became an owned and operated satellite station of CBS affiliate KFDA-TV Amarillo, Tex., Feb. 28.

The combination that really pulls

MAINE with LOBSTERADIO



HOME OFFICE: LOBSTERADIO
779 Warren Ave.
Portland, Maine

REP: National: Stone Reps, Inc — N.Y.C.
Boston: Bill Creed Associates

NORTHERN NEW ENGLAND'S MOST POWERFUL SOUND



WNDU-TV

The Notre Dame Station

SOUTH BEND · ELKHART

ADAM YOUNG, INC.

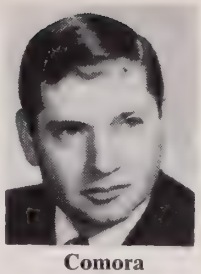


Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

WHAT A MARKET, AND SUNNY SELLS IT!

WSUN
TELEVISION - RADIO
TAMPA-ST. PETERSBURG
Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS


Comora


Donnellon

Owen S. Comora and **Kenneth P. Donnellon** joined the NBC Press Department as coordinators, national press, two newly-created positions. They will plan and execute special publicity campaigns and maintain an active liaison with the national press, production units, and advertising agencies. Comora was with Young & Rubicam for ten years, most recently as assistant director of the prgoram promotion department. Donnellon was most recently an account executive with Rogers & Gowan, assigned to du Pont and the WBC-TV program "Du Pont Show of the Week."

Dick Appleton to KHJ-TV Los Angeles as account executive, succeeding **Art Doty.** He has been advertising manager of the 11 Western states for Household Finance Corp. of L.A.

Ed Hirsch to the operations department and **Mike Bohanan** to the film department of KHJ-TV Los Angeles.

Glen H. Halbe to general manager of KRGI Grand Island, replacing **Vern Stedry** who moves to vice president and general manager of KHUB Fremont, Neb. Halbe was former manager of KCRB Chanute, Kan.

Robert C. Wiegand, general manager of WTVN-TV Columbus, appointed to a 20-man citizens committee for community improvement by Mayor Sensenbrenner.

Jim Munro to public relations director of KYW-TV Cleveland, from Group W's headquarters staff in New York.

Robert R. Mills, former regional sales manager of WKKO Cocoa, Fla., to the local sales staff of WFTV Orlando.

Dave Martin to national sales coordinator at KPIX San Francisco. He's most recently been an agent dealing in supermarkets and other retail outlets, specializing in TV and radio.

John F. Box, Jr., managing director of the Balaban stations, St. Louis, has been named a member of the board of trustees of the educational foundation of American Women in Radio and Television.

William R. Brazzil to general manager of WTVJ, replacing **Lee Ruwitch** who has resigned the post after 15 years. Brazzil remains an officer of Wometco Enterprises Inc. while assuming the position of general manager. When the board meets in April it will vote on electing Brazzil to the post of vice president in charge of WTVJ and of sales, broadcast division, Wometco Enterprises.

Kenneth L. Hatch, general sales manager of KSL-TV Salt Lake City, named general sales manager for KIRO-TV Seattle. He's been with the Salt Lake City operation since 1953, advancing from junior account executive to general sales manager.

Gus Parmet named to represent WTEV New Bedford in the Rhode Island area. He most recently served at WCOP Boston and prior to that was sales manager for WICE and WHIM in Providence.

RADIO MEDIA

New CBS affiliate: KBMR Bismarck, N. D. joins the radio network March 1. It's currently independent.

Los Esquivadores: Or, as they are otherwise known, The Dodgers, will be heard for the seventh consecutive season via Los Angeles Spanish station KWKW. Agreement was reached with the Club's radio sponsors Union Oil, Chevrolet Dealers, and Security First National Bank.

Scholarships set up: The Broadcasting Executives' Club of New England will award two $500 cash grants to graduate students attending accredited New England colleges. Recipients must be New Englanders engaged in a communications course. One scholarship will be given in the name of Harold E. Fellows and the second will be named in honor of Nona Kirby, recently deceased founder of the BEC.

Station an educational grant: WJR Detroit donated a campus radio station to Northwood Institute of Midland, Mich., to provide facilities for the further development of the advertising curriculum in the broadcast area. WJR will provide complete broadcast facilities, including transmitter, microphones, control console, tape recorders, record turntables, and loud speakers.


Peterson

Edwin R. (Dick) Peterson has been appointed to the WWJ Detroit sales staff.

He was a commercial manager for the Illinois Bell Telephone Company from 1953 to 1956. He then entered the broadcast field, becoming an account executive for Keystone Broadcasting Co. While there, he acquired many

national accounts and subsequently was assigned as general manager of the firm's Detroit office. Later, in 1962, he was made vice president.

In 1963, Peterson organized and established the Automotive Radio Group, a broadcast representative firm which encompassed 625 stations in medium-sized markets throughout the country.

Edward Farni to general manager of KTCR Minneapolis—St. Paul. He's been general sales manager at KDWB for the past 2½ years. Farni will also supervise other Tedesco stations, KDUZ Hutchinson, Minn., and WIXX Ft. Lauderdale.

Sam Kravetz to executive vice president and general manager of WRAN, a new 1 kw full-timer in Dover-Morristown, N.J.

Felix Adams rejoins KRAK Sacramento as national advertising manager.

For the past nine months, Adams was station manager of KAYO in Seattle where he instituted a c&w format.

Robert L. Halberstadt, Jr. to account executive at WRCV Philadelphia.

Ray Adell named retail sales manager of WGSM Huntington, a new position in addition to his duties in administration and programing as station manager.

Bill Goetze to account executive at KMBC (FM) Kansas City. He has previously been news and sports director of KSAL Salina, sales executive at KLWN Lawrence.

Richard E. Vazzana to regional sales manager of WTRY Albany-Schenectady-Troy. He's been with the station since early 1963.

F. J. "Bud" McGirney to the sales staff of WDVR (FM) Philadelphia.

Nicholas P. O'Neill, national account executive with RAB and **David L. Trimble** of WJRZ and Ray Ellis Advertising, have joined WPAT New York as account executives.

Frank Macaulay to corporate creative director for copy of Metromedia. He was formerly advertising manager of the Crowell-Collier Publishing Company.

Jim Taber to WSGN Birmingham as program director, from WABB Mobile.

Richard B. Wheeler, owner and general manager of KTLN, was appointed by the Mayor to the Denver Planning Board.

Joseph P. Kimble to account executive at WEJL Scranton.

SYNDICATION & SERVICES

Daniel Yankelovich, president of Daniel Yankelovich, Inc., today announced that **Pettersen Marzoni, Jr.,** has been named vice president and managing director of the firm's new Communications Research Clinic in Upper Montclair, New Jersey. The Clinic was established to test marketing strategy and techniques under controlled conditions. A primary Clinic service offers a "laboratory test market" which compresses test marketing of new products in time, space and cost. Marzoni's twenty-five years of experience in consumer research include posts with Associated Merchandising Corp., D'Arcy Advertising Company, P. Lorillard Company and Opinion Research Corp.

John Erickson named vice president for A. C. Nielsen, Chicago. He is currently generald field manager.

Stanley Birnbaum has been appointed manager of research for TvQ, Henry Brenner, president, announced. Birnbaum's broadcast research experience has been garnered in positions



BIG MARKET — BIG GASOLINE BURNERS

Our 39 Upstate Michigan counties have greater service station sales per person per year than Detroit and Wayne County ($129.38 against $113.86).

It's not so surprising when you think about it: Upstate Michigan is *big* country, and upstaters are constantly on the go. They're a perfect market for automotive products (in fact, there are also more *cars* per household up here than down in Detroit itself!).

Matter of fact, Upstate Michigan is a good market for practically anything. Nearly a MILLION people. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers or distributors in this area as to the influence of WWTV/WWUP-TV has in our 39 counties — or ask Avery-Knodel.

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY / WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA / KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY
CHANNEL 9
ANTENNA 1640' A. A. T.
CBS • ABC

SAULT STE. MARIE
CHANNEL 10
ANTENNA 1214' A. A. T.
CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

ranging from assistant manager of research, CBS Radio Spot Sales, to supervisor of the ratings section at NBC-TV and eventually administrator of TV network sales research at NBC.

Joseph Ceslik has joined the promotion staff of United Artists Television, Inc. where he will function in a research capacity. He will report to Mel Bernstein, director of advertising and promotion. Ceslik moved over from TV Stations, Inc. where he spent two years in program and rating analysis, and station liaison work.

Sparger & McCabe, new broadcast management firm, has been launched by **Rex Sparger** and **Gene McCabe,** partners in the new venture. Sparger was for almost two years, chief of investigations for the House Subcommittee on Investigations, of which Rep. Oren Harris (D. Ark.) is chairman. He played a major role in the Committee's recent inquiry into radio and television ratings, on which he spent 18 months in intensive nation-wide investigation. Sparger also figured prominently in the Committee's payola inquiry. He resigned his Committee post last May, subsequently joining Sindlinger & Co. as West Coast general manager. McCabe was vice president and general manager of Bill Burrud Enterprises.

Chris Economaki, one of the world's leading authorities on auto racing, has been signed by the Triangle Stations as guest commentator for a number of radio and television programs in this field being produced and syndicated in 1964 by the station group.

Dwight L. Case has been named executive vice president and managing director of Morton J. Wagner Companies, Inc., Hollywood. The Wagner companies create, produce and sell audio services for broadcasters. Case, general manager of the company since October, 1963, will co-ordinate and supervise MusiCreations, Inc., Dallas; Stars International Producers and Richard H. Ullman Associates, Inc., selling company. He formerly was general manager of KSDO San Diego and KBUZ Phoenix and has been a West Coast broadcast executive for the past 14 years.

Broadcast Music, Inc., has elected eight new vice presidents, announced by **Robert J. Burton,** BMI president. Although this action constituted a major reorganization of the company's corporate structure, Burton pointed out that the new officers "are all veteran executives of BMI, averaging fifteen years of service with the company." The newly elected vice presidents are **Justin Bradshaw,** vice president, broadcaster relations; **George Gabriel,** vice president, non-broadcast licensing; **Robert J. Higgins,** vice president, general services, and secretary; **Richard L. Kirk,** vice president, California; **Edward J. Molinelli,** vice president, finance, and treasurer; **Frances Preston,** vice president, Nashville; **Russell Sanjek,** vice president, public relations; and **Theodora Zavin,** vice president, publisher administration. **Robert B. Sour,** vice president in charge of writer relations, continues as vice president, writer administration.

Robert S. Jones, director of advertising and publicity for Ice Capades Inc., a division of Metromedia Inc., announced appointment of **Ed Aaronoff** as manager of the publicity department. Aaronoff has resigned from MCA TV, where he was director of advertising and publicity.

Ralph Nelson and **Fred Engel** have announced formation of Nelson-Engel Productions, to engage in the making of feature motion pictures, and also "to function in the television field."

Robert J. Weismann, general manager of Ampex Corporation's video and instrumentation division, has been elected a vice president, announced by William E. Roberts, Ampex president and chief executive officer. Weismann joined Ampex in 1950 as an electronic technician and advanced to the position of electronic engineeer in 1952.



Take a Look at --------

THE JACKSON TELEVISION MARKET

520 New and expanded Industries

276,000 Television Homes

JACKSON, MISSISSIPPI

WJTV 12 - WLBT

KATZ HOLLINGBER

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Feb. 28, 1964

Harris raps Pay-TV

During the House Floor debate leading to the triumphal 317 to 43 vote for the Rogers bill to keep FCC out of commercials rulemaking, Rep. Oren Harris attacked an old enemy—Pay-TV.

With wall-shaking volume, the House Commerce Committee chairman hurled a reminder at the congressmen that the FCC had once been on the verge of permitting Pay TV operations in over a hundred of the country's leading markets. That horrible possibility was averted, he said, by the timely action of congress. It warned the FCC out of this new pasture of authority where it had no right to go.

Harris said with some satisfaction that the original Pay TV threat had been scaled down to permission for the Hartford, Conn. Pay TV experiment. Similar scaling down of the agency's grandiose plans for regulation of commercials by number and rule, is needed to keep broadcasting in the free enterprise class where congress originally meant it to stay.

Other reps wanted limits

Rep. John Dingell (D., Mich.), teaming with Rep. John Moss (D., Cal.), in fighting the bill, demanded to know if Rep. Rogers would be willing to have congress legislate limits on broadcast commercials.

A rapid exchange developed when Dingell demanded to know if Rogers would take up the problem of overcommercialization in his Communications Subcommittee, having barred the FCC from any rulemaking on it. Rogers assured him: "I'll give it my attention." Dingell persisted, "Will you convene hearings on this?" Rogers passed the buck to Harris as a decision for the chairman of the full committee.

Not yet a problem

Dingell still pursued the matter of congressional approach: "Would you support any legislation to combat overcommercialization?" Rogers said no one could foretell if commercials would reach problem proportions calling for action. But he said if legislation were introduced, he would take it up in subcommittee—if he felt the problem called for it.

Broadcasters on notice

Harris finally brushed aside the whole concept of categorical limits, and the claim that broadcasters need standards for their own safety. "The broadcaster knows what it means to operate in the public interest." Warning both FCC and broadcasters, he said: "When this bill passes, things will settle down and the industry will go on notice: they know they are to operate in the public interest. They know at renewal time."

Possible multiple ownership block

The blockbusting $38.5 million sale of Transcontinent TV Corp. properties may prove the catalyst that will draw the Hill and the FCC together to curtail multiple ownership of TV stations in the country's top 25 markets—particularly

network ownership.

Between 1957 and 1958, three government studies of network concentration in broadcast control recommended cutback in FCC's permissive 5 VHF and 2 UHF stations per owner. The Celler House Judiciary Antitrust Subcommittee said, after stormy hearings on TV networking, that FCC had better look into antitrust aspects of concentrated ownership.

The Senate Commerce Committee, after similarly lengthy hearings, said that while nets clearly should be allowed to own "some stations, they may have exceeded their legitimate needs in this regard."

The FCC's own network study, the so-called Barrow report, put the words into hard numbers.

Barrow report called for cutbacks

The 1957 report recommended cutback to 3 VHF stations per owner, at least in the top 25 markets. Further, it recommended that if TV nets went after full quota of five VHF's by picking up two in lower-rank markets, the FCC should consider this an "overriding" factor in any comparative hearing. The net would lose almost automatically, on grounds of local ownership and diversity—unless it could prove the buy essential to its financial welfare.

This would leave the door ajar for ABC to pick up additional strength in markets below the top 25.

Now, seven years later, FCC's Chairman E. William Henry says something must be done about multiple ownership—and Comnr. Cox agrees.

The instant case, in which Taft Broadcasting acquires 2 VHF's and one UHF for $26.8 million, has saving factors. Henry points out that Taft's full quota, now achived, is scattered geographically, and does not add up to an anti-competitive bite out of total broadcast revenues or total of homes reached. (Rest of the sale involved Midwest TV, Inc., paying $10 million for San Diego outlets, and Time-Life UHF buy for $1.5 million, in Bakersfield, Calif.)

Trans-continent sale is no guide

All three networks own VHF's in five of the top markets.

The Barrow report suggested that a "reasonable" period of 3 years would suffice for divestiture.

No doubt FCC's present membership would think long and hard before taking such a drastic step.

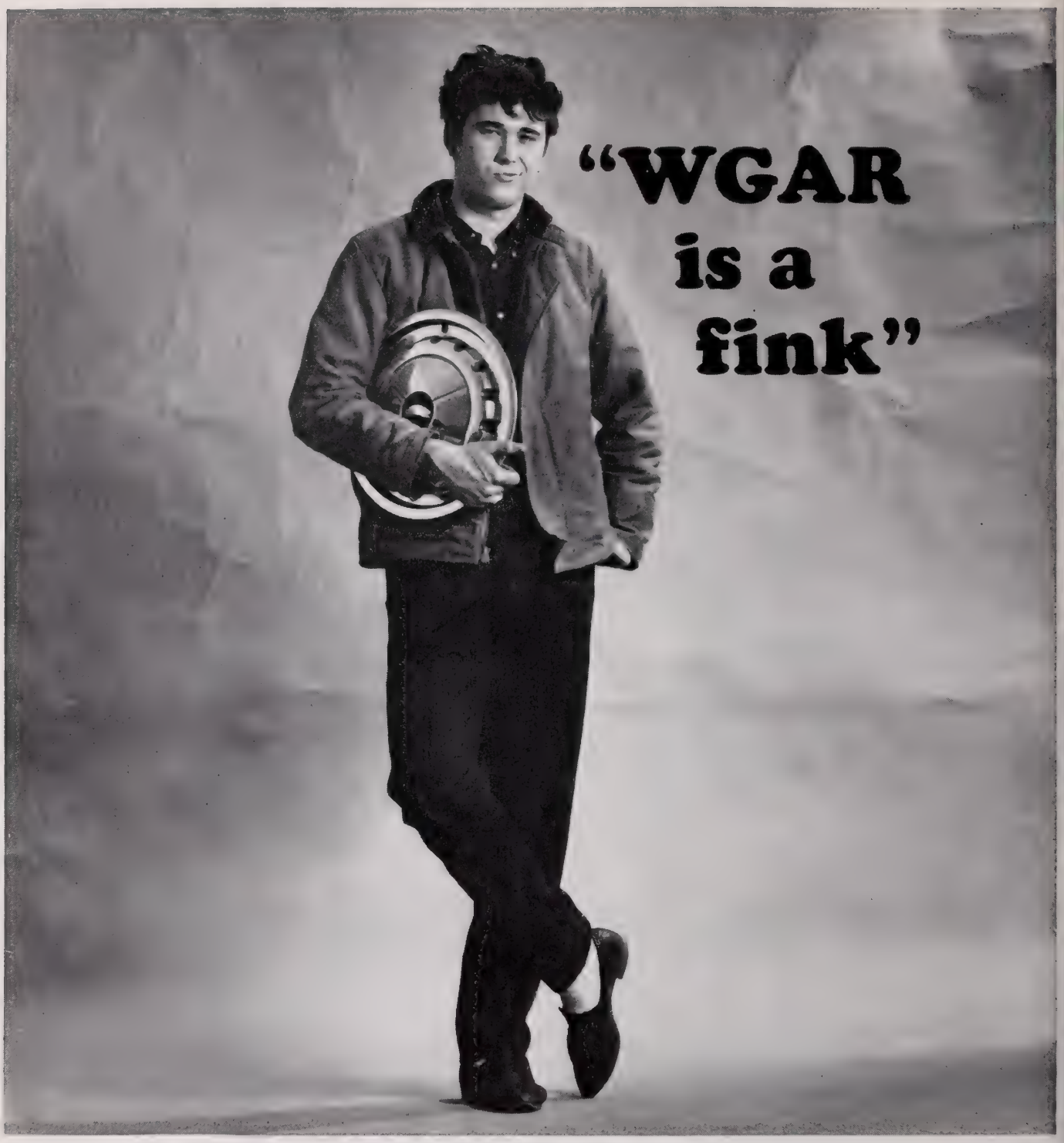
But Henry indicates firmly that grant of the Trans-continent sale without a hearing does not mean that multiple ownership policy will not be tightened in the future. Staff is working on recommendations. A propos: The Barrow report, and the present FCC have both urged change of statute to permit FCC to consider additional applicants when a station transfer seems on the downhill side of public interest.



In another step to better serve Mid-America with the most complete national and international news coverage . . . WGN is now operating a fully staffed Washington news bureau. The bureau develops and reports news, including exclusive interviews with regional political figures, for both WGN Radio and WGN Television. (As well as KDAL Radio and Television, Duluth, Minn.) Another important plus for WGN audiences and advertisers and . . . one more example of why, in radio and television . . .

WGN IS CHICAGO

the most respected call letters in broadcasting



This kid is completely disgusted with WGAR because our Betty Ott talked most of his gang into going back to school. Betty's program was called "Second Chance for Dropouts" and it worked so well that WGAR received citations and letters of commendation by the gross. From Cleveland City Council and the Cleveland Board of Education. From the Department of Health, Education and Welfare. From Congressman Frances P. Bolton. From parents. From listeners all over Cleveland and northeastern Ohio. WGAR is the place to get real action—whether you're selling ideas *or* products. We don't have a dropout in our audience.

GOOD SOUND RADIO

wgar

NBC

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • **CLEVELAND, OHIO** • REPRESENTED BY BLAIR RADIO

MARCH 9, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

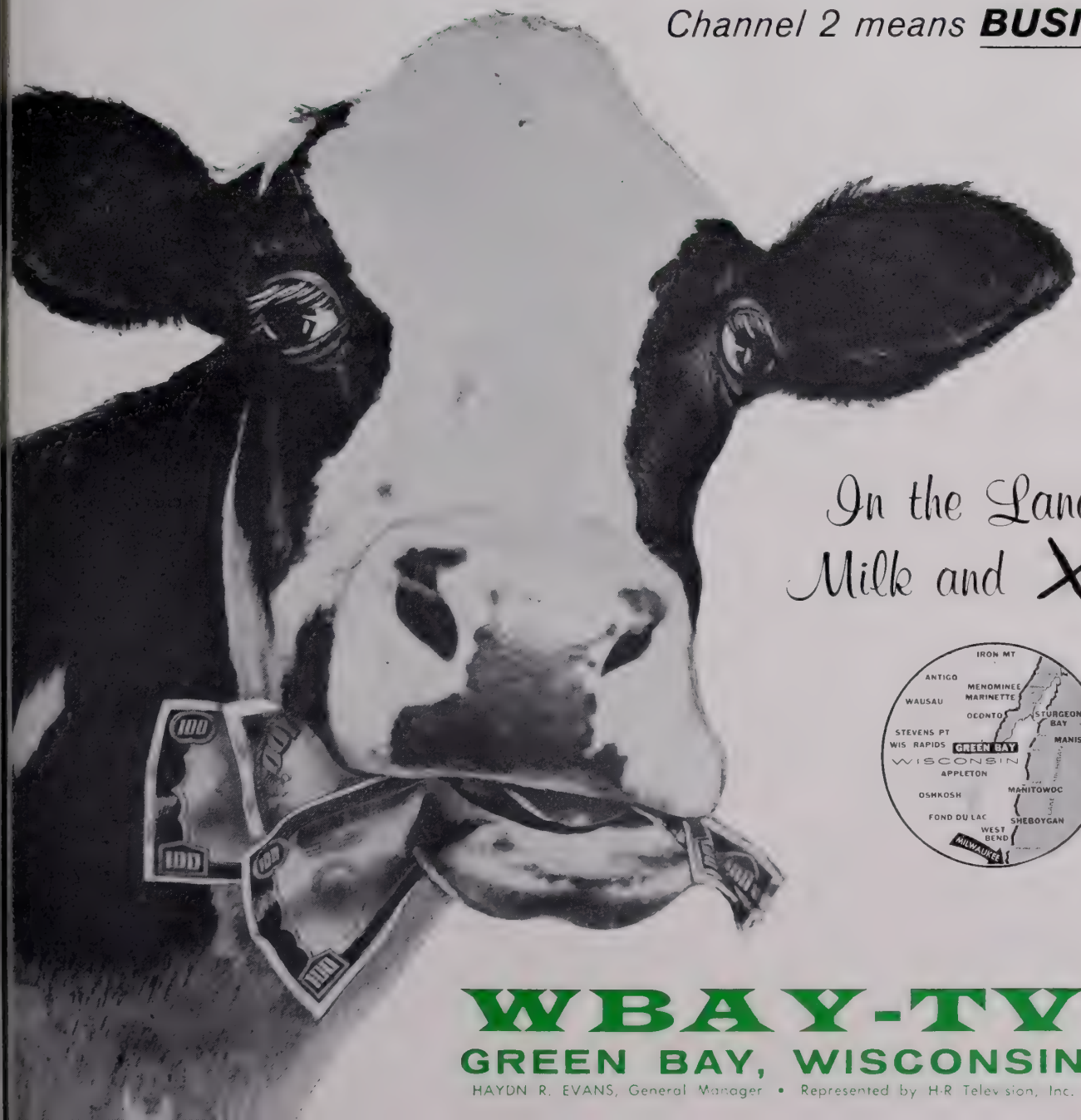
ITALIAN TV: SMALL PAY-OFF, BIG PROBLEMS FOR U.S. ADMEN

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NBC GENERAL LIBRARY

Channel 2 means **BUSINESS!**



In the Land of Milk and Xoney!

WBAY-TV 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.

the difference in Kansas TV



is dynamic local programming!

To Sell To Kansans / Buy KTVH

KTVH supplements its CBS schedule with strong and dynamic local programming. The KTVH personalities are familiar friends to 327,070 TV homes in Wichita, and 53 counties, in prosperous Central Kansas. It takes Tall Tower Power–and KTVH local programming–to sell Kansans.

KTVH
WICHITA / HUTCHINSON
BLAIR TELEVISION

FCC's Henry, Rep. Rogers Argue Fees

WASHINGTON — Sparring between Rep. Walter Rogers and FCC chairman E. William Henry over commission's right to charge fees for license applications and renewals was fairly sedate at last week's House Communications Subcommittee hearing. Chairman Rogers, holding hearings on own bill to bar FCC from fee setting, took his now familiar stand that FCC had no authority to act in this matter without specific mandate from Congress. In fact, Rogers' view is that none of "downtown" regulatory agencies have this right, and FCC is only first he'll go after.

Henry said commission banks its authority on clause (Title V) enacted into Independent Offices Appropriation Act in 1952, which entitles agencies to charge or to revise fees, in order to help recapture costs of processing licenses. Rogers promptly tossed cold water on legality of clause itself.

Henry tried to show reasonableness of FCC in fee setting. Originally, proposed fees for all services — broadcast and non broadcast — would have had total of $6,750,000, but was scaled down in current charges to $3,750,000. Rogers said this merely indicated that FCC could revise at will — and what was to stop it from doubling, instead of halving the fees on some future occasion?

(FCC licensing fees have been subject to court challenge by non-broadcast interests. U. S. Court of Appeals has allowed agency to go ahead with scheduled Mar. 17 starting date for fees, but money must be held in escrow, for return to licensees if court ultimately rules charges are invalid. TV application and renewal fees are $100, and AM and FM fees are $50, with minor charges scaled to lower costs.)

FCC chairman said if legislative approach is preferred by Congress, it will be all right with commission — but FCC feels it is taking right steps meantime. (Except for dissenting cmnrs. Bartley and Ford.) Henry quoted Appropriations and Commerce committee hearings that put Sen. Warren Magnuson and Rep. Oren Harris on record as admitting FCC has authority to charge fees. Henry says it is also in line with President Johnson's economy in government program, and with Bureau of the Budget recommendation.

NAB counsel Douglas A. Anello agreed with Rep. Rogers that only Congress should decide when an agency could or should begin to charge fees, and Congress should set schedules, after hearings by appropriate committees.

'Broadcast Corps' urged as aid to world's needy

NEW YORK—A radio and television "Broadcast Corps," similar in purpose and pursuit to the Peace Corps, was urged last week by Leonard H. Goldenson, American Broadcasting-Paramount Theatres president, when he was presented International Radio and Television Society's 1964 Gold Medal Award for "outstanding contributions to broadcasting industry."

Goldenson stressed that Broadcast Corps could help "dispel darkness of poverty and ignorance" through much of the world by resolving shortage of creative, technical, production, and management personnel which, along with physical and economic barriers, is blocking communication growth.

Noting the 1,200 stations and 72 million sets outside the U.S., he said his company's ABC International, with privately owned Latin American stations, plans pilot series of locally produced shows teaching reading and writing.

Goldenson also cited these ABC International achievements: business arrangements with 48 stations in 21 nations; on-job training of foreign personnel in o&o stations here; sending consultants overseas for as long as two years; helping establish a Central American TV network; helping State Department conduct station-personnel seminars for people of 32 nations; cooperating in first live transmissions linking Canada, Mexico, and U.S.; Japan and U.S.; as well as South American-Near Eastern linkups.

ABC, NBC SELL POLITICS

NEW YORK—*ABC-TV has sold one-third of its coverage of '64 Democratic and Republican conventions to Xerox Corp., via Papert, Koenig, Lois. Xerox will also fully sponsor series of political specials on web. Meantime, Benrus Watch, via West, Weir & Bartel, bought quarter of NBC-TV Election specials.*

Sherril Taylor named NAB radio v.p.; Couric now p.r. veep

Washington—Sherril W. Taylor, president since '61 of Taylor/Nodland, producer-syndicator of radio and TV programs, has been named NAB's vice president for radio. Prior to '61 he had been with J. Walter Thompson, RAB, CBS Radio Network, CBS Radio Spot Sales, and KSL Salt Lake City. NAB also announced appointment of John M. Couric as its vice president for public relations. Couric joined the association's p.r. staff in 1957, and since '59 has been NAB's p.r. director.

12 DIRECTORS NAMED TO NAB RADIO BOARD

Start two-year terms Apr. 8

WASHINGTON — Election of 12 prominent broadcasters to Radio Board of Directors announced by NAB. Two-year terms start last day of NAB convention April 8 for these district directors:

District 2: John R. Henzel, president and general manager, WHDL Olean, New York; District 4: Harold Essex, vice president and general manager, WSJS Winston-Salem; District 6: Julian F. Haas, general manager, KAGH Crosset, Ark.; District 8: Lester G. Spencer, president and general manager, WKBV Richmond, Ind.; District 10: George W. Armstrong, executive vice president and general manager, WHB Kansas City; District 12: Grover Cobb, vice president and general manager, KVGB Great Bend, Kan.

District 14: Rex Howell, president and general manager, KREX Grand Junction, Col.; District 16: Lloyd C. Sigmon, executive vice president and general manager, KMPC Hollywood; Class A stations: John F. Box, Jr., managing director, WIL St. Louis; Class B stations: Daniel W. Kops, president, WAVZ New Haven; Class C stations: James R. Curtis, president KFRO Longview, Tex.; FM stations: Everett L. Dillard, president, WASH Washington.

Special elections committee, appointed by NAB president LeRoy Collins to certify results of the mail balloting, included Joseph Goodfellow, WRC Washington, chairman; Lloyd W. Dennis, Jr., WTOP Washington; and Irv Lichtenstein, WWDC Washington.

Lucy back on CBS-TV in fall

New three-year pact with Desilu

NEW YORK — Lucille Ball, who announced Jan. 31 she would discontinue her weekly comedy series on CBS-TV, has "exercised a woman's prerogative" and will be back on network this fall under terms of new, three-year pact for her Desilu Productions with CBS. However, her time slot will be shifted from present Mondays at 8:30-9 to same night 9-9:30. CBS-TV president James T. Aubrey, Jr., said after fall run, Lucy will continue to exercise her woman's prerogative as to whether she'll return for still another season.

Her series will be preceded by Andy Griffith at 8:30, with the new Paul Ford comedy, Baileys of Balboa, shifted from a Monday slot to Thursdays at 9:30. Lucy's sponsors will remain Gen. Foods (Y&R) and Lever Bros. (JWT).

NAB YET TO JOIN OTHER INDUSTRY SPOKESMEN IN OPPOSING FTC CIGARETTE ADVERTISING RULES

WASHINGTON—NAB had not yet decided at week's end to join spokesmen for RAB, ANA, and TvB, among others, in arguing against proposed FTC rules for cigarette labeling and advertising at hearing beginning Mar. 16 and expected to run at least three days. NAB said it has the matter under active consideration. More than 25 have asked to appear, with figure to grow still higher. FTC proposes to enforce "Danger!" warning on cigarette labels and advertising, plus prohibition of any "smoking is good for you" approach in ads.

Opponents are expected to lean most heavily on FTC lack of authority to single out cigarette industry for such specific ad rules, without congressional mandate. They will also question wisdom of proposed rules themselves, particularly the broad prohibitions in Rule 2 (see The Week in Washington), as being impossible to administer . . . much less comply with.

TV broadcasters may be somewhat relieved to know that FTC staff probably won't recommend shifting programs with cigarette commercials into later hours. Study of ratings has shown, for example, that teenage and younger audience numbering in millions watch Winston-sponsored **Beverly Hillbillies** after 9 p.m. But FTC is considering, among other ideas, putting emphasis on (1) eliminating strong youth appeal, and (2) cutting out scenes of actual puffing of cigarettes in TV commercials . . . in manner of TV beer drinker who never gets a swallow.

Opponents of FTC proposal include three governors — Kentucky's Breathitt, North Carolina's Sanford, Virginia's Harrison — plus Tobacco Institute president George Allen or counsel Austern; ANA's Gilbert Weil; RAB's Bunker (see Sponsor Scope); TvB's Cash; ANPA attorney Hansen; Malcolm Fleischer of Retail Tobacco Dealers of America; Joseph Kolodny of National Assn. of Tobacco Distributors; H. J. Rand, Rand Development Corp., Cleveland, which has patent for cigarette paper treatment.

Hertz sticks to print for new auto-rent firm

NEW YORK — Hertz Corp. has formed new company to meet competition of low-fee auto rental firms. To begin operations next month in Los Angeles, new company — Valcar Rentals Corp. — will offer Chevy Impala sedans at $6 a day and 6¢ per mile, against average Hertz rate of $10 a day and 10¢ per mile. Hertz has been strong user of TV, but advertising for Valcar will be restricted to print. In fact, Hertz spokesman Milton Kramer said broadcast media isn't even "being explored" for Valcar.

Meantime, Discount Rent-a-Car Corp., operating in metropolitan N. Y., will launch $200,000 ad campaign mid-April, including $10,000-per-month spot drive on area radio stations. Miller Advertising account supervisor Allen Deitch said radio spots are slated for five-six months in drive time and will run, "we hope, forever."

TRACE to measure '64 radio for Honolulu-Oahu market

HONOLULU — Hawaii Assn. of Broadcasters voted TRACE to measure radio audiences for Honolulu-Oahu market during 1964, according to Milt Hibdon, association president.

TRACE (for Traffic Radio Audit Coincidental Enumeration) is format developed by Survey & Marketing Services, Inc., is "purely coincidental" (i.e., meaures what people are listening to at moment of interview), includes both home-radio and car-radio audiences. In-home portion is conducted by bi-lingual (English, Japanese) telephone interviewers, while traffic survey is taken mainly by women university students at key market-area intersections, while drivers stop at signals. President Maurice Myers says his firm interviews 15,000-20,000 people each quarter.

"In every market we've checked so far (including some on mainland), total radio-equipped cars is greater than radio-homes," Myers says, "and sets-in-use is consistently two to five times greater in automobiles."

82 POST-'50 RKO FILMS TO TV IN $1-MILLION DEAL

NEW YORK — Screen Entertainment Corp., in deal involving $1 million, has acquired RKO General library of 82 post-'50 features for U.S. TV distribution. Henry G. (Hank) Saperstein and Horald Goldman said newest acquisition gives their SEC a library of 175 motion pictures for TV airing, including package of 93 post-'54 films picked up less than five months ago.

Commenting on latest sale, Showcorporation president Robert Manby said firm will now concentrate on its world-wide foreign rights to the RKO features in TV and theatrical reissue and plans new division to "develop the supply of special programs for showing on American television."

Three TV networks cite for joint Polk Award

Honored for news coverag

BROOKLYN — For first time in the 16-year history, Long Island Univer ty's George Polk Memorial Awar for significant journalistic achiev ment go to three joint-winners for single news category: ABC, CBS a NBC Television networks win Natio al Reporting honors "for their te vised coverage of the events in Dall and Washington following the assa ination of President Kennedy."

Also winning: Station WNEW N York takes 1963's Special Award w its apprentice newswriting worksh for university journalism students the New York area. Winners for f eign, metropolitan and magazine porting etc. all represent print med

Awards, memorial to late Geor Polk, former CBS corresponde killed in Greece in 1948, granted Long Island University after selectio by college's journalism faculty. Bron plaques to be presented at annu luncheon March 24 in New Yor Hotel Roosevelt.

2 P.R. FIRMS LINKED

NEW YORK — Information Service I dustries is name of joint venture j undertaken by two of nation's t public relations agencies — Harsh Rotman & Druck and Rogers & Co an — through which the two fir will pool their talents for client and also explore opportunities for quisitions and mergers in related fie in the United States and abroad.

The two p.r. agencies will each co tinue operating own names and se ing clients through present staff a offices, it was jointly announced Morris B. Rotman, chairman of m company, and Henry C. Rogers, pre dent. Both agencies have represe atives in London, Paris, Madrid, a Tokyo, and together employ total 180 people.

Arthur I. Winston, former exec v of Hunt Foods, serves as chairman exec committee of ISI. Other offic are Warren J. Cowan, senior v. Kalman B. Druck, senior v.p.-tr surer; Mrs. Teme C. Brenner, v.p.-s retary.

WNBC readying shift to talk

NEW YORK—*Softness Group has b signed to handle publicity and pron tion for WNBC Radio, which shortly begin major new campa in line with contemplated changes format, shifting to talk empha WNBC reportedly has already sig long-time WOR personality Long Jo Nebel for night show.*



This is our average sponsor. On the average he's happier than the average sponsor on the other two networks. After all, we've drawn the biggest average daytime audiences since 1958, the biggest average nighttime audiences since 1955 and been the world's biggest single advertising medium since 1954. He might have taken a bath somewhere else.
CBS Television Network

Audience data based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, and 6-11pm, seven nights.) Advertising sources: ANPA, PIB, LNA-BAR

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CALENDAR

MARCH

Electronic Industries Assn., national electronics marketing symposium, Statler Hilton Hotel, Washington, D.C. (9). Spring conference (9-11).

University of Florida, sixth annual Broadcasting Day, at campus in Gainesville (9).

Writers Guild of America, West, 16th annual awards dinner, combining honors for TV-radio and screen, Beverly Hilton Hotel, Hollywood (9).

American Toy Fair, at American Toy Exhibit, N. Y. (9-14).

American Women in Radio & TV, Chicago Chapter, dinner at Illinois Athletic Club (11).

American Assn. of Advertising Agencies, Southeast Council, annual meeting, Riviera Motel, Atlanta (11-12).

Variety Merchandise Fair, New York Trade Show Building (to 12).

National Editorial Assn., government relations workshop, Willard Hotel, Washington, D.C. (12-14).

Broadcasters' Promotion Assn., deadline for "Third Annual On-The-Air Awards" entries (15), extended from Feb. 15.

Leadership Institute for Young Executives, second series of Management Communications Seminars in conjunction with New York University School of Commerce, Monday nights at Hotel Biltmore, N. Y., beginning (16).

FCC's schedule of appplication filing fees becomes effective (17).

Broadcasting Executives Club of New England, seminar and luncheon on "Climate in Washington," Sheraton-Plaza Hotel, Boston (19).

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Philadelphia Club of Advertising Women, 48th annual dinner dance, Benjamin Franklin Hotel (20).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

American Assn. of Advertising Agencies, Rocky Mountain Council, ninth annual Spring Tonic Seminar, Brown Palace Hotel, Denver (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

Alfred I. duPont Awards Foundation, 22nd annual presentation dinner, Mayflower Hotel, Washington, D.C. (23).

Institute of Electrical & Electronics Engineers, international convention. New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

American College of Radio Arts, Crafts, and Sciences, first Radio Day Seminars, Conrad Hilton Hotel, Chicago (26).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

Arkansas AP Broadcasters, session at Little Rock (3-4).

National Assn. of TV & Radio Farm Directors, spring meeting, Richmond, Va. (3-5).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9.).

Michigan AP Broadcasters Assn., session at Kellogg Center, East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N. Y., and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

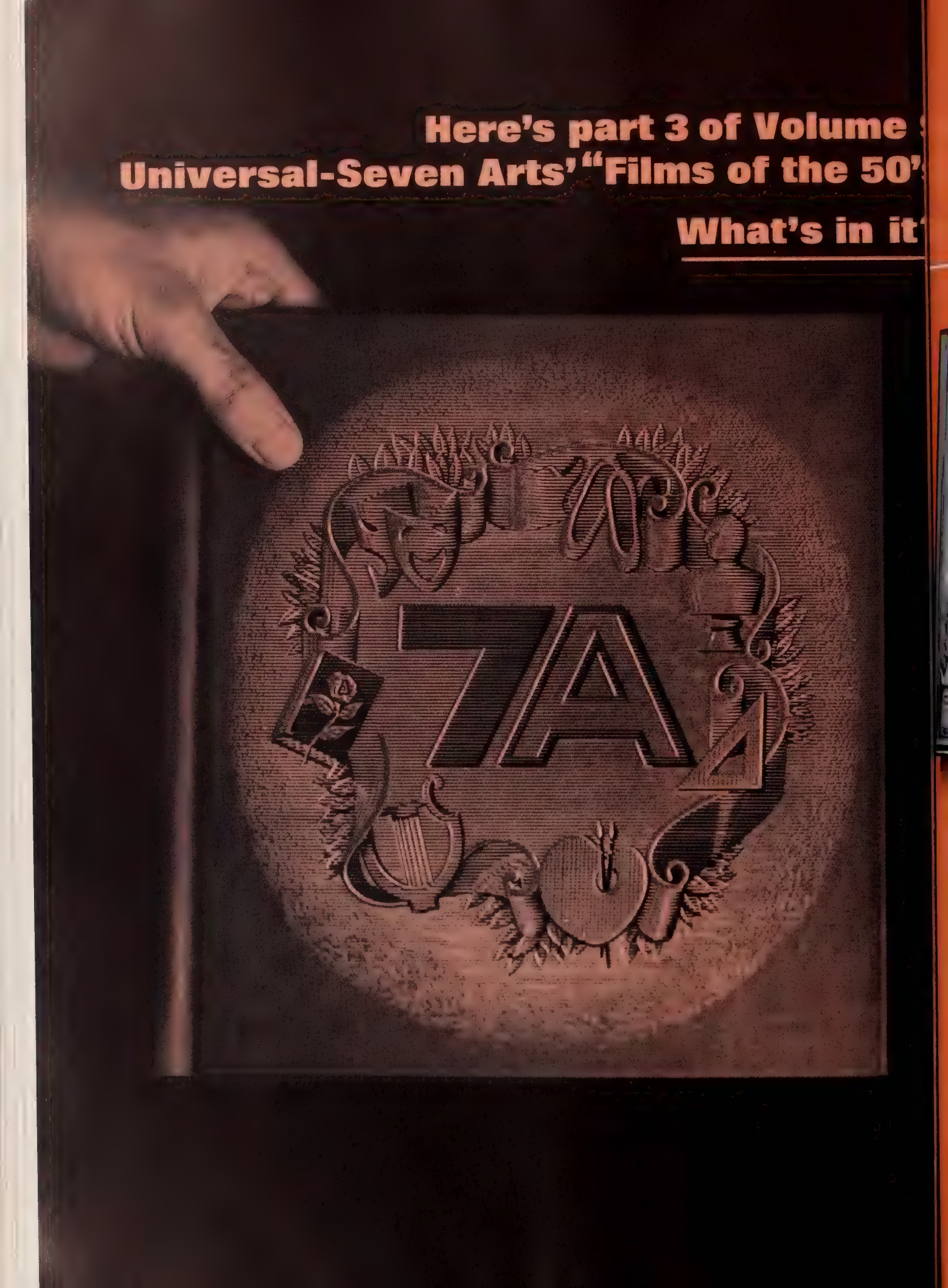
National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

Here's part 3 of Volume
Universal-Seven Arts' "Films of the 50'

What's in it



53 fine feature films for top television programming



Exciting, well-balanced new product for TV with the programming power to swing sponsors your way...with the value of today's top stars...stories... directors...including THUNDER BAY starring James Stewart and Joanne Dru ALL THAT HEAVEN ALLOWS starring Jane Wyman and Agnes Moorehead PILLARS OF THE SKY starring Jeff Chandler, Dorothy Malone, Ward Bond and Lee Marvin • DESTRY starring Audie Murphy CHIEF CRAZY HORSE starring Victor Mature, Suzan Ball and John Lund SWORD IN THE DESERT starring Jeff Chandler, Dana Andrews, Marta Toren and Stephen McNally. . . and the rollicking "Francis the Mule" feature series.

All in Part Three, just one of four parts of the new Volume 9—a total of 215 Universal Features from the Seven Arts' Library of "Films of the 50's"

MEMBER TFE '64

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A SUBSIDIARY OF SEVEN ARTS ASSOCIATED CORP.

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TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.



THE LURE OF THIS ISLAND



A *seller's* paradise!...that's Nassau-Suffolk, Long Island, the 4th largest market in the U.S. Like all islanders, Long Islanders are independent; loyal to their own; best reached from *within.* For best results in the Long Island Market, use WHLI — "The Voice of Long Island" — the one station that serves Long Islanders best: reflects their needs and caters to their tastes with a well-rounded schedule of good music, local and national news, strong community interest programming and vital local information.

You need only one station—WHLI —to deliver big, rich, independent Long Island, the nation's 4th largest market.

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PUBLISHER'S REPORT

Some Random Talk About Washington

COLUMN WRITING is a dangerous business. I've been forced to eat my words more than once or twice. So I'll take my bows when I can.

In commenting on the Washington scene some weeks back I made mention to the effect that broadcaster tensions and harrassments due to regulatory causes should lessen considerably in 1964.

I based my reasoning on the businessman's philosophy of the new administration; on President Johnson's first-hand knowledge that it isn't all peaches and cream for the broadcaster.

Now I have it on what is called "highest authority" that the word is out—lay off the broadcaster.

The question being asked is whether this is election year strategy or whether it's based on more humanitarian considerations. Whichever it is the long-suffering broadcaster will take it uncomplainingly for the duration.

* * *

Now that the NAB Convention is just around the corner (April 6) and election fever isn't far behind, one subject that will get plenty of airing in Chicago is the "fairness doctrine." Which reminds me that Chairman Henry told me over breakfast last September that the Commission was working on a primer that would clarify the confusions that the "doctrine" just naturally seems to encourage.

Maybe it's out. But I haven't seen it. May I suggest, Mr. Chairman, that if it hasn't been published yet you signal "full speed ahead" and release it at the NAB Convention. If it's to the point it will steer lots of conversation into other channels.

* * *

Since I'm in a reminiscent mood just a word about another favorite subject—the station group.

The comment by a certain high regulatory official that the Taft purchase of most of the Transcontinent stations may be the last approval of this magnitude reminds me of a column I wrote September 23 titled "If I ran a station group."

In it I referred to some remarks on the subject of groups made by Commissioner Loevinger. I urged the multiple-setups to point out the advantages of group operation. Since that time I've had some interesting communications.

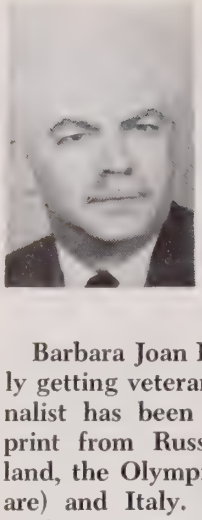
I can state with authority that men like Tom O'Neil, George Storer, Wrede Petersmeyer, Tom Murphy, and Bob Reynolds (to name a few) are thinking earnestly on the subject.

In an upcoming column I'll report how KRNT & KRNT-TV, Des Moines, take advantage of Cowles operation while developing a character and uniqueness few single stations enjoy.

Norm Glenn

Television is the only efficient way to reach the 49-county North Florida/ South Georgia regional market, and WJXT, Jacksonville is the only television station to blanket the total area

WJXT
JACKSONVILLE
FLORIDA
Represented by TvAR
POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY



Inside SPONSOR

Barbara Joan Love who is quickly getting veteran's status as a journalist has been putting things in print from Russia, Austria, England, the Olympics (wherever they are) and Italy. And she's fast as well as accurate. Speed comes naturally to her. She was on a world record-breaking 400 yard free-style relay in the AAU indoor national swimming championships at Daytona Beach in 1956.

There was speed in her short land-side dashes, too, for at that time she was running between the pool and the college newspaper where she was an editor.

Barbara almost made the Olympic team to Melbourne, Australia as a swimmer back in '56. Since then she has made the Olympics twice. As a journalist.

Partly love of sports, partly love of work, prompted Love to request a seven-week leave for a trip to Innsbruck during the recent Winter Olympics. She not only worked as part of the ABC network press team, but managed to swing all around the Mediterranean boot to cover an intriguing phase of international advertising.

Television in Italy is as frustrating as it is fascinating. Questions about peculiar ad practices are answered with a shrug and "this is Italy." But Barbara was searching for the "story under the skin" and that's what she got. It was somewhat more facile for her with a two year stint in Italy in her background and a fluent command of the language.

The first article of her three part series on broadcast advertising in Italy begins in this issue, page 17.

She will cover (1) advertisers and agencies (2) TV media problems (3) "commercial programs," audience.

Sam Elber

555 FIFTH

A top 'Edimation' process

I just want you to know how much we at Videotape Center appreciate the story on Edimation in SPONSOR (Mar. 2). Your writer did a remarkable job.

This is not just one of those "thanks-for-the-nice-story" letters. We worked on this story ourselves over a period of several weeks — talking to tape engineers and production people, writing and rewriting, trying to find the right words to explain Edimation. That's why I was so impressed by the story.

It was fresh and concise. It explained just enough how the new machines work, but it put the main emphasis on what they mean to creative producers. It was both readable and accurate. That's a real achievement in putting together this kind of story!

John B. Lanigan
Vice President & General Manager
Videotape Productions of New York
New York, N. Y.

Kudos for editorial

Congratulations! You've done it again Norm Glenn. Your editorial in the Feb. 17 issue of SPONSOR ("No Broadcastigating Needed"), relative to Gov. LeRoy Collins and the NAB was excellent. I glory in your fortitude in taking the stand you have.

Homer Griffith
General Manager
KAZZ-FM
Austin, Tex.

Sound off!

May I express my thanks for the opportunities which have been afforded me to appear in print in SPONSOR when I was vice president at the Institute for Motivational Research. SPONSOR always presented such material in a most stimulating way and I was always grateful for the ego enhancement you afforded me.

Officially, as of Jan. 1, I have left the Dichter Institute to form my own organization—the Institute for Analytical Research—joined by several of my associates from IMR, including Alex Gochfeld, who was a vice president there and is executive v.p. of my firm.

Now that we have gotten out of the way the multitude of details attendant to building this new venture, we again look forward to the use of your good offices to discuss innovations in the industry.

Irving Gilman
President
Institute for Analytical Research
Peekskill, N. Y.

Plot nicked

That syndication story in Sponsor (Feb. 24) was real fine. But you forgot to mention my name.

Gene Plotnik
Director of Creative Service
King Features Syndicate
New York, N. Y.

ED NOTE: Gene Plotnik

SPONSOR good for 'Brain'

We are greatly interested in the following articles as they appeared in SPONSOR and would like permission to reprint them in the forthcoming issue of our "Brain" magazine:

(1) How to make presentations (Nov. 25, 1963); (2) The case of the missing art director (Dec. 9 and 16, 1963); (3) Advertisers disagree on merits of agencies (Dec. 16, 1963)

We will give proper publication credit to each reprint we use.

N. Sakamoto
Executive Editor
Brain Magazine
Seibundo Shinkosha Publishing Co.
Chiyoda-ku
Tokyo, Japan

ED NOTE: *Dai jobu desu* (O.K.)





Where in TV programs do you find the imaginative mood-creating use of changing light Irving Penn employs in the Pepsi-Cola spots?"

COMMERCIAL CRITIQUE

FOR QUALITY, WATCH COMMERCIALS

...RT MANGEL
Senior art director, BBDO

It is generally agreed, I believe, that TV programs are becoming less adventurous as the seasons go by. The "wasteland" certainly is enlarged when situation comedy begets situation comedy begets situation comedy and *East Side/West Side* dies after a season in the TV run. Strangely enough, the little 60-second world of TV commercials continues to grow more exciting, more experimental, a veritable encyclopedia of new audio and visual techniques. Most of these breakthroughs find little expression in TV programming. (The special areas of network identification and show titles do reflect a sprightliness and succinctness at least equal to that exhibited in TV commercials).

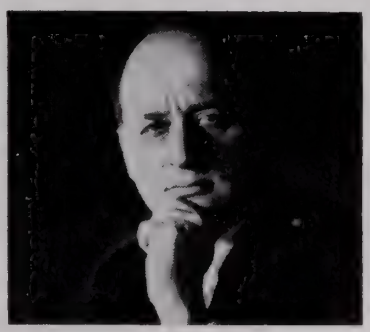
The special problem of a ridiculously short period of time has forced the people involved in the making of commercials to be constantly on the lookout for new techniques. In 60 seconds (or less) you have to state the problem, explain how your product solves it, and show the beneficial results.

Every second of the commercial counts. Every second must be meaningful, to the point, quickly grasped. This necessitates constant experiment in the techniques of making a shot and in getting from one shot to another. It is no accident that the quick cut has reached its greatest expression in commercials, not in programs. Exciting cuts and dissolves that point up contrasts of size, mood, etc., double images, strobe effects, lighting changes, and the parallel exciting uses of sound and music—all these are little used in the more flaccid big world of TV programs.

Where in this big world of TV programs do you find the imaginative mood-creating use of changing light that Irving Penn employs in the Pepsi spots? What program has made use of the visual beauty revealed in Steve Frankfurt's strobe commercials several years back for Band-Aids? How many hours of *Hawaiian Eye* and *Surfside* 6 have *not* made you want to travel as much as the one minute glimpse of Jamaica we get in the recent TV ad created for that island's travel board? Jack Guilford's sneaky teacher (for Crackerjacks) is more believable than Mr. Novak. Bufferin builds more medical drama in 60 seconds than Dr. Kildare does in 60 minutes. (And the CBS sports opening is certainly more intriguing than the tarpon-fishing contest that follows for an hour and a half!)

I don't know for sure that merely having less time to play with would force TV programs to improve, but it might help. Being forced to experiment with the camera and light and sound might jazz up the shows sufficiently to mask the terrible emptiness of the poorer ones. And who knows but that the excitement inherent in this kind of experimenting might start a chain reaction that could extend to a dissatisfaction with the easy way out in the content area, too.

Maybe then this big world of TV programs would start to measure up structurally and visually to the little world of TV commercials, where every second of the precious 60 that we are allowed must be made to count. ■



BERT MANGEL has been with BBDO for 11 years as storyboard artist, TV art director, and now senior art director. Before that he taught art in a New York City high school for three years. He also has been a sign painter and has trained as an art historian. At BBDO he has worked on accounts such as B. F. Goodrich, Armstrong, Liberty Mutual, Aquaduct, Bromo Seltzer, and DeSoto.

SPONSOR-SCOPE

RAB to fight FTC over 'warning' copy in cigarette ads

Radio Advertising Bureau plans to fight Federal Trade Commission's proposa that all cigarette advertising include health warning. This was disclosed last weel by RAB president Edmund C. Bunker, who told Spokane Ad Club he will testif at FTC hearing on matter later this month, keeping National Assn. of Broadcaster appraised for maximum cooperation. Reason for RAB entering fray: Bunker say potential effect of FTC proposal, in its present form, "could eliminate the som $20 million of cigarette revenue now in radio . . . Radio should not become th only medium to be regulated out of the tobacco media mix. This would serve n purpose."

NFL schedule axes Ford-ABC plans for Fri. telecasts

Schedule released last week by National Football League had no Friday nigh games in lineup, which means Ford has had to scrap plans to sponsor telecasts o five tilts on ABC. In fact, it has returned to the network the time it had reserve for the games, and ABC will now go ahead with its original programming fo Friday nights. Meantime, the five games are still not tied up by NFL pact wit CBS, which was only 93 of the 98 games on tap. Possibility still exists of their bein networked, as NFL schedule calls for at least two Monday night games, plus " couple of other night games," according to NFL commissioner Pete Rozelle.

75.4 million heard Liston-Clay fight; new audience mark

Radio networks may soon begin heavy bidding for sports events, a la TV, as resul of audience figures just released by ABC for its coverage of Liston-Clay title bou Record total of 75,395,000 listeners exceeded by 7.5 million previous high mar Sponsors were Cities Service (L&N); Colgate-Palmolive (D'Arcy); Peps (BBDO); Schick Razor div. of Eversharp (Compton); pre/post fight, Gen. Ciga (Y&R).

Tempest over Avis' rib of rival's TV merely a whisper

Trade and station men have made too much of tea-pot tempest about gentle Av rib of TV used by competition. Print ad, via Doyle Dane Bernbach, subtly clue that TV isn't far off for "No. 2" vehicle renter (SPONSOR Feb. 17). Also criticis by another DDB client, Volkswagen merchandising dir. Paul H. Lee, has bee blown out of perspective. Lee, whose remarks were picked up from speech t N. Y. sales execs, took some exception to Avis' print-ad rib of competitor's TV us but at same time lauded Avis' "No 2" campaign as one which worked well. H also praised his and Avis' agency: "We're pretty proud of our advertising, an we're proud of our ad agency . . . If we ever split up with DDB I wouldn't kno where to find another one." Meantime Avis already has made inroad into TV, wit aired credits on Avis car use by Johnny Carson's "Tonight" crew during coast stin

More advertisers aiming broadcast at Negro consumer

Indications point to advertisers placing more emphasis on campaigns designed attract the Negro consumer. One of the major factors bringing situation into focu is disclosure by station representatives of higher billings for Negro-oriented rad stations in most parts of U. S., according to latest Gibson Report. It notes Bernar Howard & Co., one of major station rep firms placing business in Negro-aime radio, showed 30% gain in business last year over 1962. Also, National Sales Div sion of Continental Broadcasting, which has stations with Negro-audience pr gramming in six markets, reports Rollins Radio outlets were up 40% and attribut most of increase to new business coming into market. Howard exec v.p. Jack Dav says his firm's growth is combination of new and old business, reflecting "heigh ened interest and growing awareness of the Negro market potential" by adve tisers and agencies.

UNITED ARTISTS **SHOWCASE 2**

heidi and peter

Elspeth Sigmund

Henrich Gretler



It's first-run on TV...
It's a popular classic about kids (both kinds)...with stirring adventure in the great Alpine outdoors...Everything about H&P means big audiences.

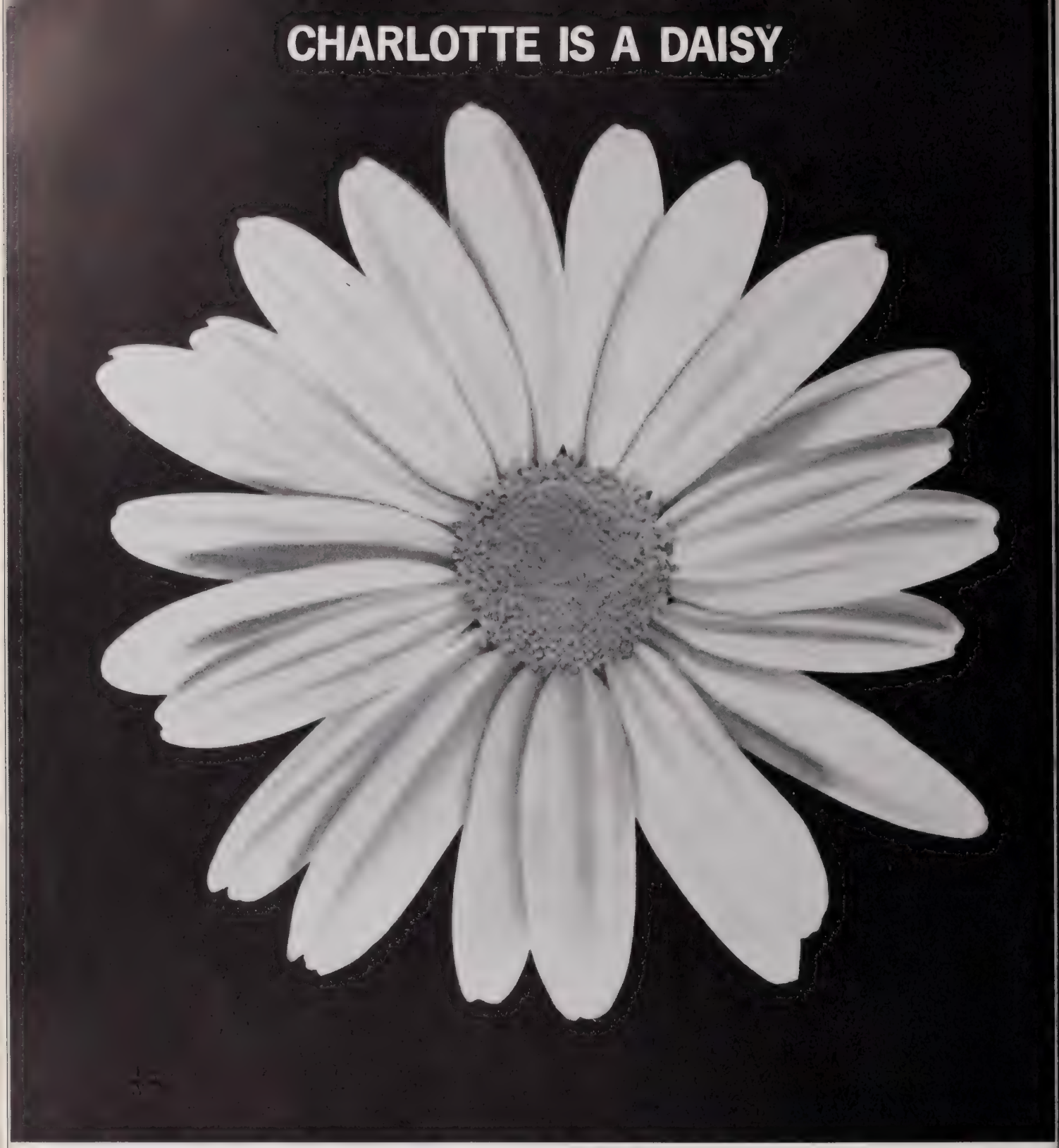
Running time: 89 MINUTES



WRITE, WIRE OR PHONE

U.A.A.
UNITED ARTISTS ASSOCIATED
a division of
UNITED ARTISTS TELEVISION, INC.
555 Madison Avenue, New York 22, N.Y.
Area Code 212 • 688-4700

CHARLOTTE IS A DAISY



Metro Charlotte is just the golden center. The full beauty of the market — 75 miles in diameter — is yours for the plucking when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPLE with $2½ BILLION in buying power. Your BLAIR man has the WBT story. And he doesn't soft petal it!

WBT RADIO CHARLOTTE BLAIR GROUP PLAN MEMBER

Jefferson Standard Broadcasting Company

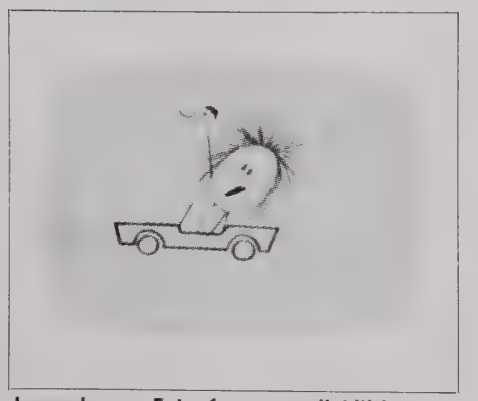
ITALIAN TV:

has no clutter, no ratings, is tough on U.S. admen

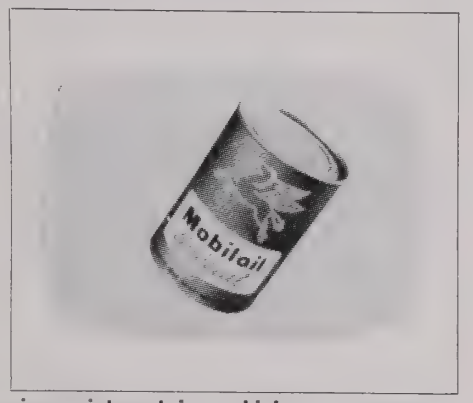
First of a three-part* SPONSOR *series on plight of U.S. admen in Italian TV which is plagued by government restrictions, high costs, and low commissions



Admen consider TV time valuable in Italy . . .



demand runs 5 to 1 over availabilities . . .



viewer interest is as high as programs

AMERICAN AGENCYMEN are finding out that advertising is different in Italy—very different. One can't do business in Italy's advertising world if he arrives with only American concepts and ideas. The first response to any puzzling question about Italian advertising practice is: "Siamo in Italia"—"We are in Italy."

There may be no clutter problem, no rating problem, and no spot buying paperwork, but there are plenty of other headaches even worse: the difficulty in obtaining any TV time at all, the near impossibility of obtaining a 15% commission for services, a serious lack of qualitative and quantitative data on all media.

Yet Italy is a booming country admen can't ignore. Its growth rate is twice that of the United States, despite the fact that the government controls one-third of the industrial capital. Since 1950 American advertisers' investment in Italy has grown 500% to a current total estimated at $350 million and exports of U.S. manufactured goods now run $300 million a year. Italian exports are up 450% since 1950.

American advertising agencies tapping Italy's industrial renaissance include Young & Rubicam, J. Walter Thompson, BBDO, McCann Erickson, D'Arcy, Gardner, and Ted Bates. Four of these agencies are among Italy's 16 largest.

Many have taken over sections of handsome Italian villas in the center of Milan. At Ted Bates and Gardner the paint on the office door is barely dry. These agencies service American industrial giants like Procter & Gamble, Colgate, Bristol-Myers, Ford, Pan American, Pepsi-Cola, Standard Brands, Chesebrough-Ponds, ESSO, Goodyear, Coca-Cola, and Gulf Oil.

The majority of the American agencies abroad have bought out or into existing Italian agencies, but others, like Ted Bates, have started out alone.

Ted Bates is opening cold with only one account—Mobil Oil. Promoting itself as an advertising and marketing agency, Bates begins operations next week with 16 people, expects to have 35 by the end of the year, has planned safety measures for an overburden of accounts and employees, and even contemplates moving into larger offices in about two years. Such is their confidence in the market.

"Industry here has enjoyed a prosperity wave, and in many items, like household appliances, there is more demand than supply, creating real competition," says Marco Cicero, Bates co-managing director in Italy. "The same is true with cars. With so many imports coming from Germany and France Fiat is beginning to feel pressure. At this point you need services.

Right now Italy may have one of the lowest gross national products in Europe, but it has one of the highest rates of growth. It is still a virgin market with plenty of room to move ahead."

Advertising business is still small compared to U.S. thinking, but Italy is small, only three-quarters the size of California. It is the flowing rise to higher standards of living created by the Common Market which give the country current and future importance.

Billings for the largest agency in Italy, CPV Italiana, actually an Italian division of a British agency, are $10 million annually, or about the same as Procter & Gamble would spend on Tide soap. The largest American agencies in Italy —Y&R, JWT, BBDO, and McCann Erickson – have billings ranging from $3-4.5 million.

The amount of billings are little indication of the amount of gross or net earning of an agency, however. It is rumored that the majority of U.S. agencies in Italy are losing money or have lost money until recently. JWT admits it was in the red up until 1960. Other large American agencies refuse to comment. "More than anything else agencies come here to fulfill a network. Any agency billing over $50 million will have to have an office here," says JWT's managing director, David Campbell-Harris.

There are several reasons for financial problems. The main one is commissions. Although clients demand more and more services in areas like research and marketing, they do not want to pay for them.

Not being educated in the advertising profession, their first question is, "What can you do for us that's worth all that money that we can't do for ourselves?" And so it is that about 70% of Italian companies, including giants like Fiat and Olivetti *do* it themselves.

Agencies work on commissions ranging anywhere from 2.5% to 15%, usually obtaining somewhere around 5% to 10%. It is a known fact that some agencies have even worked for nothing to keep an account for prestige. Some housecleaning is taking place, but it is like "putting green water in the ocean to change its color," one adman said.

Large international agencies in Italy ask for 17.4% on the net business, which is about the same as 15% on the gross in America, but have trouble getting it.

Media allow for little or no commission: TV no commission, radio, 2%; cinema, 5%, for example. To secure the needed 15% agencies must make an agreement with the client, usually through bargaining.

The fact that such bargaining is accepted by some large agencies is considered immoral by some Americans and Englishmen in the Italian ad business, as it might to the American advertising industry. Filippo Theodoli, president of Gardner (combined with several other agencies), who has both Italian and American advertising experience, accepts the practice as part of the Italian business climate.

"In the U.S. its easy. You don't

American accounts of American ad agencies in Italy*

YOUNG & RUBICAM

Gulf Oil, General Foods, Kaiser Aluminum, Remington Business Machines, Royal Typewriters, Beecham, Procter & Gamble (Tide, Camay, Dreft), Kimberly Clark (Kleenex)

J. WALTER THOMPSON

Bristol-Meyers, Caltex, Eastman Kodak, First National City Bank, Ford, Burroughs Corp., Champion Spark Plug, Douglas Aircraft, Kellogg, Lever Bros. (Lux), Mead Johnson, Pan American, Merrill Lynch, Pierce, Fenner & Smith, Phillips, Pepsi-Cola, Reader's Digest, Rolex, Standard Brands, Kraft, Outboard Marine Company

BBDO

Chesebrough-Ponds, Industrial General Electric, Timken Roller Bearings, Remington Fire Arms

GARDNER—Mercury Outboard Motors (plus about 30 small Italian accounts)

D'ARCY—Breck, Dunhill, Amaco, Purina, Gerber

TED BATES—Mobil Oil

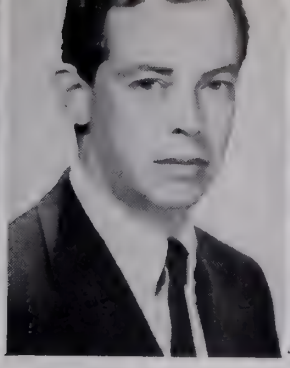
McCANN-ERICKSON

American Express Company, Noxzema, Bourbon Institute, Coca-Cola (Fanta), ESSO, Goodyear, Hercules Power, Hilton Hotels, International Harvester, Merrell (Vicks), Nestle, Colgate-Palmolive, Philips appliances, Tampex, U.S. T.S. (U.S. Tourism), California Packing Company, Angiolini (Warner Lambert)

* *Many of these American advertisers are actually independent Italian divisions. The American accounts represent varying percentages of the agencies' total business*



NER WINEBAUM
-Itamco



MARCO CICERO
Ted Bates



TOM MAHON
BBDO



FILIPPO THEODOLI
Gardner (and partners)



DAVID CAMPBELL-HARRIS
J. Walter Thompson

think of bargaining. The price is fixed, 15% is guaranteed. Here it's wheeling and dealing. It's in the Latin blood. We don't have our bread and butter assured here," says Theodoli. "All this talk about morals is a big joke. One must understand the country. Things are different all over. For example, stealing accounts is considered immoral in England, but not in the U.S. People can't pass judgment without knowing what the picture is. Sure, we'll accept smaller commisions if we have to. We are now, and so is everyone else. On the other hand, for small accounts we might ask to work on a 20-25% fee basis or it just wouldn't be worthwhile otherwise."

Besides commissions there is the problem of rising costs. American companies and large Italian companies demand full services and trained admen are scarce. Costs are kept down somewhat by paying low wages and keeping employees overtime, but still the value of the product is less. On TV commercials, for example, the government requires that an advertiser use different commercials for almost every airing. *Carosello,* one of the evening commercial programs must be bought in a cycle of 6 or 8 commercials. Only one commercial can be repeated. This means heavy production costs.

'We're in a profit squeeze," says one agency head. "You either provide shoddy service and lose the account, or you provide good service and lose money."

▶ *Young & Rubicam-Itamco* – Although Y&R has been in Italy for only one year, it has close to doubled its billings, according to Sumner Winebaum, managing director of the agency. Much of this rapid success must be attributed to Y&R's acquisition of Itamco which carried with it such advertising accounts as Beecham and part of Procter & Gamble.

In addition to Itamco accounts, Y&R has acquired five other accounts in the past year: Plasmon (baby foods), Bertelli (cosmetics and drugs), Cora (Vermouth), Caram (a new coffee product not yet introduced), and a new fabric account, name not given. Current billings are about $4 million.

"The most unique thing about Y&R-Itamco and also the most satisfying," according to Winebaum, "is the fact that the agency, international in personnel, has been able to convince major Italian clients of its merits. We have made a marriage that's worked very well," he says. "The people we obtained are well-trained in marketing research. Media was O.K. What Y&R brought in was creative skills."

Winebaum, copy supervisor for Y&R for eight years, brought in people for the art department from England and Germany, as well as the United States. For one thing Winebaum feels Y&R has introduced recipe advertising into Italy (suggesting a recipe in ad copy). Also, the agency has brought over the TV technique of "intimate inspection," also known as the "extreme close-up" used often by Steve Frankfurt, TV art director for Y&R in New York.

Acting as supervisor of both TV and copy, Winebaum feels advertising to Italians is not much different than advertising to Americans, or any other nationality. "The key to writing good advertisements is being a good reporter," he says. "One should think about the product first and the audience second. You must get the idea across in the commercial that you are a good, honest, nice preson. The finess of the language is almost unimportant if you have thought through the problem well and have the real idea," he contends.

▶ *J. Walter Thompson*–Established since 1951, JWT has shown steady growth. The size of personnel–the criterion by which agencies are ranked because no billings are published–has increased steadily over the year, from a one-man operation in August of 1951, to eight men in 1954, 35 men in 1958, 95 in 1962, and currently about 110. Agencies are judged by personnel on the idea that the more business they have the more people they must have to handle it. Billings are not an entirely satisfactory way of measuring because of the commission problem.

Accounts acquired within the last year: Findus (large European quick frozen food company which has done little in Italy so far), Testa Nera (Italian division of Schwarzkphthat, a German company which makes hair preparations), Outboard Marine (small American account acquired in November), Smarties (large European chocolate company recently test-marketed in Bologna, going national). Billings are currently about $4 million.

Major problem brought out by David Campbell-Harris, in charge of American clients, is test-marketing with TV. It can't be done. As TV can only be bought nationally, newspapers and cinema must be used, making it difficult to plan TV on basis of tests. "We can only look at the reaction from the trade."

ITALIAN TV:

Italian market booms

Admen feel country has shot up fast since the Common Market, but is still fertile soil for new products. Since 1950 American advertisers' investment in Italy has grown more than 500% to $350 million



▶ *Batten, Barton, Durstine & Osborn*—Two years ago BBDO bought out an agency called SIRPI. For a time it went under the name BBDO-SIRPI, now is just BBDO. At the present time they have less than 10 accounts, the largest of which is Percil, the Italian division of Henkle which manufactures soaps and detergents.

BBDO admits losing many accounts when it took over SIRPI, reportedly because of low and unprofitable commission contracts (3 to 5%) which the agency tried to increase. "Notoriously unprofitable accounts prevented us from picking ripe plums in the same fields," says a spokesman.

The managing director of a lead-established agency believes "BBDO bought a business which looked better than it was. Its standing in the industry was collapsing. BBDO could not risk being identified with it and tried to chuck out the clients, clean it up, and start out fresh. If they had started out alone in the beginning they would have been better off," he feels.

BBDO has gone through great changes in personnel, according to a BBDO spokesman. In April of last year Tom Mahon, former account supervisor on General Foods at Benton & Bowles, took over as the new president.

"It appeared that the agency was getting on it's feet again," said the competing agency executive until, in January they lost three more accounts." These were DuPont—small in size but large in prestige, Total gasoline, and Zoppas (washing machine, kitchen appliances). DuPont and Zoppas went to CPV.

"The outlook is good for this year," says the BBDO spokesman. "We will be launching at least two new products, maybe three, and expect great things from them." Billings are estimated at $3 million.

▶ *McCann-Erickson*—McCann was established in Italy in 1959. One of its largest accounts is Colgate which it shares with Masius Omnia and CPV agencies (CPV handles about ½ of Colgate advertising in Italy, or about $3 million).

A competitor says one of McCann's goals was to secure ESSO which was handled by a man named Sassoli. McCann bought out half the man's business, including personnel, to take over the account. The other half of Sassoli's business was bought by Young & Rubicam which was interested in acquiring P&G from him. Sassoli, now a retired businessman, is reportedly living comfortably on Lake Maggiore.

McCann has a large number of American accounts (see chart) but only a few are able to obtain tv: ESSO, Merrell (Vicks), Colgate, and Angiolini (Warner Lambert).

▶ *Publicis, Gardner, Butler e Stip*—This joint venture, representing the alliance of four countries—France, U.S., England, and Italy—serves the interests of the agencies' present clients in Italy as well as in their respective countries.

The office of the agency, located in a 16th century palace, has been extensively remodeled for the agency's official opening this month.

Although four agencies are involved in the new organization (Butler in London is actually an affiliate of Gardner's) the administration will be handled by Gardner personnel. Heading the office is Filippo Theodoli, former v.p. and account supervisor on Alitalia in New York.

Alitalia, which had no advertising agency in Italy up to last year, chose Radar & Benson, an English agency, however.

"Alitalia gave the job to Radar & Benson even though they knew we were coming over because they just couldn't wait. They appointed the agency six months before we arrived," Theodoli says.

Gardner in New York brought two clients to "the little NATO," as Theodoli calls the agency—Mercury Outboard Motors and the Touring Office of Venice. "The Venice account is small but prestigious," says Theodoli. "Our new agency can offer them service in four countries with no trouble."

PGBS is opening with $1½ million in billings and about 30 small accounts, mostly Italian accounts working on small commissions and fees acquired from STIP (former Italian agency Studio Tecnico Italiano Pubblicita liquidated with the creation of the new corporation).

A vote of three of the four agency members is necessary to exercise control. Billings of the parent agencies: Gardner, $50 million; Publicis, $20 million; Butler, $3 million; STIP, $1.25 million.

▶ *Stil-D'Arcy-Troost*—Another international operation, SDT represents Italian, U.S. and German agencies. It is owned 80% by Stil, 10% by D'Arcy, and 10% by Troost. The new agency has been in operation only eight months.

Although D'Arcy has brought in several accounts, including Amaco, Purina, and Gerber, and other companies like Breck and Dunhill are talking business, 80% of the agency's accounts are Italian.

A. Mario Allemandi, managing director of SDT explains that the thinking on advertising and buying is not the same in Italy. For example, people don't buy dog food and cat food very much in that country. For the most part Purina markets food for children. By the same nature Breck shampoo, which does very well in the United States with its traditional image would



th of Italian market constantly grows . . .



is reflected by better living, incomes . . .



more skyscrapers, improved roads, homes

not do well in Italy if it were to advertise the same way. In Italy the product is emphasized and the traditional image is mitigated. "It is a relatively new product over here and people want something that looks new," he says.

▶ *Ted Bates*—When the Bates agency opens officially in Milan next week it will mark the fifth in an international chain. Although the agency is starting out with 16 people and only Mobil Oil as a client, expectations are high. Other foreign agencies of Bates have expanded rapidly. Ted Bates Werbegesellschaft in Frankfurt, for example, opened operations only 16 months ago, also with one account —Pakistan International Airlines, and now services 10 accounts totaling $2 million. The policy in both countries was to open with local people trained in America.

The Mobil account is $500,000, considered large. It has already contracted TV time.

The Milan office is headed by two men with native Italian backgrounds, American business experience, and two months intensive training in Ted Bates philosophy in the New York office. Marco Cicero, office manager, is a Belgian-born Italian citizen. He is former advertising and sales promotion manager for the North American Division of Alitalia Airlines. Robert Stampa, creative director, was born and educated in Naples. Before joining Bates he was head of a New York agency bearing his name which handled advertising in Italian for Alitalia, Gallo Wine, Progresso Foods, and Unilever.

The well-known Ted Bates approach of "hard sell" will apply to the Italian office, as it does to other foreign Bates agencies, according to Cicero. "In Italy we may be more creative, depending on client and public reception, but generally speaking the idea is to have USP, unique selling proposition."

"In Italy the advertising has a very strong graphic concept," according to Cicero, but the graphics have no relation to the copy. The graphics and copy must be tied together. Sometimes the graphics can also *be* the copy and no words are needed at all. We want writers that have good sales judgment.

"I feel we have two basic problems here," Cicero says. "They are media and marketing. TV and radio are difficult, but even good space is hard to get. It's not like in the States where the media people come to you. The agencies have to go to a broker and then wait in line. The other problem is educating clients in marketing. Here the importance of marketing has not been established as it has in America. We have to convince advertisers it's necessary. Without marketing research it's like building a house and not having an architect."

Not all American clients use American agencies, just as not all the Italian clients use Italian agencies. CPV, the largest agency in Italy, is British, but services an impressive number of large American advertisers: Elizabeth Arden, Colgate-Palmolive, S. C. Johnson & Son, Maidenform, Polaroid, Remington Rand Razors, Ronson Lighters, Shell Oil, TWA ,DuPont. CPV's largest account is Colgate.

Arriving on the ad scene in 1952, CPV was in a good position to capture the influx of American clients. Only JWT was in Italy at that time. Over the years CPV has had a steady growth pattern.

The equivalent to the 4As in the United States is the Organizzazione Tecniche di Pubblicita in Italy, better known as OTIPI. Doctor A. Cappellini, president of OTIPI, is also president of two agencies: Studio Ultra and Martsellar-Cappellini.

OTIPI has 38 members, 12 of which are also members of the European Association of Advertising Agencies (EAAA). The size of the agencies is not classified by billings but employees. Ten or below employees is small, 10 to 25 is medium, and 25 to 100 is large. Compared to Bates in New York with about 1,000 employees, these numbers appear small.

The functions of OTIPI are research on readers and viewers of the different media essentially. Meetings and conventions are also organized, but as yet the organization has little strength. As a JWT executive put the situation. "Agencies have been used to doing pretty much what they want to do and regulation is difficult. The 15% problem is one example."

But with the growth of American advertisers and agencies with firm international policies things are improving, according to the spokesman. Cappellini points out that the American agencies have two important things the Italian agencies don't have: larger clients and more money. ■

RADIO'S TOP 50

Biggest spot spenders in medium ranked in 1963 for first time by RAB with General Motors' advertising outlay of $9.1 million topping list

GOING ON RECORD for the first time with an official estimate of national sport radio budgets, Radio Advertising Bureau today released a list of the top 50 spot purchasers during 1963. With the 50th advertiser's outlay just over $1 million, the listed sponsors collectively spent $133,653,000 during the 12-month period.

Official list has never been published previously, and RAB president Edmund C. Bunker says it will be "of vital importance in expanding radio sales." Producing it has been a major RAB objective during the past year, and it now signals the entry of radio into the ranks of measured media." RAB plans to release information on network as well as spot radio buyers for 1964.

- Win, place, and show slots among 1963's top 50 spot buyers go, not unexpectedly, to three automotive companies. Other leaders are also well-known, blue chip, advertising purchasers.
- Tellingly, General Motors, holder of the No. 1 slot, runs No. 2 on all-media listing. (Procter & Gamble, leader on the all-media roster, is virtually inactive in spot radio.)
- Of significance is the appearance of Fels, ranking 48th among spot-radio users. 1963 marked company's return—with a $1,040,000-outlay—to a medium it had virtually abandoned.
- Another harbinger: Colgate-Palmolive would have ranked just below the top 50 if its testing expenses had been considered. During 1963, Colgate planked down nearly $1 million—$975,000—just to test spot radio's advertising pull.
- Range of sponsors shows radio's broad appeal, says Bunker, and runs from insurance and telephone service to travel and food. He feels food firms run below the medium's proportional potential, however, and urges increased sales efforts to package-goods sponsors.

"Also, some of the advertisers near the top of the list ought to be in radio all year long," he added, "rather than sporadically, just for new-model or now-theme promotional campaigns."

Best of all, from the RAB point of view, is radio's very ability to produce such a list. "It's an indication of the growing cooperative posture in the medium," the RAB president said. "If we are able to maintain this cooperation—and every sign indicates that we can — our 1964 data will be far more extensive, including brand as well as corporate totals and network as well as spot.

List was made possible only through the cooperation of stations and leading station reps, whose submissions (to accounting firm of Peat, Marwick, Mitchell & Co.) were coded to maintain competitive privacy. To obtain the data, the Station Representative Assn. helped RAB sell the idea to reporting stations and station reps. ■

CHART NOTES

TOTALS are based on reports from stations in the top 12 markets, plus leading station reps, which served as source for markets below the top 12. Accuracy was checked by cross-sections of other sources, including advertisers. As projections of available data, figures are labelled "estimates," but are believed to be realistic.

FIGURES ARE GROSSES. Thus, following practice of other published data on media expenditures, they don't show quantity or frequency discounts. Such net figures would be about 30% lower.

COMPANY TOTALS may include several divisions or brands. Automotive tallies include dealer associations buying radio on national basis. AT&T total includes regional companies' regional campaigns. Soft drink totals include bottlers' radio budgets, besides parent firms'.

TOP 50 SPOT RADIO ADVERTISERS

RANK	COMPANY	EST. EXPENDITURE
1.	General Motors	$9,100,000
2.	Chrysler	8,190,000
3.	Ford Motors	7,117,000
4.	R. J. Reynolds Tobacco	6,890,000
5.	Coca-Cola/Bottlers	6,240,000
6.	Anheuser-Busch	6,110,000
7.	American Tobacco	5,525,000
8.	Carling Brewing	4,875,000
9.	American Telephone & Telegraph	4,420,000
10.	American Oil	3,575,000
11.	Nestle	3,250,000
12.	P. Ballantine & Sons	2,925,000
13.	Pepsi Cola/Bottlers	2,860,000
14.	P. Lorillard	2,730,000
15.	Firestone Tire & Rubber	2,470,000
16.	Eastern Air Lines	2,437,000
17.	Humble Oil	2,407,000
18.	Campbell Soup	2,275,000
19.	American Motors	2,242,000
20.	B. C. Remedy Co.	2,210,000
21.	National Biscuit	2,177,000
22.	Household Finance	2,080,000
23.	Beneficial Finance	2,015,000
24.	National Dairy Products	1,950,000
25.	Liebmann Breweries	1,860,000
26.	Northwest Orient Airlines	1,820,000
26.	F&M Schaefer Brewing	1,820,000
28.	American Home Products	1,722,000
29.	Beech-Nut Life Savers	1,690,000
29.	Equitable Life	1,690,000
31.	United Air Lines	1,657,000
32.	American Air Lines	1,612,000
33.	Atlantic Refining	1,560,000
33.	Delta Air Lines	1,560,000
33.	Wrigley Co.	1,560,000
36.	Gulf Oil	1,475,000
37.	Trans-World Air Lines	1,445,000
38.	Carnation Co.	1,430,000
38.	Falstaff Brewing	1,430,000
40.	Bristol-Myers	1,326,000
41.	Continental Baking	1,300,000
41.	Continental Oil	1,300,000
41.	Plough, Inc.	1,300,000
41.	Schlitz Brewing	1,300,000
45.	Monarch Wine	1,267,000
46.	American Express	1,235,000
47.	Hamm Brewing	1,124,000
48.	Fels & Co.	1,040,000
48.	Liggett & Myers Tobacco	1,040,000
50.	Seaboard Finance	1,020,000

JET-AGE JUNKET FO

New image for old soap brand will be sought by means of European-filmed commercials. Here's the inside story



Colgate's Joe Tinney, commercial production manager, found costs "about the same" as U.S.; praised foreign crew's work



Bates senior v.p. Dwayne Moore and C-P's Elwood Gair, Europe-bound and at villa



AMERICAN WOMEN have long followed in the chic footsteps of European women in their choice of perfumes, fashions and a host of feminine accessories—but can this association be broadened to provide a sales face-lift for the oldest packaged soap brand on the market?

That it can is something on which Colgate-Palmolive is about to wager a $3.5 million ad campaign, with a very sizable slice—43%, or $1.5 million—earmarked for network and spot TV.

It's also a wager on which C-P has made a sizeable side bet, picking up the tab for one of the most expensive and extensive European location-filming junkets of this, or any other, TV season.

Here's the background:

Palmolive Soap has been on the U. S. market since 1898, but by last summer Palmolive was being bypassed by the modern world. Although it still retained 7-8% share of the toilet-soap market in this country, newer, slickly-packaged, highly-promoted brands (such as Dial) were elbowing it aside, and growing at a faster rate. Palmolive was being jostled about in supermarket price wars, and—like a dowager who has seen better days—was gently sliding backwards by merely standing still.

A whole new image for Palmolive was needed, and needed quickly.

Research showed Colgate-Palmolive, and agency Ted Bates, that Palmolive might be languishing in the U. S., but it was as hot as ever in Europe. There, Palmolive has long had a share-of-market on the order of 30-40%. Generations of European beauties have lathered their faces with Palmolive, and swear by it.

Thus, an idea was born as the campaign premise for a revitalized, re-formulated, re-packaged "new Continental Palmolive":

Why not use attractive European women, in their natural habitat, as an example to American women of what Palmolive can do to help a woman look younger? Why not shoot new commercials in Europe?

The idea sounded fine to C-P executives such as Elwood "Woody" Gair, one of the managers of C-P's general household prod-

Power lines spin web at the Eiffel Tower



Moore, Gair, Tinney inspect Roman locale



ucts, Ted Bates senior v.p. Dwayne L. Moore, and other Colgate brass like ex-adman David J. Mahoney, exec. v.p., marketing v.p. Robert W. Young, Jr., and senior product manager Loren Smith.

Called in on the project in its early stages was veteran film production executive Robert Bergman, president of Filmex. Bergman's firm was a logical choice; having anticipated a step-up in European-localed filming, Bergman had signed ex-BBDO producer Everett Hart to head a Filmex European production office which could produce U.S.-style commercials far from the high-rise agency buildings of Madison Avenue.

Copy, storyboards and a production mode were evolved in New York, and the location trip scheduled for early 1964. In Europe, Hart and his Filmex staffers began to scout for "models" for the TV commercial series (criteria: they had to be European, young-looking although not necessarily young, very attractive, possibly married with children and a creative career or avocation).

Executives began to board transatlantic jets, holding briefcases filled with storyboards under their arms. Messrs. Moore and Gair went to Paris and Rome, followed by Bates v.p. and associate director of TV commercials Zack Schwartz, Bates commercial broadcast production v.p. Bob Margulies, and Colgate-Palmolive commercial production manager Joseph L. Tinney.

Recalls the latter C-P production executive of the filming operation, which began in Rome in January, and shifted to Nice and Paris in February:

"We learned that U.S. commercials can be done in Europe with no strain—provided the pre-planning is thorough. In fact, any U.S. TV group going to Europe for commercial filming should have 'Plan Ahead' tattooed on their wrists.

"Sure, it was an interesting and



Commercial sequences in Rome brought entire unit together, from Colgate and Bates supervisors to still photographer Benno Schapira. Locale was famed "Spanish Steps," in sequence showcasting popular Roman beauty, Princess Wilhelmine Borghese. Crowds materialized quickly, but security wrap was on, and bystanders thought production (filmed in 35mm color) was just another movie being made in the Eternal City by Americans



Princess Borghese was "very nice, very regular" in opinion of Colgate admen such as Joe Tinney (left), studied made-in-New-York storyboards closely, proved quick study Run-through on location in Rome went smoothly, thanks to careful in-advance planning



unusual trip. But don't get the idea that there's going to be less work over there for those supervising the production; there's a lot more. In fact, there isn't even the relief of going home at night. You talk shop all day long, and half the night, and then shoot again the next day."

Does the physical distance to Europe create problems for the U.S. producer? Tinney admits it does, but puts it this way:

"The crews we worked with were real film artisans, and were most cooperative. The problems emerge in European filming on things like small changes in the set-up of shots —changes which would be no problem for a crosstown phone call in New York, but which are a big deal complete with transatlantic phone communication when you're three thousand miles from the home office. In our case, everything went so smoothly I was surprised. We didn't even have temperament problems with our European models, one of whom was a Princess. The trick was, as I said, simple—plan in advance."

Tinney's views are strongly seconded by Filmex president Robert Bergman, who told SPONSOR:

"There can be many pitfalls to shooting in Europe—local film and police regulations, clearances, lighting problems, and so on. This requires someone to be there, in advance, to press the right buttons. Otherwise, a production group or agency would be foolish to try to walk right in and start shooting the next day.

Careful attention to model's makeup (left, below) helped heighten feeling of "glamor" of European beauty: authentic villa provided worth-a-fortune background







Filmex European crew sets up for shot in one of Rome's fountains, drained of water



Lights, camera, sound system—all drink electricity thirstily. Problem was solved with portable generators used on Palmolive European commercials during locale work

"At the same time, there's much to be said for the 'American point of view' in shooting in Europe. American producers, or producers trained to work in U.S. TV styles and familiar with U.S. tastes, are more likely to come up with a fresh use of locales to which the American viewer can relate—such as the Eiffel Tower—which a European producer would automatically classify as cornball."

The classic jackpot question concerning commercial location trips is "How much did it cost?"

As of SPONSOR's deadline for this issue, Colgate-Palmolive officials didn't really know for sure, because bills were still arriving. In production man Tinney's opinion, the location trip "will probably work out to about the same cost as a 'quality' commercial filmed right here in New York, with anything we saved on lower-cost crews and materials counter-balanced by the costs of hotels, meals, travel, etc. for client, agency and production personnel."

Using customary New York costs for a high-fashion commercial with outdoor/indoor location work as a benchmark, a fair guesstimate of the Colgate-Palmolive costs for the location trip would be somewhere between $80,000 and $100,000. For such a sum, Colgate will have at least two commercials (30's and 60's) for each of the three location sites, with one of the commercial sets (those shot in Rome) in color for use in colorized network or spot TV situations.

Locales, which viewers will see in the commercials when they debut next month, vary from Rome's famed Spanish Steps to the Riviera's Moyenne Corniche and Paris' Eiffel Tower.

Colgate will also have plenty of feminine glamor, European Division, to highlight its TV commercials. The three models used—Princess Wilhelmine Borghese (Rome), France Valery (Paris), and Denise Perrier (French Riviera)—look the way most American women would like to think they look, but don't. The European models (all users of "the new Continental Palmolive") would probably look authentic if they were filmed in Rockefeller Center or an Iowa cornfield, but in the frame of familiar European surroundings they should arouse envy—and a Palmolive-buying urge—in feminine viewers. So Colgate hopes.

Next month, viewers will see TV commercials with scenes like this for "New Continental Palmolive" on daytime network shows, and in 50-market nighttime campaign



TV sendoff for Tab in biggest market

SLICK NEW COPY and music will mark the TV debut of Tab, Coca-Cola's low-calorie drink in New York, as the soft drink giant set its sights on number-three place among all soft drinks in spot TV.

(Three guesses are hardly needed to name numbers one and two, which means that Tab bottlers may be pouring it on at a $5 million gross rate annually in TV spot, according to SPONSOR estimates.)

Entry in the nation's largest market with a seven figure media budget for the New York franchise alone (J. Peter Jaffé, president of Coca-Cola Bottling Co. of New York, wouldn't say how many millions) means that Tab now has covered 90% of the national course in the many-brand race to capture a growing diet drink market. Another 90% in the Tab numerology: *Blitz* introduction of the new label in a little less than 10 months has utilized up to 90% of the introductory ad money for TV (SPONSOR January 27).

Thomas C. Law, president of the Fanta Beverage Division of Coca-Cola, producer of Tab, said that in some markets low-calorie drinks were taking a fifth of all soft drink sales. The label's entry into national advertising begins next month in magazines with color pages to run throughout the year in eight general-interest and women's magazines. This is on top of heavy local advertising, which, in addition to its strong TV commitment, uses radio, newspaper, and outdoor support. TV is targeted at a minimum 150 rating points a week in every market, he said.

At a trade preview, Stuart Watson, president of Fanta's advertising agency, McCann-Marschalk, screened new color-TV minutes and 20's that use candlelight, stemmed glasses, and champagne coolers for opulent appeal in the Tab flavor story. Backed by an Elizabethan musical track that also is heard in radio copy, the new graphics grew out of hundreds of experimental shots the past three months, Watson said.

Describing the progress of Tab's copy philosophy from its beginning last year, Watson said tests soon confirmed that appeals smacking of denial would not win the weight-watcher. At first, he said, it was thought this market wanted "a Sano cigarette in liquid form." But it became apparent the low-calorie crowd was more than "fat ladies and health addicts." It turned out to be almost anybody and marketers decided, "the public wanted a bottled Winston." Tab consumers "are not worriers but casual dieters who want to bank a few calories so they can have a piece of cake." So the diet point was refined to a simple "one-calorie" announcement, with the rest of copy devoted to taste, and a tie-in line on Coca-Cola to capitalize on "reassurance and authority" in the Coke name.

Jaffé, describing Tab's entry into its biggest market yet—extending upstate from New York City, into New Jersey and Connecticut to serve a 19 million population—said his company is aiming for 32 million impressions a week on New York's five TV stations, scheduled for 300 rating points. Saturation radio will come in the post-introduction stage. Full-page bursts will hit 54 newspapers this week and follow up with 1500-line flights.

Summarizing the diet trend in their market, the soft drink men compared it with the frozen-food and small-car market revolutions, and for Tab, Jaffé predicted "some giant fireworks in the market." ■





Thomas Law, Jr. (above), president of Coke's Fanta division, said at Tab's New York debut that bottler spot budgets are putting the new label in the top three soft-drink TV advertisers. Shown with new Tab "packages": Stuart Watson (l), president of McCann-Marschalk, who holds the family size, and J. Peter Jaffé, president of Coca-Cola Bottling Co. of New York, which is selling Tab in eight-packs.



Phil deLacy, J. Walter Thompson, accepts trophy for winning Kodak entry, and M. J. Wagner, president Ullman Music Creations gets radio trophy for WHDH winner, "You Really Should"

PHOTO REPORT ON AWARD WINNERS

Winners of the Hollywood Ad Club's 4th Intl. Broadcasting Awards were announced in last week's issue of SPONSOR. Here are TV frames from a dozen winners and the presentations of the Sweepstakes trophy for the 1963 world's best television and radio commercials emceed by comedian Phil Silvers.



Product—Kodak color film; **Advertiser**—Eastman Kodak; **Agency**—J. Walter Thompson, New York; **Production co.**—Sutherland Assoc., New York



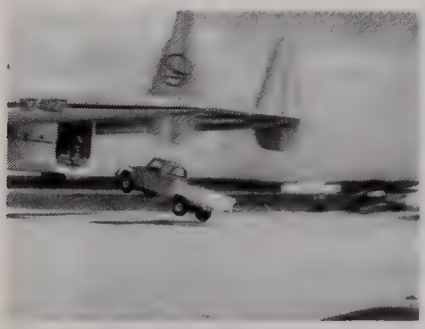
Product — Hallmark Party Decorations; **Advertiser** — Hallmark Cards; **Agency** — Foote, Cone & Belding, Chicago; **Production co.**—Tom Arend, Burbank



Product—beer; **Advertiser**—Jos. Schlitz Brewing Co.; **Agency**—Leo Burnett Co., Chicago



Product — Wishbone Deluxe French Dressing; **Advertiser**—Thomas J. Lipton Co.; **Agency**—Edward H. Weiss, Chicago; **Production co.**—Joop Geesink



Product—Ford trucks; **Advertiser**—Ford Motors; **Agency**—J. Walter Thompson, Detroit; **Production co.**—Wilding Film Co., New York



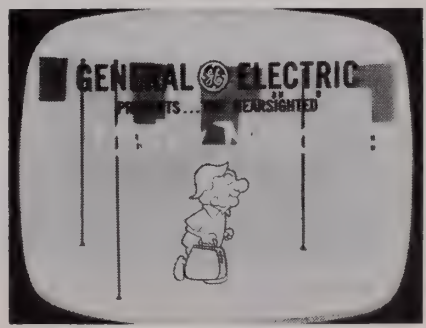
Product—Chiffon Liquid Detergent; **Advertiser**—Armour & Co.; **Agency**—Foote, Cone & Belding; **Production co.**—Filmfair, Los Angeles



Product—Post Grape Nuts; **Advertiser**—Post Cereals; **Agency**—Benton & Bowles, New York; **Production co.**—Mayberry Prods., Hollywood



Product—automobiles; **Advertiser**—Ford Motors; **Agency**—J. Walter Thompson, Los Angeles; **Production co.**—Tom de Paolo, Los Angeles

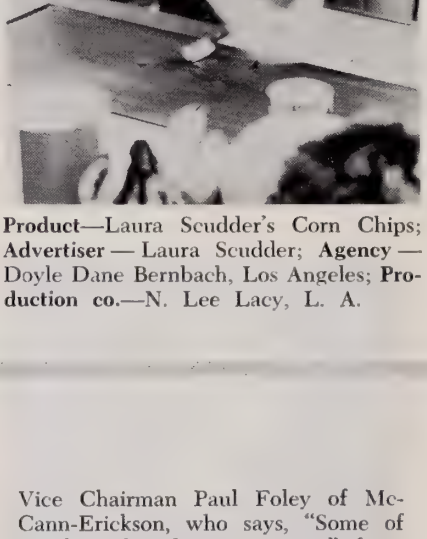


Product—GE Soft-White Bulbs; **Advertiser**—General Electric Co.; **Agency**—BBDO, Cleveland; **Production co.**—UPA Pictures, Cleveland

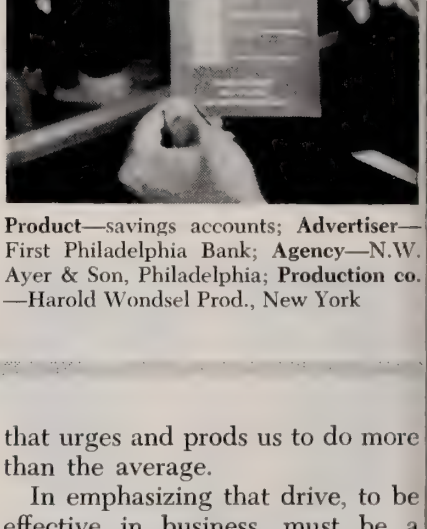
AWARD WINNERS *continued*



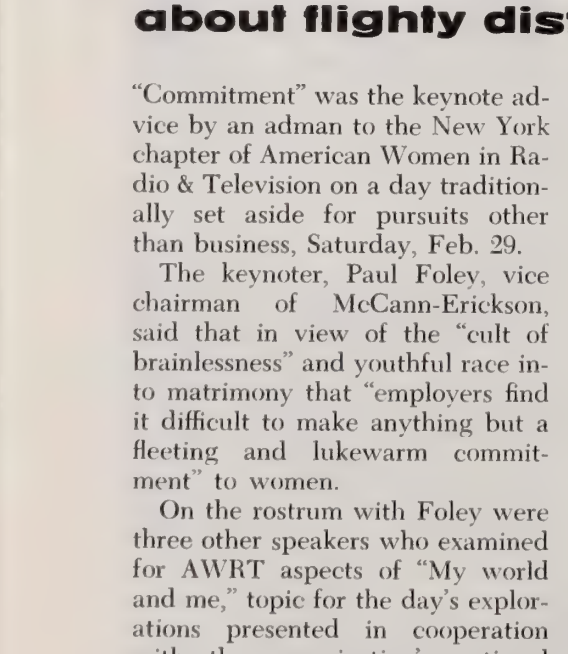
Product—dog food; **Advertiser**—Ralston Purina Co.; **Agency**—Gardner Advertising, St. Louis; **Production co.**—Wilding Pictures, Chicago



Product—Laura Scudder's Corn Chips; **Advertiser** — Laura Scudder; **Agency** — Doyle Dane Bernbach, Los Angeles; **Production co.**—N. Lee Lacy, L. A.



Product—savings accounts; **Advertiser**—First Philadelphia Bank; **Agency**—N.W. Ayer & Son, Philadelphia; **Production co.**—Harold Wondsel Prod., New York



Vice Chairman Paul Foley of McCann-Erickson, who says, "Some of my best friends are women," faces associates at last week's session of the New York chapter, American Women in Radio & Television. Friends on hand (l. to r.): Margaret Mary Kearney, educational director of WCAU, Philadelphia, and national president of AWRT; Hazel Bishop, former cosmetician who is now a stockbroker; Thea Zavin of Broadcast Music, Inc., chairman of AWRT's Educational Foundation, and Florence Monroe of WNYE, New York, president of the local AWRT chapter

Adman complains to airwomen about flighty distaffers

"Commitment" was the keynote advice by an adman to the New York chapter of American Women in Radio & Television on a day traditionally set aside for pursuits other than business, Saturday, Feb. 29.

The keynoter, Paul Foley, vice chairman of McCann-Erickson, said that in view of the "cult of brainlessness" and youthful race into matrimony that "employers find it difficult to make anything but a fleeting and lukewarm commitment" to women.

On the rostrum with Foley were three other speakers who examined for AWRT aspects of "My world and me," topic for the day's explorations presented in cooperation with the organization's national Educational Foundation seminar program. The session was held at McCann-Erickson's New York office.

"My obligation to the corporation is in direct proportion to the obligation to myself," observed Marion Stephenson, vice president of NBC Radio, one of the morning speakers whose subject was, "What Am I Working For?"

"Do I have a talent that is needed by my company? Do I have the determination and willpower to do my best each day? Do I want to work hard and be competitive? Do I want to give all it takes to have a successful career? Unfortunately, there are many in today's world who do not ask these questions as there is little thought of the obligation to one's self."

"Drive," Miss Stephenson considers to be the basic ingredient that urges and prods us to do more than the average.

In emphasizing that drive, to be effective in business, must be a working relationship between the individual and the company, her ideas coincided with those of Dr. MacEldin Trawick, industrial psychologist with Standard Oil of New Jersey.

Appraisal of performance, he said, must be standardized in order to be objective, unemotional, unprejudiced and just.

On the subject of "What about my money?," Miss Bishop recommended the prospective investor to have a 6-month supply of money in the bank and adequate health insurance as well as other investment programs.

Foley, who interpreted the keynoter role as *"AGENT provocateur,"* threw out several challenges to lady broadcasters. He reminded them of political "minority" status because of failure to vote and quoted a national poll that found 84% who would vote for a well-qualified Catholic candidate for President, 77% for a Jew, but only 55% for a woman. Anti-woman prejudice showed up stronger among women than men in the poll, he added.

In employment, Foley conceded that prejudice exists in many areas of employment, "but it is equally true that women are not availing themselves of their greatest opportunities where prejudice is at a minimum and rewards are at the maximum—in the skilled professions."

Big spenders do, too, drink beer—KGLM/KBIG

Beer potential in upper-income homes is spotlighted in a market study by KGLM/KBIG, Los Angeles, which found that "a basically unadvertised beer, Coors," dominates in high income homes of Southern California.

Coors and its distributors do spend some money in television, but at only a fraction of the rate of Hamm's, which ranks second in upper-income homes in the KGLM/KBIG study. The relative scores: 17.8% of beer drinking for Coors last September in upper-income homes, and 11.9% for Hamm's. Stronger in this segment than in the general market, Coors may be winning growing mass acceptance, the stations infer from the study.

KGLM/KBIG think the upper-income beer market may represent "much more sizeable opportunities than many beer marketers credit to it," possibly more than a third of the peak season market. The report suggests, "Beers that will contest for the higher-income families as vigorously as they do for the Negro and Latin market will be rewarded . . ."

Another considerable TV spender, Busch Bavarian, suffered a decline in upper-income share from spring to fall, the study showed. While Coors increased its market share more than a third in high income homes during this period, Busch Bavarian dropped from 7.3% in May to 5.5% in September in the same homes.

KGLM/KBIG's study was conducted in May, July and September of last year, interviewing in each wave more than 600 adults from families buying beer for home consumption. Results showed that upper-income families have as a high percentage of beer drinkers as the general market, with more than 54% of upper-income households reporting some home beer-drinking.

Setique million in TV

Lanolin Plus, subsidiary of Hazel Bishop, has budgeted $1 million for the first six weeks of advertising and merchandising Setique dual-purpose hairsetting lotion and spray, which made its bow last week in New York.

With an initial goal of capturing 10-20% of the hair preparation business, Morton Edell, president of Hazel Bishop, said that Lanolin Plus Hair Spray already has 10% of this market. In Setique's New York launching, a schedule of 125 minute commercials per week on four TV stations is being used, along with magazine and newspaper space.

Together, the Hazel Bishop companies spend in excess of $1 million, gross estimated billings, through Daniel & Charles. Subsidiaries beside Lanolin Plus are State Pharmacal, Lilly Dache and Angelique. Edell, former president of Lanolin Plus and founder of Vitamin Corp. of America which was sold to Rexall in 1954, has reorganized Hazel Bishop management and board.

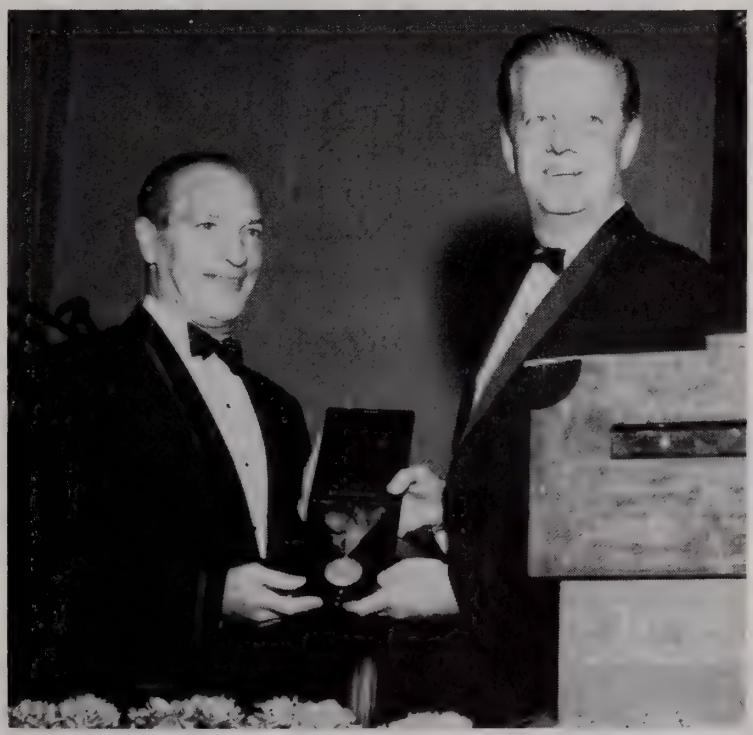
Lorillard's '63 sales a record $516.1 mil.

P. Lorillard Co., third largest cigarette company in the United States and one of the biggest spenders in broadcast advertising, topped all previous records last year for dollar and unit volume, filter cigarette sales, export sales, and foreign royalty income, according to its annual report.

New sales in 1963 were $516,144,614, a new high for the third consecutive year. Net earnings were up 4.8% to $27,918,457 ($4.14 per common on 6,575,548 shares outstanding).

Lorillard president Morgan J. Cramer also noted that the company registered significant sales gains in little cigars and chewing tobacco, while its smoking tobaccos "fared better than the industry as a whole."

Goldenson receives IRTS Gold Medal



Leonard H. Goldenson (left), President of American Broadcasting-Paramount Theatres, Inc., receives the International Radio and Television Society's 1964 Gold Medal for "outstanding contribution to Broadcasting and Broadcast Advertising" from Sam Cook Digges, IRTS President. Mr. Goldenson received the award at the IRTS's 24th Anniversary Banquet Wednesday night March 4) at the Waldorf-Astoria

Nautical theme for cigarette sell

'Camel Time' commercials on TV ignore health issue, offer adventure line, reward for masculine derring-do

As CIGARETTES juggle commercial themes and broadcast times in the wake of the federal report on smoking and health (SPONSOR, January 13), Camel has been riding the TV waves with a pre-scare theme produced by William Esty.

Produced before the report and introduced the same week the Washington story broke, a series of nautical commercials for Camel premiered the middle of January on *McHale's Navy* (ABC-TV Tuesday, 8:30-9 p.m. EST) and continues this month on the air.

The current minutes have Camel's characteristically restrained TV pacing. No mention of brand name occurs (see copy) until well into the narrative, after the "mission" is accomplished, rewarded by "Camel Time" relaxation.

Here are frames from two of the 60 second Camel adventures, as produced by this team for Esty:

Creative director on Camels: William Strosahl, executive vice president of R. J. Reynolds' advertising agency,

Writer: Stanley Merritt,

Agency producer: Charles Jilnicki,

Agency production head: Joseph S. Forest, Esty vice president,

Contract producer: FFF Productions (Fred Pressburger).

CABIN CRUISER

(MUSIC: PERILOUS MOOD)

ANNR.: You're running . . . just ahead of the storm. The wind is . . . up. The sea is building. There's quiet harbor waiting . . . but you've got to pass the jetty first. Close call but you're here . . . You've made it. It's Camel time . . . right now. (*Camel time chimes*) SINGERS: Camel Time. (*Chimes*) It's Camel time, Camel Time . . . It's pleasure time for you. *ANNR.*: Camel Time when nothing less than a Camel . . . will do. Camel's got clean-cut . . . taste, honest enjoyment, easygoing mildness. The best tobacco makes the best smoke. SINGERS: Camel helps things brighten up . . . every time you like one up. Right now make it "Camel Time" (*Chimes*) Have a Camel cigarette. (*Chimes*)

HURRICANE HUNTER

(MUSIC TO ESTABLISH MOOD OF TENSION WHILE FLYING THROUGH HURRICANE)

ANNR.: This is a hurricane and you're . . . flying smack into angry black clouds . . . pushed at you by a . . . wind that knows no speed limit. You're flying for the Weather Bureau's . . . Research Flight Facility. Suddenly . . . you're through the clouds into the clear. You can ease up. It's Camel Time . . . right now. (*Camel time chimes*) SINGERS: Camel Time (*Chimes*) It's Camel time, Camel time . . . it's pleasure time for you. ANNR.: Camel Time. When nothing less than a Camel will do. Camel's got clean-cut taste, honest enjoyment . . . easygoing mildness. The best tobacco makes the best smoke. SINGERS: Camel helps things brighten up . . . every time . . . you light one up. Right now make it Camel Time. (*Chimes*) Have a Camel cigarette. (*Chimes*) ■

CABIN CRUISER



You're running . . . just ahead of the storm.



The wind is . . . up. The sea is building.



There's quiet harbor waiting . . . but you've got to pass the jetty.

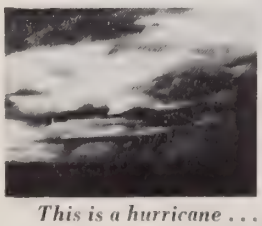


Close call but you're here

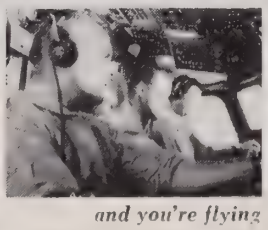


. . . You've made it. It's Camel Time . . .

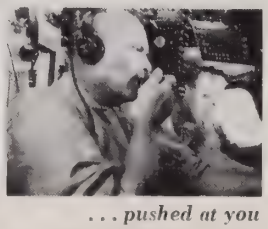
HURRICANE HUNTER



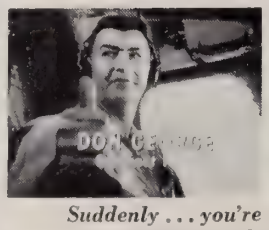
This is a hurricane . . .



and you're flying smack into angry black clouds.



. . . pushed at you by a wind that knows no speed limit.



Suddenly . . . you're through the clouds into the clear.



You can ease up. It's Camel Time . . . right now.



Brower



Dillon

Brower now chairman, Dillon BBDO president

Batton, Barton, Durstine & Osborn has elected president Charles H. Brower to the previously vacant post of chairman, naming general manager Thomas C. Dillon to the presidency. In other moves, the agency named six as vice presidents.

Brower, a former schoolteacher and assistant ad manager of Pacific Mills, joined the old George Batten Co. as a copywriter in 1928, just before it merged with Barton, Durstine & Osborn. He remains chief executive officer of BBDO. Dillon, also a former copywriter, joined BBDO, Minneapolis, in 1938.

The newly named vice presidents are creative director Malcolm MacDougall; account group heads John F. Kraushaar and William G. Weigold; account supervisors Tate Brown and William M. Schmick; and account executive Allan Bowermaster.

Bates marketing head

James K. Forget has been appointed director of the marketing-merchandising department of Ted Bates, New York, and elected vice president, Rudolph Montgelas, president, announced last week.



Forget

Forget, marketing supervisor for two years, succeeds Walter W. McKee who is retiring after 14 years as head of the department. The new marketing head joined Bates in 1957 after more than five years with Jacob Ruppert Breweries as merchandising supervisor and manager.



WILCOX PUTS THEM ON... to find out what's new with Madame Nhu ...whether Dick Gregory thinks he has a right to be uncivil...why Justice Douglas married his 23-year old secretary. In San Francisco, KCBS Radio listeners quiz the men and women who make the headlines on KCBS *News Conference*. Moderators Fred Wilcox, Fred Goerner, and their daily *News Conference* celebrity field phoned questions with wit and dexterity. This kind of two-way radio is aimed at adults, and it hits its mark by delivering quality response to advertisers. For proof, see our survey in depth.

GOERNER TAKES THEM OFF

... for an all-afternoon excursion into everything that's new, interesting and significant. A man of boundless curiosity, Fred Goerner guides listeners through new worlds. KCBS *Spectrum 74* is one-stop listening for armchair explorers. Goerner (with co-hosts Fred Wilcox, Helen Bentley) leads expeditions into the worlds of science, medicine, travel, history, fiction, fashion. These are the listeners: the higher income, higher spending, higher educated families in Northern California. Ask for details.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. ***KCBS RADIO***

A CBS Owned Station represented by CBS Radio Spot Sales.

M-E chairman Foote directs Chicago office

In the Interpublic Group of Companies, Emerson Foote, chairman of McCann-Erickson, has assumed direct responsibility for that agency's Chicago office following the resignation of Draper Daniels. Foote will announce shortly the appointment of a manager for the office.

Meantime, Wade Chapman, formerly a vice president and account supervisor of McCann-Erickson, Chicago, has been elected a senior vice president and member of its board of management, with Currie L. Brewer and Ray Markman named vice presidents for the office.

Also appointed McCann-Erickson vice presidents are Thomas S. Clarke, Jeanne L. Cronin, and Robert S. Hendrickson, all of the agency's large San Francisco office.

On another Interpublic front, the radio-TV department of the New York office of Erwin Wasey, Ruthrauff & Ryan has been reorganized, with vice president-creative director Eugene F. Taylor named to supervise the creative functions of commercial production, and vice president-media director Samuel S. Scott taking charge of programing, network negotiations, and station relations. In addition, Roger H. Pierce, general manager of EWR&R's St. Paul office, has been elected a vice president.

Infoplan, public relations arm of Interpublic, has appointed Richard L. Wilcox and William P. Corley as vice presidents. Corley is manager of its Atlanta office.



DELIVERED BY **WREX-TV** *Channel* **13**

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New $8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- $1,480,547,000 market.

***WREX-TV COVERAGE**

- 54 of the top 57 shows
- Noon to 4 p.m. — 79% of audience
- 6:30 p.m. to 10:00 p.m. — 56% of audience.

Remarkable
ROCKFORD, ILL.
WREX-TV abc 13

*As verified by A.R.B. Oct. 27 — Nov. 19, 1963 audience measurement data are estimates only-subject to defects and limitations of source material and methods. Hence, they may not be accurate of the true audience.

JOE M. BAISCH, V. P. & GEN. MGR. Represented by H-R Television, Inc.

MEMBER GANNETT GROUP

WDAN Danville, Ill. · WHEC — WHEC-TV Rochester, N. Y. · WINR — WINR-TV Binghamton, N.Y. · WREX-TV Rockford, Ill.

JWT elects four execs to higher positions



Devine



Wilson

J. Walter Thompson has elected John F. Devine as secretary; Edward B. Wilson II as senior vice president, and Paul E. J. Gerhold and Edward J. Malone as vice presidents. Devine, who joined JWT's legal department in 1946, is administrative vice president and general counsel. Wilson, with the agency since 1947, serving as a vice president since 1956.

Gerhold, appointed the agency's research director last Jan. 1, joined JWT after serving Foote, Cone & Belding as marketing services director and vice chairman of the plans board. Malone joined JWT in 1960 as a merchandising representative and, since 1963, has been director of the marketing-merchandising department.

C & W's Walsh

Fred H. Walsh, former chairman of Cunningham & Walsh, New York, died Feb. 21 at the age of 79.



Thinking about an NAB Convention ad?

Then think about SPONSOR's NAB Convention Special

Here's what you get . . .

---

1. your ad to all SPONSOR subscribers in the regular April 6 Convention Issue (regular issue rates)

---

2. your ad to all Conventioneers in a separate 2,000 run and distribution of the Convention Special ($30 per page extra)

---

3. A Convention Special that's loaded with useful reference information

---

4. A Convention Special that highspots the many Washington happenings of interest to advertisers and agencies, tells what the industry is doing about them.

---

5. That's the April 6 Convention Special. A real 2-in-1 special.



It's a special value! Call now (area code 212, MU 7-8080) or wire 555 Fifth Ave., New York 17, N.Y.

MEDIA RESEARCH COME

Only with audience research can computers do an exact job of matching campaigns with maximum impact media

JOHN MESKIL *v.p., director of media West, Weir & Bartel*

IN MY OPINION, the most important breakthrough in media buying ability and technique will come, not in the area of computers and computer application, but in the area of media research.

This is not to imply that important strides in the use of computers will not continually be made, but the greatest need and the biggest computer problems is more and better audience research, profiling the audience composition of individual media units. Only with this data can the computer do an exact job of matching campaigns with maximum impact media.

Media research has come a long way since the early 1930's when three studies laid the groundwork for much which was to follow.* However, much still remains to be done in media research in order to enable it to achieve its rightful place in the advertising profession.

In many agencies, the media research function falls in the "gray area" between market research, library research, and media buying. If the media function is to make use



IRST

of electronic machines, we must first carefully define the role of media research and place it on the proper pedestal within the organization.

Needless to say, there is much to be desired in what we can establish as fact and fiction in current research—particularly in the fastest growing media — broadcast — both radio and television.

Although radio has grown to a $670 million advertising medium in 1963 and television to a $2 billion medium, the tools for basing sound media judgments have actually declined in some cases. For example, what do we use to determine the size of network radio's audience for CBS, NBC, ABC, or Mutual? At the present time, all four networks cannot even agree that the one remaining measurement service is valid.

The television rating services have undergone enough adverse criticism recently for all in the industry to agree that more accuracy is needed in this area. We need answers to questions regarding survey procedures, and whether or not our much maligned television "ratings" are the best available method of measurement. Furthermore, we should have information regarding the viewing habits of people who know that they are being monitored versus those who are not.

The two examples I have mentioned pertain to measurement of actual media values, yet there are many basic questions that have plagued advertisers and agencies for years. Progress in answering these questions in the form of valid research has been slow to develop.

A few examples will illustrate the point:

- *Commercial length*—how long should a commercial be in order to properly sell a given product or idea? You can get a different answer every time you ask the question.
- *Commercial wearout*—how long should a given commercial be used before it becomes an irritant and hinder the sale of the product rather than help it?
- *Commercial frequency* — much has been written on the subject, and many studies have been done to determine proper frequency of the advertising message to produce maximum sales, but even with the many guideposts now available, there remains enormous work still to be done in this area.

Much time and money has already been lost in computer programing because of the basic research questions that still go unanswered. It is in this area of computer impact where media research will and must make contributions. It is the information supplied by the media researcher which the computer analyzes, and in turn, hands back to the media researcher for further study. It is up to the media researcher to tackle problems such as reach and frequency of campaigns and remove them from the realm of guesstimates into actualities.

So far I have been stating many questions, but I would also like to make some suggestions for supplying answers.

I strongly urge the following steps be taken in *your own organization* while awaiting Advertising Research Foundation or National Association of Broadcasters or 4 A's or TvB or RAB assistance in this area.

If you are a young man or woman breaking into the business, take a good look at the media research function in your organization. I'm sure you will find that it is understaffed and overworked. If media work is your goal, immediate opportunities for advancement (and comensurate salary increases) will be greater in this area than in any other part of the media department. The shortage of qualified media research personnel is already with us, and it promises to increase.

If you are already in media research, you have a great opportunity to provide important new breakthroughs that can lead to improved media buying and scheduling. This will provide your existing clients with immediate sales gains and can play an important role in management's constant quest for new business.

If you have the responsibility of running the media department, it is important that you plan now to staff your department with qualified media research personnel because this is essential to the efficient use of computers in your organization. I predict that before long there will be important industry announcements in media research. Agencies must do more in this area—it is essential to computarization.

Agency management should insist that their media department be well staffed in the area of media research. I wonder how many management people know exactly what



HN MESKIL

w vice president and director of media at st, Weir & Bartel (formerly Donahue & e and Ellington & Company) Meskil has n working with the agency (D&C) since ly 1962. Prior to that he was vice president l director of media at McCann-Marschalk about four years. He has also been media anger at two agencies: Fletcher, Richards l Grey advertising.

Meskil (r) goes over a media research ct with (l-r) Cliff Greenspan, media sup- or; Beth Black, media supervisor; and Dalton, associate media director.

°1. "The Watertown Study of Magazine Duplication" by Donald M. Hobert 2. Time Magazine's "Fingerprint Study" by Cornelius DuBois 3. "Advertiser Looks at Radio" by Archibald M. Crossley

WHEN THE MUSIC STOPS
ON WLOL, IT'S



TRONGARD
NEWS

And if there are any lingering notions that all newscasts are alike, ask any Twin Cities radio listener. He'll tell you that the most exciting news scoops are in Rod Trongard's hip pocket—the exclusive stories he digs out on his own for WLOL's big-circulation radio audience. When the music stops on WLOL it's news . . . sports . . . timely reports . . .

and
WLOL's
AIR WATCH
IS THE TWIN CITIES'
ONLY TRAFFIC REPORT
BROADCAST FROM
THE AIR!

MINNEAPOLIS • ST. PAUL
WLOL

LARRY BENTSON, *President*
Wayne 'Red' Williams, *Vice-Pres. & Gen. Mgr.*
Joe Floyd, *Vice-Pres.*
Represented by AM RADIO SALES
—A MIDCO STATION—

media research is performed in their agency, and where the research responsibility begins and ends. This is not true with copy, art, or media buying. If it is not clear as to where the function is being performed and to what extent, it should be made clear.

To be effective, media research has to be a part of the media department, reporting to the media director. How many have a document which clearly defines "What We Do in Media Research at _____?" All agency management should insist on such a plan if they are to provide proper service for their clients.

Finally, I would like to propose a special organization composed of advertising agency media research specialists to be set up to facilitate the exchange of data. This group could, if properly handled, do a great deal in recommending valid media research, while eliminating that which is meaningless. Agencies have not taken a strong enough position in the utilization of media research, the demanding of better media research, and the upgrading of media research in the agency hierocracy. If this organization of agency researchers can agree on a specific course of action for solving major research questions, it can do much to open new avenues to present and future advertising effectiveness. ■

Stevens increases TV markets to 31

J. P. Stevens & Company will use spot TV in 31 markets for this fall's clothes promotion adjacent to pro-football games. This is an increase of 19 markets over last year.

Sam Huff, top linebacker, will again promote the Stevens line. Twenty-nine men's wear manufacturers will use the commercials which are costing $250,000 for time and production.

The commercials will run through the football season, from August to December. in markets and on stations carrying the NFL football games. Two or three spots will be run on each station prior to the games.

Each TV commercial runs 60 seconds. The first 30 seconds are devoted to the manufacturer's clothing item, the next 20 seconds to the Stevens Consort Orlon - and - wool fabric used in that garnet, and the last 10 seconds to local store cut-in credits.

The different customers are permitted to write their own TV sales messages. The campaign is sponsored entirely by the fabric supplier.

Simpson introduces billing procedure

A fresh crack at the agency and rep billing problem will be initiated next month in the Northwest. The plan, was introduced in Seattle by William L. Simpson, head of a rep firm by the same name. According to Simpson the idea was endorsed by radio and TV executives, managers, and owners representing California, Oregon ,and Washington.

Than procedure outlined is similar to that of the late Broadcast Clearing House operating out of New York and California, which folded late last year. BCH collated

HERB WEISS: short, list, si!

"We've entered the era of the sh list station rep," is the unequivo word from Herb Weiss of the Me Media Sales staff. "Representat of a truly limited number of sel ed key stations has proven itself offer decided advantages, not o to the stations but also to the ag cies and the advertisers," he lieves. "Each market is complet



the paperwork involved at the end of each and handled the billing. Although BCH was backed by the Bank of America and utilized by several rep firms and an agency it could not make ends meet.

The procedure to be followed by Simpson's rep firm is as follows:

1) The representative will bill the agency on behalf of the station.

2) A covering statement will be given the agency incorporating the total amount of each invoice for each station. This frees the agency to write one check covering all stations ordered by the agency and represented by the Simpson firm.

3) There will be no forced buy. The agency selects the markets and stations which it feels will produce the best results for the client.

4) As the money is received the Simpson company will write one check the 25th of each month to the station involved, starting in April.

There will be no charge to the stations or agencies for the billing stations or agencies for the service.

ent and each station offers its unique advantages in areas of aming, service, influence, and a values, so that a fundamental essential service can be pro- by the station rep who is letely informed and capable esenting the facts about these ences. It's becoming more and apparant to stations—especi- mportant ones in major mar- –that the salesman represent- 30 or 40 stations cannot, be- of the burden of over-whelm- details and excessive paper- know all the facts, or take ime to present his stations as letely or capably as can the nan representing a really limit- mber of stations." Herb sells for five stations at Metro a. He formerly sold radio for Representatives and ABC and or Katz. Herb has been a least time salesman since 1956. ously he was a space salesman he "News" two years and a nary route salesman and mar- esearch interviewer while in ge.

New manager of Blair SF

Wallace L. Hutchinson, a member of Blair Television's San Francisco office for the last four years, has been named manager of the office, it was announced by David Lundy, president of Blair. He succeeds Ned Smith, who resigned to enter the real estate development business.



Hutchinson

A native of Washington, D. C., Hutchinson has been a California resident since he attended Stanford and UCLA universities where he majored in business administration. He began his broadcasting career after the Army. He first worked as assistant advertising-promotion manager for ABC, San Francisco, later worked for NBC in Los Angeles, then as national sales manager for several radio and TV stations. He also worked with Weed Radio and TV Corporation's in Los Angeles. Begore joining Blair he was Western division sales manager for Independent television Corp.

Pure Oil spring promo utilizes radio/TV spot

Spot television in 61 markets and radio in 113 markets, beginning April 9, will announce a Pure Oil give-away of a half-pound box of chocolates for every eight or more gallons of Pure Oil sold to a customer. Sixty and 20 second TV commercials will be used, 60 and 30 second radio spots.

Pure Oil tested the idea in Milwaukee and Jacksonville and found it successful.

Whitman's Chocolates, which prepared special boxes for Pure Oil, announces that it's the largest single order for one customer they have ever received — 1,714,000 boxes, believed to be the largest single order ever received by any candy firm. Pure Oil dealers will give away the boxes during the four-day kick-off of their special six week long 50th anniversary celebration. Newspapers will also announce the giveaway offer.



WTRF-TV STORY BOARD

7 PETRY*

LONDON HEADLINES . . . "Revolution Avenged — Beetles Invade Colonies."

wtrf-tv Wheeling

STOCKS AND BLONDES! Learn the difference if you want to stay in business.

Wheeling wtrf-tv

OLD BOWLING BALLS? They use them for roll-on deodorants for elephants! And it seems the elephant jokes have survived the smoking scare and the Beetles. What's gray and comes in a red and white can? Campbell's Elephant Soup! Why aren't elephants allowed on the beach? Because they always walk around with their trunks down!

wtrf-tv Wheeling

INTERCEPTED TELEGRAM to husband from his vacationing wife: "Having a wonderful wish; time you were here."

Wheeling wtrf-tv

EX-SMOKER admits that he's been driven to drink and now, if he reads any government reports on the ill effects of drinking, he'll have to give up reading completely!

wtrf-tv Wheeling

JUST REMEMBER, it's hard to get drunk when the flesh is willing but the spirits are weak!

Wheeling wtrf-tv

BUMPER CROP! Whether driving in traffic or on the open road, if the sign says "Crossroad," humor it!

wtrf-tv Wheeling

* MAN WITH ANSWERS! Your Petry man will be glad to tell you all about the big Wheeling/Steubenville Television Market. Ask him about WTRF-TV's taller tower and the 529,300 TV Homes who get the Wheeling message. Who is Edward Petry & Company? WTRF-TV's national rep!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

SPONSOR ***presents the second***
In a three-part series on The Rating Council:

THREE GIAN

Whole program expected to come into balance during next critical 60 days with beginning of the first verification procedures



Chairman Donald F. McGannon . . . best parts of all worlds

FORMATION of The Broadcast Rating Council, Inc., considered by many as the single most important industry event during the past 10 years, draws a portrait of cross-industry progress that promises to be remembered for years to come.

Why, then, study the picture now? A substantial answer is given by Donald F. McGannon of Group W, chairman of both The Council and its coordinated NAB Research Committee: "The next 60 days will be crucial."

During this period, the overall program will come into balance, weighted on one end by the threat of possible Federal intervention (See *Friday at Five*, SPONSOR, March 2) and, on the other end, by the broadcast-advertising industry's need for autonomy. The fulcrum on which these opposites are coming into balance is, of course, The Broadcast Rating Council, Inc.

Immediate purposes of The Council: to establish a code of ethical operations among rating services via minimum standards; to elicit rating services' support through the disclosure of their methods and techniques; and to establish an audit to verify that services are performing as they say. If all's well, these steps would lead to accreditation.

Future rating practices would be resolved by concurrent NAB studies intended to answer overall research questions for both radio and TV, network and local.

THE VERIFICATION OF RECORDS

Last week's article reported progress on minimum standards and disclosures, two processes that lead, in turn, to the audit:

The start of audit subcommittee work was held up until disclosures started to come in, around Thanksgiving. Then, auditing was proposed to eight accredited CPA organizations, whose representatives were oriented at a lengthy Nov. 22 meeting. Subsequently, M. A. Goldberg, research director for both the NAB and The Broadcast Rating Council, conducted further sessions at which he tried to produce the background situation, plus an understanding of raters' operational problems so that auditors might anticipate their probable roles more realistically.

Each auditing firm was asked for a prospectus, detailing philosophy and methods and proposing audit frequency, safeguards, and, of course, costs. Almost all were submitted by the Dec. 31 deadline, leaving The Council to review submissions, to distill the list of candidate firms, and to reach the most favorable provisions and terms.

"We are in the culling-out process right now," McGannon explains, "trying to find the best parts of all worlds. I feel very heartened by these submissions because they lend—if you will—reality and fact where before we had only hope and a dream."

Because of the financial structuring of the audits (to be discussed in our third and final article), it's likely the first accounting won't be an official audit, but a pilot study to be paid for wholly by The Rating Council. Its purpose: to test methods in order to assure in advance that, once they're begun, the audits will actually deliver everything that they're supposed to.

The dry-run target date? Chairman McGannon hopes a company will have been designated and begin preliminaries by the month's end. "That's the goal, at least." The Council's anxious to put to work the "fine" suggestions gleaned from the proposals by the eight firms.

STEPS

1 Auditing
2 Accreditation
3 Methodology

LAST STOP: ACCREDITATION

Once the five participating services have been audited, the way will be clear for accreditation—"a very sensitive area."

What makes it thorny are its legal implications that organizations representing a whole industry are sitting in judgment upon organizations representing only a part. Therefore, The Council is taking great care that its every step conforms with legal procedure and that it conforms, not only in fact, but also in spirit.

Chairman McGannon describes the accreditation procedure as "very detailed." It provides not only for the actual accreditation process in the first instance—such as the application, the commitment to be audited, the disclosure of procedural data, and then the audit—but, in the event of non-conformance, it also provides for filing complaints, a hearing examiner, representation by counsel, maintenance of records, and, finally, the right of appeal.

Questions of alleged non-conformance would be heard by an examining body composed by a group from The Council's board. If their decision is against the rating service involved, appeal could be made to the full board, sitting *en banc*.

Hearing costs common to both The Rating Council and the service concerned would be shared. Otherwise, each would pay its own costs, such as legal fees or expenses incurred in providing additional formtaion, if any is requested.

"All this must be spelled out in meticulous terms," the chairman expounds, "so that there's no opportunity whatsoever for subjectivism, discrimination, or favoritism. That's what we want to nail down in the beginning."

How much has evolved?

The Broadcast Rating Council's

AUDIT SUBCOMMITTEE

Fred Houwink, chairman...WMAL-AM-TV Washington
Norman E. (Pete) Cash....Television Bureau of Advertising
Ben Strouse.....WWDC Washington
Bennet Korn.....Metropolitan Broadcasting Television
Hugh M. Beville.....National Broadcasting Company
Thomas Fisher.....Columbia Broadcasting System
(Richard Forlsing, deputy)

Ex officio members:

Donald F. McGannon.....Group W and chairman, The Broadcast Rating Council
Melvin A. Goldberg.....NAB Research Director

"We're at the stage now where the accreditation process has been approved by our board and been initially cleared by counsel. Now it's being discussed with the Department of Justice.

The Justice Department's reply may come within 30 days, the fast reply spurred both by the nature of the need, plus Congressional interest. "I'll be disappointed if it takes much longer than that, unless there is additional information that they require—in which case, we'll come through with it."

Most the accreditation procedure has been the work of Thomas Fisher, CBS vice president and general counsel, and his deputy, Richard Forsling, chief attorney for CBS Television. Fisher, a member of The Rating Council from its beginning, is described as "having especially deep insight into this area, both as an outstanding lawyer and as a keen legal mind." Forsling has done "excellent work" in pulling together all the details.

To indicate the matter's legal scope, The Council has required not only the decisions of its members who, like chairman McGannon, are themselves lawyers, but also of its two specialists—Fisher and Forsling—plus that of the American Assn. of Advertising Agencies' law firm, plus an outside legal opinion delivered by a renowned anti-trust judge.

When all this is completed, we'll discuss it in detail with the rating services, McGannon says, "hoping to find a meeting of minds."

Justice Department responses are limited to principles until the submission of a specific plan that, of course, all the major rating services approve.

"Rating-service submissions lend reality and fact where, before, we had only hope and a dream"

MORE SERVICES TO COME

The beginning processes are now under way, as cited before, for five rating services: ARB, Hooper, Nielsen, Pulse, and Sindlinger. "Since the worst thing we could do would be to undertake too much at once, we took the part that was most directly involved in the House hearings first," McGannon explains.

"Beyond them, however, a lot of research is being done on a per-call or per-project basis." Asked if he were referring to highly specialized groups, he cited as examples: Pollex, Trendex, Videodex, Trace, Telecue . . . "and that whole group of very valid services."

We hope that our second phase will involve these people and lead to their accreditation, too, he adds. "Since their number is greater, we thought it better to take our present group first and do that as thoroughly as possible, then move into the remaining area." Contact has already been made with many of these organizations, he reports, "And, as far as I can judge, there is the offer of wholehearted cooperation, interest in the project, and willingness to be helpful."



CONTAM's *Mal Beville* . . . *back to the beginning*

THE QUESTION OF METHODOLOGY

The NAB Research Committee was first organized in August, 1962, for the chartered purpose of studying research methodology—i.e., the science of methods. At the same time, the NAB also obtained the services of research director Goldberg (who, because of his specialization, has since become an *ex officio* participant in virtually all Rating Council activity). "We've written the minimum criteria and standards," Goldberg explained, "so that they apply to *all* research, not just ratings—in the hope they may help improve research practices generally." If the standards thus become the future primer of basically sound research practices, The Rating Council, its members feel, will have made its dent.

The Research Committee, as explained before, occupies a unique position. Actually an NAB group, it works with both the Ratings Council and the NAB. Its coordinating capacity is heightened by McGannon's serving as chairman both for the council and the committee.

The Harris subcommittee's investigations at first necessarily delayed the start of specific methodology studies, however; then, ironically and at last, it cleared the way for them:

NATIONAL TELEVISION STUDIES

Work on television methodology began last October. A two-way attack was devised by organizing for national TV audience studies (CONTAM) a research team that represents the three TV networks, plus the NAB (see box). They have made "remarkable progress" and already have submitted findings to the Harris committee.

"It's not known when the Harris committee will make these public," says Hugh Beville, NBC vice president and director of research.

One of the problems known to interest CONTAM, however, was whether or not the sampling theory works at all for TV. "It is accepted," Beville recently said, "for elections, where the choice is between only a few candidates, or in market research, where people may choose between just two products; but sampling's reliability for TV, where there are so many alternatives and so many opinions, has never been soundly established." In that sense, CONTAM studies, he said, "go right back to the beginning."

Other topics probably reported by CONTAM include:

- *Samples:* A comparison at various levels of sample sizes. Some 56,000 ARB diaries were used to amass 2,500 different samples in order to relate sample size with reliability. An interesting result: The 1,100 sample used as a national base by one rating service was "rather well exonerated," McGannon says—that is, demonstrated as statistically adequate.
- *Non-response or non-cooperation:* What are the demographic and viewing characteristics between people who agree to participate in a sample and those who do not? If, as some researchers suspect, cooperating correspondents generally represent a lower socio-economic cross section of the public, do all surveys automatically contain built-in affirmative answers to mass programming?
- *Comparison of ARB and Nielsen results:* A favorite topic whenever two medio researchers lunch together, this question has long warranted a definitive statement. Results, as presented to the Harris committee, may not be bombastic.

CONTAM

Committee on National elevision Audience Measurement

JULIUS BARNATHAN, ABC
HUGH M. BEVILLE, NBC
JAY ELIASBERG, CBS
MELVIN A. GOLDBERG, NAB

COLTAM

Committee on Local elevision Audience Measurement

DR. LEON ARONS, TVB
HARVEY SPIEGEL, TVB
ROBERT HOFFMAN, TVAR
DAN DENINHOLZ, *Katz*
MARY MCKENNA, *Metromedia*
FRANK BOEHM, RKO-*General Teleradio*

LOCAL TELEVISION STUDIES

Whether national or local, "problems in TV audience measurement are very similar," Beville explains; "It's just that they are given different priorities of importance."

Thus, COLTAM (Committee on Local Television Audience Measurement) gathered chestnuts from the CONTAM fire on, for example, sample size and non-respondents and helped to pay the costs of such studies. To assure that there's no overlap or duplication of efforts between the two groups, NAB's Goldberg sits with both.

The COLTAM group (see box) was organized last October and has proposed studies in these additional areas:

• *The sample:* Its distribution throughout a local viewing area—i.e., metropolitan vs. outlying districts.

• *Diary techniques:* Just how accurate is the diary as a device to measure viewing habits? The answer to that question requires studies on such matters as: 1) kinds of diaries—the personal vs. the home diary; 2) differences between a closed-end diary (Nielsen) and an open-end diary (ARB); 3) time-span covered—weekly vs. daily entries; 4) diary entries—who makes them, when, and where? 5) how TV viewing in the multi-set home is accommodated by the diary.

• *Prime time vs. local or fringe time:* This calls for a comparison and contrast between the prime-time audience, on which networks focus attention, and the fringe-time audience wooed by the local broadcaster. Ratings tend to be lower among the latter, of course, and potential diary problems greater; how do these affect overall rating accuracies?

METHODOLOGY IN RADIO

Methodology research in radio "contains most the problems of TV, plus puzzlers of its own, which makes it a much more complicated and difficult problem," McGannon continues.

Therefore, it was decided to merge national and local radio into one broad study. This was accomplished by joining forces with Radio Advertising Bureau, which had been mulling over such a program on its own at the very time The Broadcast Rating Council was formed. Together, the two organizations have set up an all-radio project, jointly conducted and financed.

Everyone knows, McGannon explains, that the size, scope, and habits of the radio audience have been fundamentally revised by: 1) the advent of TV; 2) the multiplicity of radios within one home; and 3) the vast rise in mobile radio sets—about 50 million car radios, plus an uncounted number of transistor sets. "Our initial purpose, then, will be just to look at the *feasibility* of measuring radio."



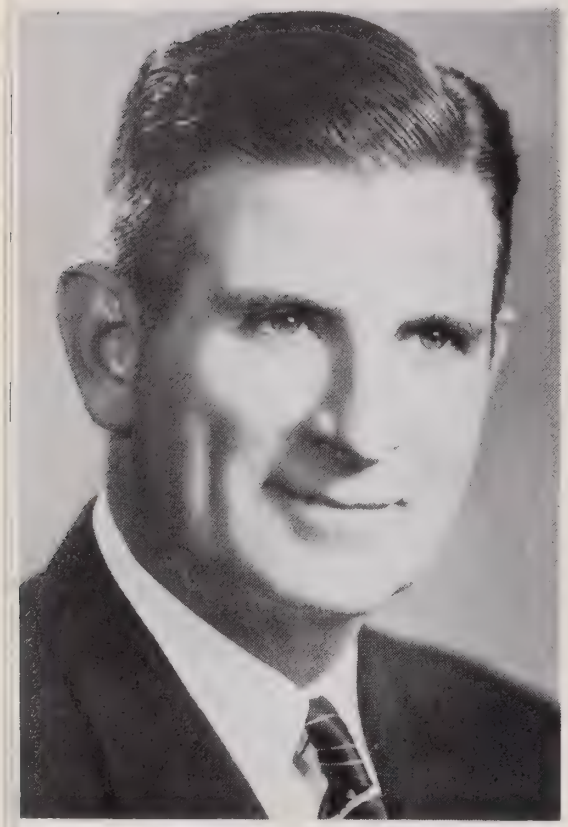
NAB's *Mel Goldberg*
. . . standards for "all" research

"There are those who feel it can't be done effectively. I, personally, don't subscribe to that, but I certainly haven't any proof."

To find the facts, the two organizations have proposed a research program that, when it is completed, will cost in the area of $200,000. Both the NAB and RAB are committed to a maximum of $75,000 from their own funds, with RAB responsible for raising all amounts over $150,000—a probable $50,000 more.

There are so many research questions about sampling, audits, and timing, McGannon says, "that we determined to undertake the whole program phase by phase." Cost of the first phase may be $5—$8—$10,000," he estimates. It will be completed and closely examined before further expenditures are made. "If the results dictate it,

"Radio methodology is much more complicated, but we all hope for the earliest possible results"



Rep. Oren Harris
. . . much hard work ahead

then we'll go on and do a second phase.

"That's the way it was approached," the chairman related, "not to go overboard for a $200,000-project without substantial evidence promising success, yet not to hold it up until everything's been so clearly spelled out that a tremendous amount of time has been lost."

Even so, the radio study is going to take lots of time, he warns. "I don't think we can look forward to anything before this time next year at the earliest. . . We are all hoping for the earliest possible results, but patience and assistance and understanding of what we are doing in this area are important."

RADIO COMMITTEES NAMED

Overall radio efforts will be supervised by a steering committee representing both NAB and RAB and chaired by George Storer, Jr., Storer Broadcasting (see box).

The steering committee, in turn, has named a technical committee composed of two RAB members—Mary McKenna of Metromedia, chairman, and Dr. Alfred Watson of the RAB staff—and two NAB members—Beville and Goldberg. Their first step, before going ahead with initial projects, will be to review some radio methodology studies that have been conducted but not made public.

"I want to emphasize," The Ratings Council chairman insists, "that radio is not being given secondary or inferior status in this matter. It's just that the research problem here is a much tougher one to handle. The kind of money we're spending obviously indicates that radio's not being relegated to a back seat."

Thus, the next 60 days will be pivotal for the industry, with The Broadcast Rating Council bearing much of the weight. In balance are the safe and successful launching of the audits that will lead to accreditation of the first ratings services and that will possibly help answer the long-posed question: Just what do ratings mean?

And, as the industry acts, Congress *has* watched. Rep. Oren Harris (D.-Ark.), whose subcommittee's probe started the whole thing, has commended The Council for its work so far.

"Your undertaking is a complex and ambitious one," he has observed. ". . . I would like to commend you for the affirmative action you have taken.

". . . While I applaud the strides that you have made so far, I cannot emphasize strongly enough my conviction that much hard work lies ahead before the American public can have the assurance that I have referred to—assurance that the contribution of the rating services is what it should be and, I belive, can become." ■

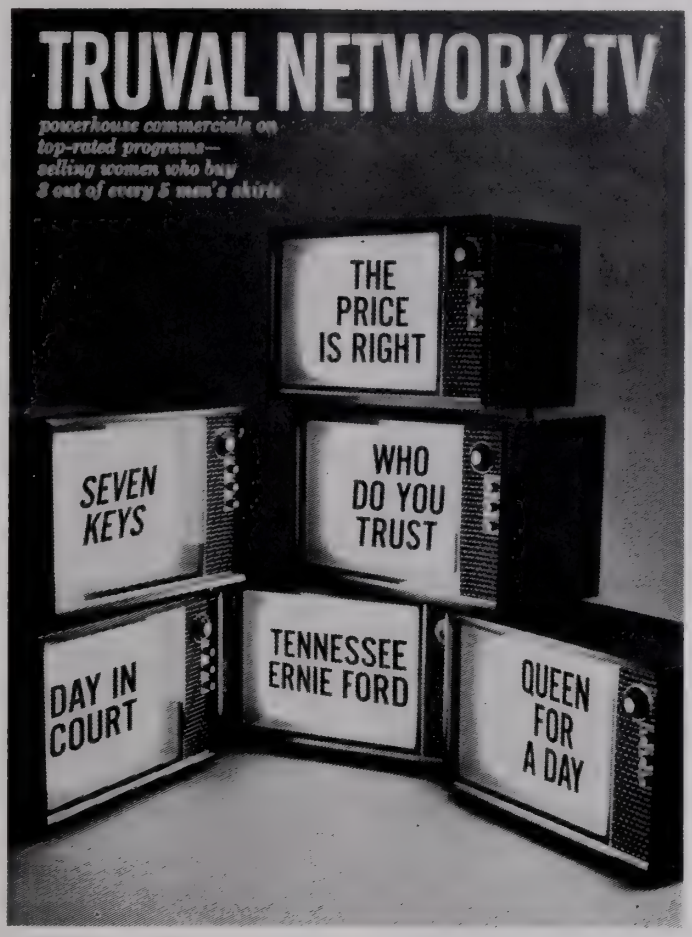
(The third and final article in this three-part series, to appear next week, will consider finances and organizational problems.)

Joint NAB — RAB radio studies

STEERING COMMITTEE

RAB	NAB
Miles David, RAB	Hugh Beville, NBC
Charles Gates, WGN Chicago	Thomas Carr, WBAL Baltimore
Robert Hurleigh, MBS	Ralph Glazer, Group W
Robert Kieve, WBBF Rochester	Melvin Goldberg, NAB
Mary McKenna, Metromedia	Ben Sanders, KICD Spencer, Iowa
William Shaw, KSFO San Francisco	Ben Strouse, WWDC Washington
Alfred Watson, RAB	Vincent Wasilewski, NAB

CHAIRMAN: *George Storer, Jr.*



ABC *Truval Shirt Co. typifies growing interest in network TV on the part of menswear manufacturers, has signed for daytime participations promoted to shirt retailers*

New clients emerge in fall television lineups

Networks are on constant quest for fresh TV dollars and are finding them in a variety of product fields

A FAST-GROWING international motel chain, two competitive manufacturers of electric organs, a trade association representing life insurance agents, at least three major manufacturers of home power tools, a pair of appliance manufacturers known in the "quality" field and now anxious to broaden their sales horizons, the magnificently mustachioed male symbol for a group of South American coffee planters . . .

These are among the new-to-networks advertisers you'll find among fall TV schedules.

In addition, there are a number of advertisers which, if not exactly new either to TV or to networking, are employing strategy shifts and are invading new areas and time segments. Samples: a major food manufacturer, hitherto aiming most of its air effort at daytime women's audiences, which plans to use nighttime TV at NBC this fall; a manufacturer of camp stoves and outdoor cooking gear, which plans to use daytime TV at ABC to push its products to women as gift items for their sportsmenfolk.

With fall schedules largely closed, as regards programs and availabilities, sales executives at the three networks last week indicated the following new-business trends to SPONSOR:

▶ *Home-improvement:* In an era in which glowing leisure time and higher incomes are paired off with trends to home and apartment betterment, there's growing use of TV to sell many products hitherto mainly confined to specialty print media. Such products include paints, tools, lawn seed, encyclopaedias, musical instruments, deluxe appliances.

Specific examples: Lowrey Organ Division of The Musical Instrument Co. has switched the majority of its $300,000 budget into live-demonstration commercials on NBC's trio of participation carriers, *Today, Tonight,* and *Sunday.* Similarly, Wurlitzer will be pushing its electric organs this fall in ABC-TV daytime shows. Skil Tools, Tru-Temper, Black & Decker have either signed for ABC-TV sports participations, or plan to do so; at CBS-TV, Sherwin-Williams Paints is on the sports advertiser list, as is Georgia-Pacific (plywood). Tappan Manufacturing, for its line of ranges, has a campaign scheduled this spring on NBC's *Today* show timed to coincide with the home-buying season and designed to spotlight local builders through local-level tie-ins.

▶ *Institutional, financial:* Viewers of ABC's evening news series with Ron Cochrane will see commercials this fall for the Institute of Life Insurance Agents (not to be confused with the over-all insurance promotion by the industry's trade group, Institute of Life Insurance). This ABC client is the latest to follow a trail blazed by companies like longtime TV advertiser Prudential, and more recently by Liberty Mutual, Hartford, Aetna, in the growing use of TV to sell insurance to family heads via sports, news, actuality, and documentary shows.

In the institutional realm, the National Federation of Coffee Growers of Colombia this year is taking the plunge into network TV, after several highly successful seasons in spot with its "Juan Valdez" commercials. A National Federation source in New York told SPONSOR: "A few years ago, there wasn't a single U.S. brand that featured Colombian coffee. Today, there are



CBS *United Airlines, a familiar name in lists of spot TV advertisers, is going network this fall with co-sponsorship of male-appeal pre-game show (with Hamilton Watch) before NFL sports events*



NBC *Long a power in developing new network advertisers via live participation shows, NBC recently bagged Tappan Ranges as "Today" client, snagged Tappan president as program guest*

40, including General Foods' Yuban. We felt our campaign had achieved success to the point where it could go completely national, and that's why we're moving into network TV." By latest estimates, incidentally, National Federation will spend about $950,000 in a 52-week participation drive on *Today* and *Tonight*. At CBS, Cotton Council is scheduling new network daytime TV activity, and at ABC-TV new clients include the Association of Commercial Banks in male-appeal sports events.

In other areas, trend activity is not as clearly defined, other than the obvious fact that as small advertisers grow larger and networks strive to create modest-budget modes of network TV entry there is inevitably a crossover point at which clients are almost certain to take the network plunge.

A good example of this, cited by NBC-TV participation sales executive Mike Weinblatt, is Holiday Inns, a booming motel chain which now has some 150 locations and is trying to boost its business with the convention trade and meeting-minded executives. Holiday Inns, via the John Cleghorn agency of Memphis, has signed for an initial six-week campaign on the *Today* show.

"We pointed out to Holiday Inns that traveling executives frequently watch the *Today* show on the road before they begin their business day," Weinblatt recalls. "This is an audience Holiday Inns wants to reach."

Another case of growing-into-network was pointed out by ABC-TV daytime sales v.p. Edward Bleier. "We've signed Western Auto Stores for a participation campaign on *Tennessee Ernie Ford,*" he said. "They were network advertisers in radio, but TV was too expensive until recently. Now, they want to promote their housewares, appliances, and other items to women, and they want the identification that goes with a network personality." Added Bleier, noting another trend: "We've been getting, in recent seasons, an increasing amount of network business from west coast accounts—like California Packing and Golden Grain and Hunt Foods—which are finally moving into network-level TV. The end is far from

being in sight for all networks."

CBS-TV, riding with the top Nielsen ratings and with no handy participation vehicles comparable to NBC's *Tonight*, has largely been booked by major national TV users this fall, and one has to hunt hard to find new-to-TV names on the CBS schedules. Daytime sales manager Joe Curl, however, finds that some interesting new-business trends are in the works. Said Curl:

"We've sold co-sponsorship in the pre-game show, in front of NFL events, to United Airlines and Hamilton Watch. Both are veteran users of TV spot, and are now moving into male-appeal network TV by means of sports. Other advertisers, like Speidel and Georgia-Pacific and Cluett, Peabody are also signing for sports buys, a type of TV in which they haven't been heavy before.

"There's also likely to be a step-up in daytime cigarette advertising, an area pioneered by Lorillard's Spring, particularly if cigarette advertisers shift part of their budgets out of nighttime TV. This isn't 'new business,' really, but rather a new use of TV. You'll also see more use of daytime TV by products like Contac and Candettes, and possibly eventually by the major autos and beers." ■

3 major buyers boost ABC daytime tally

Leap Year's extra day held special charms for the ABC-TV daytime sales force, which used that "extra long" last week in February to seal some hefty daytime business.

Golden Grain Macaroni, which made its commercial introduction to network TV on ABC, signed for a new major campaign on the network which includes every program in the daytime lineup. Order came through McCann - Erickson, San Francisco.

Rexall Drug (BBDO) is going in on a short-term basis starting Mar. 12 to promote its annual Dollar Day Sale. Five daytime programs are involved.

Union Underwear Co. will use three programs for a special campaign beginning May 25 on behalf of Fruit of the Loom Underwear. Grey Advertising is the agency.



TURNING THE SWITCH

President William M. McCormick (r) puts the transmitter into action while Hathaway Watson, president of RKO General Broadcasting, and Julius Barnathan, vice president and general manager of ABC-TV look on at left. The new WNAC-TV tandem transmitter, tower, and antenna went into operation with a simulcast on both radio and TV stations.

WNAC-TV makes change to new tower, transmitter

Gala celebrations accompany turning of switch by Watson of RKO and Barnathan of ABC-TV



Other WNAC-TV guests: (clockwise) Mrs. Raymond Heffron; Raymond Heffron, manager, N. W. Ayer, Boston; Yolanda Rodriguez, WNAC-TV; William Curran, vice president, Arnold & Co.; Al Korn, station advertising and promotion director; Arthur Brown, president, Reilly, Brown, Tapply & Carr, president Greater Boston Advertising Club; Mrs. Brown and Mary Ann Meodli, media director, Reach, McLinton and Humphrey celebrate together.



Luncheon guests include (clockwise from woman with black hat) Alice Liddell, media director, Kenyon & Eckhardt; Joe Hoffman, vice president, Ingalls & Co.; Mrs. Hoffman; Bill Walsh, WNAC-TV account executive; Mrs. Walsh; Arthur W. Ingalls, president, Ingalls & Co.; Mrs. Betty Parsons, timebuyer Bresnick & Co.s Mrs. Parsons, Mrs. Ingalls talk and enjoy the WNAC festivities.


Salant


Friendly

Salant, Friendly gain new exec posts at CBS

Richard S. Salant has been moved up at CBS, being named vice president and special assistant to president Frank Stanton, with his former post of president of CBS News being taken over by Fred W. Friendly, who has been executive producer of *CBS Reports* since its inception in 1959.

Salant, in his new assignment, will act as chairman of the CBS News Executive Committee, and serve as liaison between CBS management and the network's operating divisions in matters relating to corporate policy. He had been president of CBS News since Feb. 6, 1961, and before that was a vice president of CBS for nine years. Prior to World War II, Salant was a partner in the law firm which served as general counsel for CBS.

Friendly, in addition to his duties with *CBS Reports*, served as chairman of the three-network production committee which was responsible for the first formal exchange of programing via Telstar satellite between European broadcasters and the U.S. in 1962. He also supervised production of the *Town Meeting of the World* broadcasts.

The *See It Now* series, forerunner of *CBS Reports*, was produced jointly by Friendly and Edward R. Murrow, as was the *Small World* series for CBS News. His first association with Murrow was in 1948 with the *I Can Hear It Now* record albums, which evolved into the CBS Radio series, *Hear It Now*.

Capital Cities record

For the eighth consecutive year, Capital Cities Broadcasting reports record earnings. Net income for 1963 was up 27% to $2,006,777, compared with $1,576,320 in 1962, or $1.58 per share vs. $1.24 per share. Last year was the second full year of operation since the acquisition of WPAT (AM & FM) New York and WKBW (AM & TV) Buffalo.

Guaranty takes reins of Baton Rouge station

Guaranty Broadcasting Corp. of Baton Rouge has assumed actual control of the station it bought last November for $3 million, WAFB-TV.

Tom E. Gibbens is president of the broadcasting company and is continuing as general manager of the station. Other company officers are Harry P. Gamble, Jr., vice president and general consul; Forest G. Ray, secretary; and Clarence H. Willett, treasurer. George A. Foster, Jr., president of the Guaranty Income Life Insurance Co. and executive vice president of Guaranty Bond and Finance Co., the parent companies, is chairman of the board of the broadcasting operation, a diversification for the company.

No changes in the station's staff are anticipated. Principal stockholder in the station prior to the November sale was Royal Street Corp., owners of WDSU Broadcasting Co. of New Orleans, one of the best-known stations in the South.

Gross, Rollins report revenue, profits up

Local sales paced a general increase of 8% in broadcasting revenues during 1963, according to Gross Telecasting president Harold Gross. Revenues totaled $2,813,053 compared to $2,610,095 in 1962. Operating expenses were $1,399,564 against $1,297,447 the previous year. Resulting net income after taxes was $683,489 or $1.71 per share, compared to $662,648 or $1.66 per share in 1962.

A 25% increase in dividends and a sharp 46% increase in earnings were reported by Rollins president O. Wayne Rollins. For the nine months ending Jan. 31, 1964 revenues were $6,328,508 with a cash flow of $1,509,308 or $1.57 per share and net earnings of $644,361 or 67 cents per share.

The report was issued last week.

all over America, people of all ages
are listening to the radio again, to
THE LIVES OF HARRY LIME
Orson Welles
CAPT. HORATIO HORNBLOWER
Michael Redgrave
SCARLET PIMPERNEL
Marius Goring
THEATRE ROYALE
Laurence Olivier
SECRETS OF SCOTLAND YARD
Clive Brook
THE QUEEN'S MEN
Royal Canadian Mounted Police
THE BLACK MUSEUM
Orson Welles
7 network series . . . 364 radio dramas . . .
irving feld, 230 park ave., new york mu 9-5857

Sound shouldn't be an afterthought

Tony Schwartz, sound designer on 700 odd commercials, gives admen a verbal whipping for relying too heavily on studios, research, copywriters instead of reality

"For some strange reason the advertising fraternity denies its own life experience when making commercials. Often admen disregard completely real sounds, natural situations, average people, and a logical sequence of experiences."

With such comments Tony Schwartz, well-known sound expert criticizes the current approach to radio and TV commercials. He is a great believer in reality and frowns upon the heavy or improper use of sound studios, copywriters, and research. Schwartz works directly with the product and the people, recording in taxis, on the street, in stores—wherever people are.

Among his most celebrated commercials: (radio) American Airlines, Hoffman Soda, Carlsberg Beer, Quaker Oats, Pine Brother's Cough Drops, (television) Hunt's Tomato Catsup, Laura Scudder's Potato Chips, Birds Eye, Mennen's baby powder, J&J baby powder, Ivory Snow, Alcoa Aluminum, *In toto* Schwartz estimates that he has handled the sound element of some 700 radio and TV commercials, many of which have won awards in the United States and abroad.

Schwartz is not a sound effects specialist. He designs with sound, pioneering a new approach with each job he does.

"To be made properly a commercial needs sound direction," says Schwartz. "Sound direction is the word I apply to the work of someone who handles sound in all its dimensions: sound to express emotions and motivate the theme; the perspective and projection of sound; believability of voices in relation to the script; proper integration of music and situational sounds.

"Today most radio and TV commercials are conceived, written, designed, and even sold before they come into contact with sound. Yet in radio the commercial is totally communicated through sound and in television sound is the partner of the visual. Sound is considered as a stepchild," Schwartz contends.

But with all his strong feelings for sound, Schwartz has an in-depth knowledge of art as well. He was a former agency art director and medal winner in the New



A casual approach, Schwartz has the ability to make his subjects relax and talk naturally

York Advertising Art Directors Club. He studied at Pratt Institute and in 1948 co-founded an advertising agency, The Wexton Co. Audio work developed gradually out of his hobby.

Now, 40, and good many records, tape recordings, and commercials older, Schwartz has formed some opinions of radio and TV thinking on commercials.

"Admen demand that commercials, as well as print ads, which will be seen many times by the same viewer, reveal themselves on the first viewing. I believe this is wrong. Commercials that fully reveal themselves on the first viewing actually lose their value and ability to sell on repeated viewing," he maintains.

"In life we find that we increase our understanding of people and situations with more exposure and viewings. I wonder how many advertising people knew they were going to marry their wives after the first date, for example."

Because of this time element, testing is often meaningless, Schwartz says. "Some of the most successful commercials I've done have tested poorly," he contends. "A good commercial is like a person. It takes time to know it and love it. A commercial has a life sometimes up to 100 viewings. Yet, admen think you're nuts if you bring these things up."

One very controversial idea—especially to copywriters—is that of starting with the people's extemporaneous comments on tape, rather than a set script. Many copywriters feel it is a threat to their function, but Schwartz feels it only changes their function. Instead of writing words they should integrate the natural voices into the script. Copywrites should organize a concept or frame of ideas.

"Working directly with sound and tape can bring a new dimension to commercials," he says. "A written script can hardly convey the full color, emotion, and character of situations and personalities."

The tape recorder makes possible a new type of writing, according to Schwartz. A person can take out a small machine and capture the words of people as they are in actual situations. These captured words, of natural color and character, can be edited to create a new script, one that can be heard.

"Why, if you want to reach an audience and impress it with the truth of a statement, should you start with something that has to be artificially created when it is possible to start with something real?" Schwartz questions.

"When a script is read, words have to be added to bring out color and dimension. But if the words are originated orally and put di-



A small portable microphone makes it easy to record anywhere. Schwartz makes no attempt to block out natural sounds. They add rea

rectly on tape, the color is already captured. The frequent mistake in the writing of scripts," Schwartz contends, "is the confusion of the writing of the words to be seen and the writing of the word to be heard."

To ensure best results the sound expert recommends that agencies submit tapes to the client instead of scripts. "You can't visualize sound anymore than you can talk layouts," he says.

When a commercial calls for kids Schwartz uses real ones 100% of the time. "A typical child is not only like the kid next door, but *can be* the kid next door," he says.

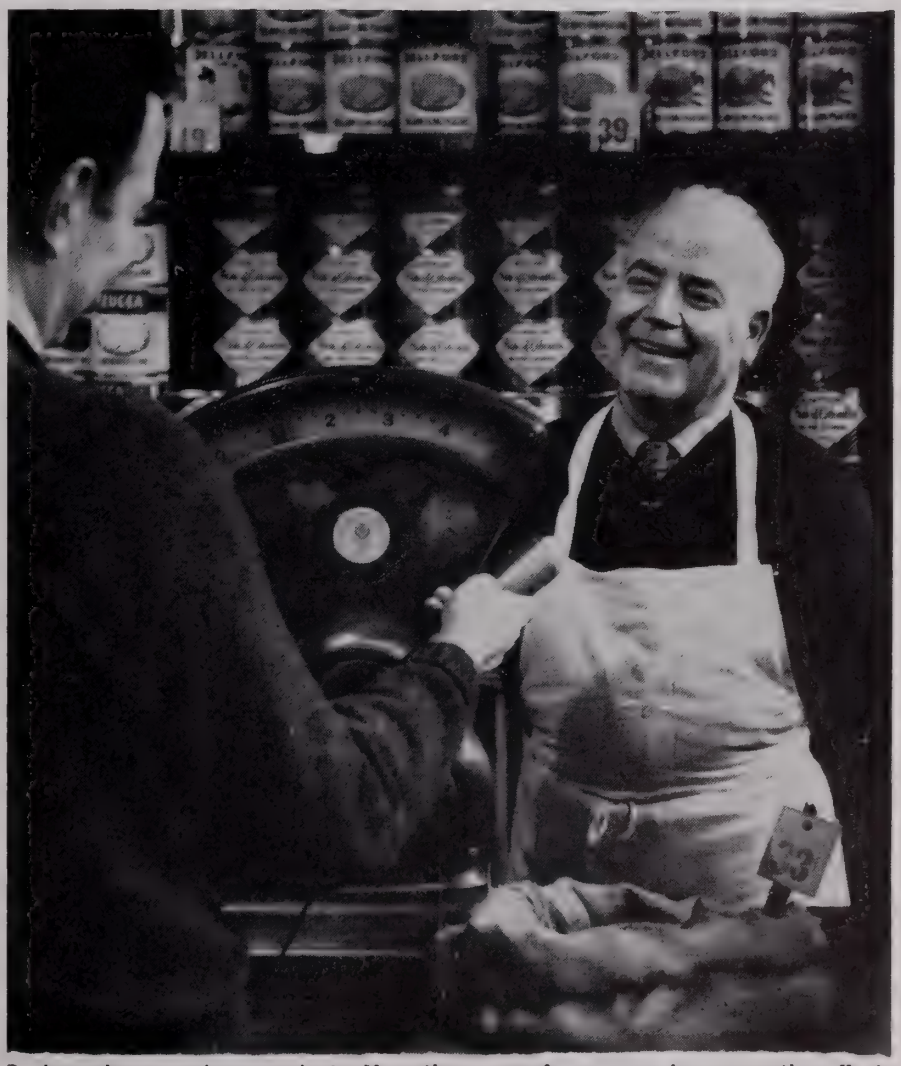
In the majority of cases where agencies work on commercials using children the parts are not conceived properly, according to Schwartz. For a product that is used by five-to nine-year-olds, agencies sometimes plan situations that naturally involve three-year-olds. Schwartz contends that the children should form their own reaction to the product. If they make a mistake in pronunciation, or giggle, leave it in. Schwartz suggests that admen seriously study the age, education, charm, and personality of the individual child. "A four-year-old child who can barely count to 10 certainly cannot tell us about 99 and 44/100% pure," he states. "By the same token admen shouldn't put nine-year-olds into a sandbox or send three-year-olds to the supermarket."

Real people, in addition to spokesman or actors can be used and sometimes are more effective, Schwartz feels. "In a commercial I worked on for a food manufacturer, the sponsor wanted listeners to feel and believe the product was delicious. If the announcer had simply said so, no matter how well he spoke, the believability of the message would have been questioned by the listener. I recorded a person eating the food and obviously enjoying it. He told about it, by product name, with his mouth half full of it. It was successful and a believable 'sound photo', projecting a strong feeling of delicious without using the word.

The time has come to pass when hearing a real person can be a plus factor and using an announcer can be a minus factor, according to



Children are of special interest to Schwartz. He believes kids should not be made to read lines, but react naturally to products in relationship to their experiences



Real people can endorse products. Many times use of announcer has a negative effect



You'd realize there's a world of difference in picture taking... especially that feeling of now which comes from one who paints a picture with the magic of words and movement. This is reflected vividly each day as Captain Max, in the 820 NEWS 'COPTER, captures the action of traffic on the main arteries into the business area of Dallas. Hovering over the city during the prime morning drive time, Captain Max relays full reports on the traffic picture for NEWSCOPE... alert, timely information, exclusive in the market. The 820 NEWS 'COPTER offers eye-witness reports on traffic conditions, highway emergencies, detours, driving hazards. A sharply focused picture that moves with the times... Another example of Quality Touch journalism. Call Petry for your spot reservation on the 820 NEWS 'COPTER.

WFAA
820 RADIO
THE SOUND OF THE SOUTHWEST
WFAA — AM-FM-TV
Communications Center — Dallas / Broadcast services of the Dallas Morning News / Represented by Edward Petry & Co., Inc.

Schwartz. Listeners know that the announcer is simply a salesman for a third party, he points out.

Schwartz doesn't believe in telling everything, but making people feel it. Often sounds are sufficient without words. The sound of a boy struggling with a catsup bottle, the plop of the catsup when the bottle opens, and the sigh of satisfaction which Schwartz used in a Hunt's Catsup commercial is one example. It doesn't tell people to go out and buy catsup, but indicates how much it is appreciated and makes them want to buy it. Telling people doesn't work. If you tell people not to buy a book many will run right out and buy it, he says.

Schwartz cautions admen on the overuse of the sound studio for commercials. "A studio is a darn good place to record when you want to control sound, but often it detracts from the reality of the situation. True, you can't control reality but you can use it. The natural sounds around the subject which may appear to be intrusions add reality. A real recording is virtually unmistakable."

In his constant drive for reality and believability Schwartz often uses people from minority groups. But in broadcast advertising there is a feeling that the exclusion of certain people enhances the believability of the commercial, he contends.

There have been recent attempts to deal with integration in print advertising, he points out, but there is little integration in broadcasting. The agencies are still not using voices which suggest a minority group or local accent.

Example: A while back an agency asked Schwartz to please remove the voice of a Negro in a commercial he did for them. Another agency asked that a Spanish woman's voice be removed from a commercial. In both cases the agency people were moved by what the voices said. They wanted the words kept but without accents, please, Schwartz remembers.

For an idea of creative use of sound one only has to look at successful commercials Schwartz has helped launch.

MENNEN'S GENTEEL — a visual and sound story of a baby being born and bathed.



Little integration in commercials. Adme

BIRDS EYE — thoughts of housewives while looking through the store freezers.

AMERICAN AIRLINES — about 30 commercials on sounds of the cities they serve.

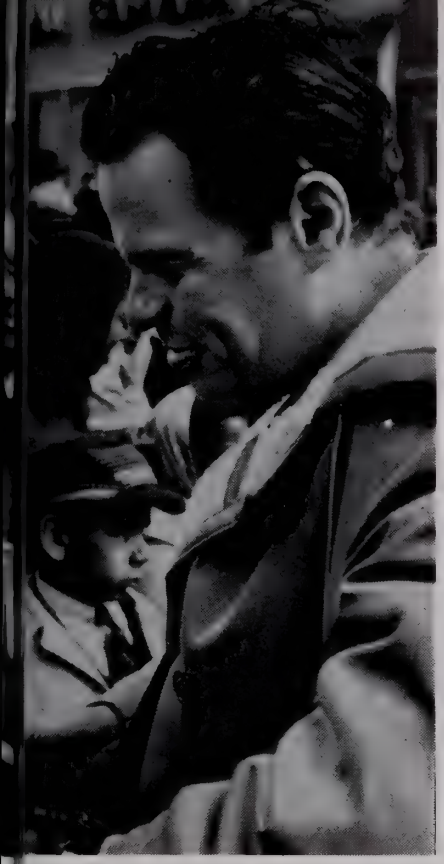
CARLSBERG BEER — the same script read differently for four different commercials. The recordings show clearly how personalities give words new color and various interpretations.

HOFFMAN SODA—about 40 commercials in 1960 and 1961, recording children in various situations with the product.

Schwartz has worked with a number of different agencies including Young & Rubicam, Ted Bates, Doyle Dane Bernbach, Benton & Bowles, Grey, and Foote, Cone & Belding.

Some of his very first work on commercials was with Steve Frankfurt, now vice president and creative head at Y&R, on J&J commercials. Over the years Schwartz has worked closely with Frankfurt, is currently collaborating with Frankfurt on tapes for an upcoming 4A convention and some new Johnson's baby commercials.

At Benton & Bowles Schwartz is



groups are atypical. Schwartz disagrees

on a non-exclusive retainer basis to do experimental work. He has already worked on Gravy Train, Uban coffee, Pine Brother's, Crest and others. The agreement was reached one day when Gordon Webber, v.p. and director of broadcast commercial production, asked Schwartz to gather some samples of his work for Proctor & Gamble executives to hear. Schwartz said he did not want to show them what he had done as that would mean just modifying old ideas. He preferred to experiment and show them what he could do to fit the needs of each product. Webber agreed.

It is the agency with a relatively free creative atmosphere that Schwartz feels turns out the best work. For this reason he respects the Ogilvy, Benson & Mather and Doyle Dane Bernbach climate, for example.

Schwartz is a new kind of animal called a "creative thinker" now creeping into film and commercial work. These people are not just photographers, sound men, tv and print art directors, but men who know and understand the whole objective.

Damage to the creative concept can come from in or out of the agency. "Often you have a deaf client with his hearing aide turned off," he says. It can also come from research, he suggests. "Research is often used to destroy commercials and not to help," he contends. For example, Schwartz had a job where he was told the concept of softness in a similar commercial was successfully brought in during the last 20 seconds, so that should be the formula to follow. "That's like telling an author that the main character should enter on page 23 because it was so in another successful book."

Sound is not merely used for commercials by Schwartz. To him sound is an art, a hobby, a means of getting to know other people and places, something to feel and see as well as hear.

Not long ago Schwartz gave a program at the Museum of Modern Art to a packed auditorium. Among the items heard were a biography of his niece's voice, tracing its evolution from the time she was a few hours old until she was ten, voices of people all over New York of many different nationalities giving their conceptions of Abraham Lincoln, and taped comments acquired at the Metropolitan Museum of people contemplating Aristotle contemplating the bust of Homer.

A remarkable catcher of sounds and rhythms, Schwartz has also made a dozen or so records for Folkways on such subjects as "A Dog's Life" (sounds of a dog, his master, and the dogs and people they meet), "1, 2, 3 and a-Zing Zing Zing" (street songs and games of the children of New York, and "Sounds of My City (a documentary of sounds in New York including the people, the subway, construction, street-selling, musicians).

In addition, he appears on WNYC radio regularly, NBC Monitor and CBS Radio Workshop occasionally.

But when it comes to sound in commercials Schwartz is not interested "soft sell" or "hard sell' but "deep sell" and believability. If the idea of reality is to become an integral part of commercials then sound may be considered as a starting point in planning commercials for the future. ■



You'd be like the master silversmith . . . a man excited by each challenge to better his best. With our NEWSCOPE program we're doing just that, offering a fresh concept in radio journalism. The most thorough news program on the air has three completely updated half-hour segments of news in-depth . . . in morning drive time. Each presents its own challenge with a fresh look at the Southwest, Dallas-Ft. Worth area and world plus two weather summaries (not just forecasts), business briefs, sports, a direct report from Washington and, of course, our News 'Copter traffic service. Nowadays you don't find many master silversmiths . . . and you don't find many NEWSCOPES, either. Want that Quality Touch? Call Petry.

WFAA
820 RADIO
THE SOUND OF THE SOUTHWEST
WFAA — AM-FM-TV
Communications Center — Dallas / Broadcast services of the Dallas Morning News / Represented by Edward Petry & Co., Inc.

RADIO MEDIA

Lindau to head sales for Washington-area station

Roy C. Lindau is the new sales manager of WEAM Arlington, Va.

The station is one of six comprising the Thoms Radio-TV Enterprises.



Lindau

For four years prior to joining WEAM in the fall of 1963, Lindau was sales manager of Tape-Films, a subsidiary of MPO Videotronics. He began his broadcasting career at WHA in Madison, Wis. while attending the University of Wisconsin.

Insurance firm buys Nashville FM outlet

Life and Casualty Insrance Co. of Tennessee, a force in Nashville AM broadcasting via its ownership of 50-kw WLAC, is expanding into the area of FM with the acquisition of WFMB Nashville.

Seller of the 35-kw facility is Great Southern Broadcasting Co.

Plans for the new property are being coordinated under its new general manager Robert L. Dudley, who is also administrative assistant of WLAC, Inc. Initially, letters will be changed to WLAC (FM), the transmitter and antenna will be moved to the top of the Life and Casualty Tower, and the program format will be changed to good music, educational shows, and local and national news highlights. Also on the agenda is an increase in power to 100 kw.

Intermountain shifts affiliate in Billings

KGHL Billings has replaced KBMY as the affiliate in that market; and KVOW Riverton, Wyo., replaced KOVE Lander. Expanding, the network added KBAR Burley, Ida., to its list as a full-time affiliate. Intermountain Network now numbers 67 stations in Utah, Idaho, Wyoming, Montana, Nebraska, Colorado, Nevada, North Dakota, and New Mexico.



TAC shows aren't tame. Scene above is from WBNS-TV-made documentary on alcohol

SYNDICATION & SERVICES

TAC ticks off ne

Program interchange grows as newest force in static field, plans assault on major agencies, advertise

IN A MATTER of a few weeks, agency timebuyers, media strategists and account personnel will be hearing more from a steadily-growing "third force" in programing, Television Affiliates Corp.

At the moment, TAC is best known at the local TV level, since in essence it is a program "interchange" operation, rather than a TV syndicator. TAC shows have seldom had difficulty in latching on to strong local and sometimes regional advertiser clients, and have operated widely as spot carriers for national accounts.

What's been lacking, up to this point, is recognition on the part of Madison Avenue—an irony, considering that TAC v.p. Robert Weisberg's office looks out on the busy intersection of the agency-filled street and Manhattan's East 59th Street. Weisberg, and other TAC officials, are putting the finishing touches on a campaign that will be a "concerted effort" toward "telling the TAC story to major broadcast buyers."

TAC's story, so far, is impressive. In just a couple of TV seasons, TAC membership (more on this in a moment) has jumped from a standing start to a total of over 70 stations, including TV outlets in the Triangle and Taft groups. In 1962, TAC-handled TV shows were televised a total of 439 times; in 1963, this figure jumped to 1,229 times. In 1962, the TAC program library consisted of 50 locally-produced TV shows, some produced on film, some on tape, with most landing in the half-hour length and nearly all in the "actuality-informational" category (TAC prefers to call such shows "non-fictional"). In 1963, the program library grew to 150 shows, including two series of 13 shows each. This year, TAC has added new shows at the rate of one per week.

Membership in TAC is something like membership in a co-op; stations



obert Weisberg is guiding nd of TAC, knows programing oblems as ex-film-buyer

V gains

can draw on the TAC library, while offering their own shows for library listing. Naturally, some shows are more popular than others, and at the end of the fiscal year yield a sizable dividend for the producing station or stations.

The production investment by TAC stations in local-level shows, to date, is on the order of $250,000 — small potatoes in terms of a glossy, network-level, star-studded Christmas special, but a big deal at the station level, as any program director will tell you.

Why should stations want to rent local-level shows from each other when networks and syndicators provide a growing amount of non-fiction, actuality material? Weisberg provides one clue to TAC's success in these words:

"Every station in the country has at least one potential show it can do that is of national interest. It may be an event like the New Orleans Mardi Gras. Or, as in the case of a TAC station in Norfolk, a show on the 'supersonic snoopers' that keep an eye on Cuba. Or, it may be an Indianapolis station's program on 50 years of racing at the Indianapolis Speedway. This sort of programing, which is done on the basis of deep local knowledge if not big network budgets, has wide appeal."

TAC doesn't begin and end with station-produced shows which stations sell back and forth to each other. Weisberg and his staff have put together reels of weather shows, children's programs, newscasts, and other local TV activity in order to cross-pollinate station creativity. ("It works, too!" says Weisberg, who cites the case of a large Northwest-U.S. outlet which revamped its nightly weather show on the basis of production techniques used several thousand miles away by WLAC-TV Nashville.)

TAC's newest gimmick: a detailed "Production Directory" which TAC stations can use to commission out-of-town program segments (such as a New Orleans sequence in a show on jazz being produced by a station in Maine) or special news coverage (such as a visit of the mayor of Columbus, Ohio to Cape Kennedy, if he should choose to do so). It's a major aid to programmers at TAC stations.

The future of TAC looks good, as Weisberg sees it. "Even the FCC thinks we're a good idea, and now includes 'exchange programing' for credit in its station reporting forms," he says. ■

Three film producers take larger quarters

Three commercial producers last week announced the transfer of their offices to new quarters, all as the result of new expansion and development projects.

Pintoff Productions, expanding further into live-action filming, has acquired new facilities at 339 East 48th St., New York, where the seven-year-old firm will occupy the entire building. Completely new live-action sound stage, editing room, 35mm interlock theater are added to animation and optical-operations facilities.

Basch Radio & Television Productions, formerly at 17 East 45th St., New York, has moved into larger offices at 25 West 45th St.

The Film-Makers, new Chicago film-production outfit, has expanded into larger administrative and studio quarters at 615 North Wabash. Included is Stage 4, an insert stage for extreme closeups, time-lapse sequences, and food and product set-ups. Move coincides with Film-Makers' first anniversary.

APS programs two new series

Two new projects—for the New York Stock Exchange and for American Can's Dixie Cup division—have been announced by A.P.S., Inc., New York producer and distributor of radio-television program materials. First project, for the stock exchange, is a 26-show radio series, constituting "sort of a home course in finance and investing for America's homemakers as they busy themselves with household chores," company spokesman explained. Program to be aired over some 1,000 radio outlets throughout country. Second project, for American Can, is open-end interview series telling story of Dixie Cup dispenser on 75 TV stations.

Armistead TV acquires IPI tape equipment

Acquisition by Mark Armistead Television, Inc. of video tape equipment and facilities of International Productions has been approved by IPI shareholders. Transaction is said to make Armistead the largest and most complete, independent, video tape facility in the television world. Armistead, currently converting its newly acquired Allied Artists Studio into a tape center, also lists three black-and-white mobile units, color tape unit, studio facilities at Steve Allen Playhouse.

Sonny Hayes scores again — and again

New music scores for three different TV sponsors have been completed by Sonny Hayes Productions, music house that specializes in film-commercial scores. Projects are for the following: Ideal Toys—series for three new items, to be placed through Grey Advertising; DuPont—new series for its Teflon process, through N. W. Ayer; Colgate-Palmolive—music and spots for a new cosmetic product, via D'Arcy Agency, New York.

Many are claimed as readers..

(by the advertising trade press

ENOUGH of astronomical figures. Forget geometric rates of expansion. Let's see how few really do the choosing. To be ultra-generous, you still can't figure more than 2,000 national timebuyers, by job title or function. This isn't just our opinion. It's the opinion of just about every national representative, as well. Want to add the people who exercise some degree of *influence?* Let's. This adds another two

,ut few do the choosing

to four thousand. Thus, in order to measure up, your advertising must take the measure of roughly 5,000 people.

To reach the few who do the choosing must you buy five-figure box-car circulation? No. 5,200 copies of SPONSOR (more than 50% of our total) go to agency and advertiser readers—to timebuyers, other media personnel, account executives, plans board members, research people, ad managers, and others concerned with buying radio and tv. We don't burden SPONSOR circulation or *you* with big gobs of peripheral readers who eventually must affect our editorial content so that it veers away from strong agency/advertiser emphasis. We edit SPONSOR 100% for buyers—*not* for sellers. We do it with news. We do it with features. We do it with "how-to's." We do it with think pieces. We do *not* do it with *numbers.*

SPONSOR

The Happy Medium Between Buyer and Seller



My Bags Are Packed

After sixteen months, I'm leaving the agency business to return to broadcasting . . where I belong.

If you're looking for a man with a successful broadcast record, I may be your man.

I was formerly associated with a major Time-Life station as salesman, local sales manager, general sales manager, and station manager.

I am thoroughly familiar with group ownership policies and practices, FCC regulations, programming, P and L statements, budgeting, promotion and publicity. And I am long on sales . . . accustomed to being compensated on a per cent of the *net* profit.

I am 38, married, have five children, and am in excellent health.

Resume and references on request. Personal interview, including discussion of salary, at your convenience.

Hank Franz

Post Office Box 88231

Indianapolis, Indiana

Phone AX-14589

NATIONAL FILE

ADVERTISERS

C. W. Plattes, General Mills' director of marketing for cereals, pet foods, potatoes, and casseroles, and **D. F. Swanson,** director of marketing for flour, dessert mixes, and banking mixes, both appointed by GM board to vice presidencies of Grocery Products Division. Plattes joined Minneapolis company in 1947 in public relations department and transferred to Grocery Products in 1956. Swanson, former advertising manager of Betty Crocker Mixes, has been with General Mills since 1949 in sales and marketing assignments.

Robert J. Piggott, director of advertising for all eight divisions of Pet Milk, St. Louis, promoted to new position of director of marketing services. To advertising coordination he adds responsibility for home economics, market research, and trade relations departments. Formerly with Ralston Purina and Grove Labs, Piggott joined Pet in 1957 as advertising manager.

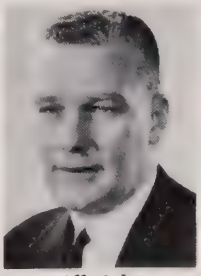
Henry L. Gellermann, advertising and public relations director of Bache & Co., New York, named a general partner. Also named partners are **Adrian C. Israel,** who also assumes post of chairman of the executive committee; **Leo D. Bretter; William J. Carey; E. I. O'Brien; Martin Glatter; Monte J. Gordon; William M. Marlin; Kevin F. Reilly; Alexander C. Schwartz, Jr.;** and **Frederic J. Weymar.**

Charles G. Brown appointed director of market research of S. C. Johnson & Son, Inc. of Racine. Previously Brown was market research director of Purex.

Robert B. Hetrick, regional advertising manager of Jos. Schlitz Brewing, Milwaukee, appointed advertising and merchandising director for Schlitz Malt Liquor. **Earle C. Albright,** Schlitz regional account executive at Leo Burnett, returns to Schlitz to succeed Hetrick as manager of regional advertising. He was with company from 1949 to 1958 in advertising and merchandising capacities.



Hetrick



Albright

William K. Beard, Jr., president of Associated Business Publications, will head the Jury of Awards for the Advertising Federation of America's 1963-1964 Ad Club Achievement Awards, and the Robert M. Feemster Memorial Awards Competitions.

Albert H. Diebold, co-founder of Neuralgyline Co., predecessor firm to Sterling Drug, was buried last month in New York, after his death in Florida at age of 91. Diebold also participating in founding of another company that developed into drug industry giant, American Home Products.

Robert S. Perry, vice president of the Gillette Co., Boston, has been named managing director of its Continental Division, directly responsible for the company's overseas operations.

Paul D. Allman, president of the Cracker Jack Co., Chicago, appointed vice president and member of board of directors of the Borden Foods Co.

Bert Hochman promoted to newly created post of public relations manager of Lever Brothers Co., New York, and **Warren Gerz** moves to new post of community relations manager. Hochman was formerly news bureau manager and Gerz formerly radio and TV publicity manager.

Lee McVickar Durand to the Climatrol Division of Worthington Air Conditioning, Milwaukee, as advertising assistant. He comes from Slater-Rost Studios, Milwaukee.

Robert W. Young, Jr., promoted to newly created position of corporate vice president-marketing of Colgate-Palmolive Co., New York. Young moves from the Household Products Division.

Joseph S. Atba of Kansas City elected to board of directors of Procter & Gamble. He is also board chairman of the Folger Coffee Co., a P&G subsidiary.

Orville E. Isenburg, formerly managing director of B. F. Goodrich Iran S.A., named general sales manager of B. F. Goodrich Industrial Products Co., Akron.

C. D. Haworth appointed manager, broadcast media, for General Mills, Minneapolis, reporting to M. A. Souers, director, media and shows.

AGENCIES

Curtis Berrien joined Needham, Louis & Brorby, Chicago, as executive vice president in charge of creative services. He was also added to the board of directors along with **Paul E. Belknap,** senior vice president; **Paul J. Schlesinger,** vice president; and **John A. Willoughby,** vice president and managing director of NL&B of Canada Ltd.

Dennis R. Shearman to N. W. Ayer & Son's New York office on the Sealtest account. He comes from Arks Publicity, Ltd., London.

Alexander Anderson and **Maxwell Arnold** named associate creative directors at Guild, Bascom & Bonfigli, New York. A member of the board, Anderson has been with GB&B for 14 of its 15 years. Arnold was the agency's copy director.

Albert Samuelson appointed writer-producer at Gardner Advertising, St. Louis. Formerly he was with Warner Bros. television division.

Mrs. Elizabeth C. Pike named vice president at Compton Advertising, New York. An assistant creative director, she moved to Compton from Benton & Bowles in 1959.

Robert W. Allrich, vice president and account supervisor at John W. Shaw Advertising, Chicago, appointed chairman of the Plans Board.

Thomas A. Pilkington joined Edward H. Weiss and Co., Chicago, as an account executive. He was formerly marketing services manager for Inland Steel Container Co.

Richard C. White, director of marketing at Doherty, Clifford, Steers & Shenfield, New York, named a vice president.

Edward L. Bond, Jr., president of Young & Rubicam, New York, renamed chairman of the Advertising Division of the American Cancer Society, New York City Division's 1964 April Cancer Crusade.

Francis A. Martin, Jr., vice president and general manager of Grant Advertising, San Francisco, elected to board of directors of Pacific Air Lines.

Edward G. Dorrity joined Brick Muller, Draper, Swearingen, Dorrity as stockholder and vice president. The new Memphis agency results from merger of Brick Muller & Associates and Draper/Swearingen & Co.

George Parker, N. W. Ayer copywriter since 1956, named copy group director in agency's Philadelphia headquarters.

Mrs. Gloria Davis, broadcast writer-producer for MacManus, John & Adams, Bloomfield Hills, Mich., named director of broadcast production for the Twin Cities office. Other new appointments include **Paul Konsterlie,** art director, and **Bill Persons,** copywriter.

C. Burt Oliver has sold his interest in the Melvin Co., Las Vegas, to agency president Jack Melvin.

Jack Bidus, a broadcast copywriter since 1959 for N. W. Ayer & Son, named a copy group director in agency's Philadelphia headquarters.

Dino Kotopoulis joined Helitzer, Waring & Wayne as associate creative director. Other additions to New York agency are **William M. Fleischmann,** advertising production manager, and **Gilbert S. Harris,** art director.

Peter M. Soutter elected vice president and board member of Henderson Advertising Agency, Greenville. At present he is account supervisor of the Pet Milk Co. Dairy Division, and Miles Products.

Robert H. Riley, art director of Chuck Shields Advertising, Atlanta, named vice president. Also promoted was **Mrs. Clara Farmer** to corporate secretary.

Raymond McArdle joined Street & Finney, as vice president and director of sales. He comes from Morse International Advertising Agency.

TV MEDIA



Ryan

Lina Lee Ryan, director of sales research and development at KOTV, has been promoted to director of advertising and promotion for the Tulsa station.

Starting in broadcasting with WJTV Jackson, Miss., Mrs. Ryan joined KOTV in 1958 as traffic manager.

Ralph McFarland, production manager of WJBF-TV Augusta, moves to same post at KTVE El Dorado, Ark. He's been replaced by **E. David Steele, Jr.,** who was senior producer at WMCT Memphis.



Fagan

Ronald E. Fagan has been appointed promotion director of Triangle's KFRE stations in Fresno. He replaces Don Shepherd, who moved to Philadelphia to become promotion director for the WFIL stations in Triangle's home city.

Fagan will continue also in his capacity as merchandising manager, a post he held since joining Triangle in April 1963. For five years previous he had been with the Fresno Guide, both as account salesman and media advertising executive.

Edward C. Carlson to assistant sales manager of WVUE-TV New Orleans, from account executive. Carlson is a former co-owner of WJBW New Orleans.

buy wsls & sell

TV 10 IN ROANOKE, VA.

VIRGINIA'S NO.1 TV MARKET *

THE KATZ AGENCY, INC
National Representatives

* Television Magazine

something new for the weekend

SATURDAY

10:30 P.M.—Battleline (1st Run)

11:00 P.M.—Newsline

11:15 P.M.—Adult Theater

SUNDAY

10:00 P.M.—Stoney Burke

11:00 P.M.—Newsline

11:10 P.M.—ABC News Report

11:40 P.M.—Late Show

Wonderful Florida Tele Vision

WFTV

ORLANDO, FLORIDA

FOR AVAILABILITIES CALL
BTA-BLAIR TELEVISION ASSOCIATES



Ellison

William N. Ellison has been appointed program director of WNHC-TV Hartford-New Haven, replacing Harry Shoubin who moved to the Triangle station in Philadelphia, rector of operations.

Ellison has developed two program operations for new stations, first as program director of CJSS-TV in Canada, serving Montreal and Ottawa and, most recently, WBJA-TV Binghamton. Previously he was sports director of WHCU Ithaca, as well as music programmer for WHCU (FM) and host of WHCU's "Teenage Dance Party."

Bob Kost to director of public relations and promotion for KSTP stations in Minneapolis-St. Paul. He was director of public relations for Murphy Motor Freight Lines for the past 16 years.

Harold Christiansen named business manager of WTTG-TV Washington, a post he held previously from 1959 to 1962 when he was transferred by Metromedia from WTTG to newly purchased KMBC stations in Kansas City.

Kenneth T. MacDonald, sales manager for WBZ-TV Boston, named to the newly-created post of assistant general manager of WJZ-TV in Baltimore.

Ted Cary, freelance photographer, to WNBE-TV New Bern, N.C. as associate film editor and member of the production department.

Jack Steck, long-time WFIL executive, to the new post of talent supervisor for WFIL (AM & TV) Philadelphia. He'll continue his current duties as executive director of the WFIL Studio Workshop.

Richard Wookey to NBC-TV in Burbank as manager, casting department. He has been a casting director at Screen Gems for almost five years.

RADIO MEDIA

Frank Macaulay to corporate creative director for copy of Metromedia. He has been advertising manager of Crowell-Collier Publishing, creative director and manager of marketing services for the publishing company, and advertising manager of NBC.

Donald R. Clark to account executive at KCBS San Francisco. He joined the station three months ago as national sales rep, from account executive at Schwabacher & Co.

John O. Downey, CBS vice president and general manager of WCAU Philadelphia, named chairman of the Communications Committee for the 1964 Folk Fair, a United Fund affair.

Dale Moudy to general manager of WSAI Cincinnati. For the past five and a half years he's been vice president and general manager of WING Dayton.



Severino

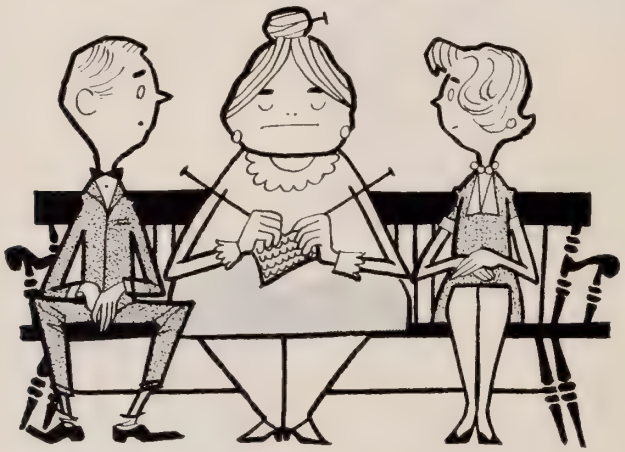
John C. Severino has been appointed to the sales staff of WBZ Boston.

He was formerly with WCSH Portland, Me., as advertising account executive and prior to that commercial sales representative with the Liberty Mutual Insurance Company in Boston. While in Maine, he was the head coach of the Portland Sea Hawks, a professional football team of the Atlantic Football League.

SYNDICATION & SERVICES

James W. Daisey has been named director of research at Bruskin International, a world-wide market research organization affiliated with R. H. Bruskin Associates, and providing American business organizations with research facilities throughout the United Kingdom, Common Market Europe, Scandinavia, Australia and New Zealand. Prior to joining Bruskin International, he headed up his own research organization, James Daisey Associates. He was at Daniel and Charles for over two years as vice president and director of marketing.

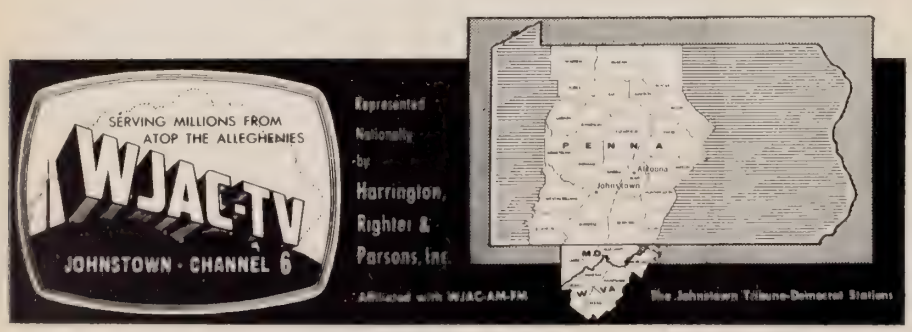
WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE



..and, IN PENNSYLVANIA, IT'S

WJAC-TV

In Pennsylvania, you just can't get anywhere without the big middle! The "million dollar market in the middle." It's America's 27th largest TV market . . . and it's served by one station -- WJAC-TV!



WASHINGTON BUREAU Washington, D.C., Mar. 6, 1964

FTC rules for cigarettes

If next week's oral hearings on FTC's proposed rules for cigarette advertising follow the pattern of comment accumulating at the Commission, the main whipping boy will be the TV commercials directed at the young.

The FTC's Rule 2 would forbid any advertising implication by sight, sound or innuendo, that smoking is in any way good for the smoker, or that any particular brand is safer unless its claim is scientifically provable. The third rule further forbids mention of tar and nicotine content not verified by approved testing.

Blast-off Rule 1 is, of course, the required "Caution!" warning on label and in advertising, that smoking is a danger to health.

With rare exception, a docket of about 150 comments on FTC's tentative rules leans hardest on the TV commercials directed at teenagers, or involving teenagers appeal in any way.

They get letters

In about 100 over-the-transom letters penned, penciled or typewritten, writers are not half as mad at the manufacturer for making cigarettes, as they are at advertisers for making them attractive. Smoking in glamorous and romantic situations on the TV screen seems to rouse a moralistic fury in the comparatively small group of the citizenry inspired to write to FTC by stories read in the papers. About a third of the comment was medical, and came in a request of FTC's Associate Chief of the Division of Scientific opinions, Dr. George Dobbs.

Medical comment sought

In this group, too, there was unanimity on Rule 2 to curb youth appeal in cigarette commercials, although the cooler heads of scientific, medical, civic and university spokesmen had some fault to find with FTC's other suggestions. Strongest opposition was to the extremes in the cautionary warning—short and long forms—in Rule 1.

The U.S. Chamber of Commerce is, so far, the loudest official voice raised against the FTC's specifics to hamstring cigarette advertising.

CofC voice heard

The Chamber, taking a page perhaps from Rep. Walter Rogers' recently successful approach in his battle with the FCC on commercial rulemaking, says the Federal Trade Commission does not have authority to set up "legislative" rules for this industry, without congressional directive.

The Chamber does not commit itself on the merits of controlling cigarette advertising per se. It does state flatly that it doubts the effectiveness of the rules the FTC has laid out for oral argument here March 16.

Agency speaks up, too

Only one advertising agency, Archer and Woodbury of Memphis, Tenn., had the temerity to comment on the FTC cigarette semantics.

A & W, claiming no tobacco connections at all, says the public is already 99% warned on smoking. Also, if potential hazard requires warning, why pin the label on cigarettes, any more than alcohol, cars, et al?

Most unique and revolutionary suggestion submitted to the FTC's docket on cigarette advertising rules, is one to standardize size and require two types of filters on all American manufactured cigarettes.

Standards proposed

The idea came from Dr. Louis F. Fieser, of Harvard, one of the Surgeon General's 10-man advisory committee on smoking and health. Dr. Fieser takes little stock in the labeling and advertising aspects, apparently. He does say of cigarette TV commercials: "Don't show them puffing." Fieser, and a number of fellow-scientists, believes it is the heavy smoking that causes major damage—not occasional light-ups. Dr. Fieser's approach is one of controlled experiment to improve cigarette safety itself.

Experiment for control

With scientific indifferences to the anguish of ad copy writers, Dr. Fieser would limit each identical cigarette to a 70mm tobacco column. Each would have a cellulose acetate filter and a carbon granular filter. Manufacturers would have to make those improveemnts subsequently discovered.

Once cigarettes are standardized, Dr. Fieser believes statistics could tell "in a few years" if this type of "improvement" actually reduces mortality among smokers. At

Cellulose acetate filters are known to remove up to 40% of tar content known to be carcinogenic to animals, and would equate reduction in the number of cigarettes smoked daily by the heavy user—the one "most endangered," Fieser points out. The carbon granule filter removes certain gaseous elements and may do less harm to natural protective ciliary (coating) action in bronchi than non-filter.

Dr. Scott differs

Dr. Arthur Purdy Scott of the Columbia College of Physicians and Surgeons also differed on FTC Rule 1 "Caution!" proposal.

Dr. Scott advised changing first sentence from "Cigarette smoking is dangerous to health," to "Cigarette smoking may be dangerous to health." Or: "Excessive cigarette smoking is dangerous to health." This wording may be less effective, but it is "more in keeping with the truth. . . . There seems to be little if any proof that the occasional smoking of a cigarette is a health hazard."

The doctor does agree that ad appeal to the young should be curbed.

If you lived in San Francisco...



...you'd be sold on KRON-TV

"THE WORLD'S BEST RADIO ANNOUNCEMENT"

GRAND SWEEPSTAKES WINNERS

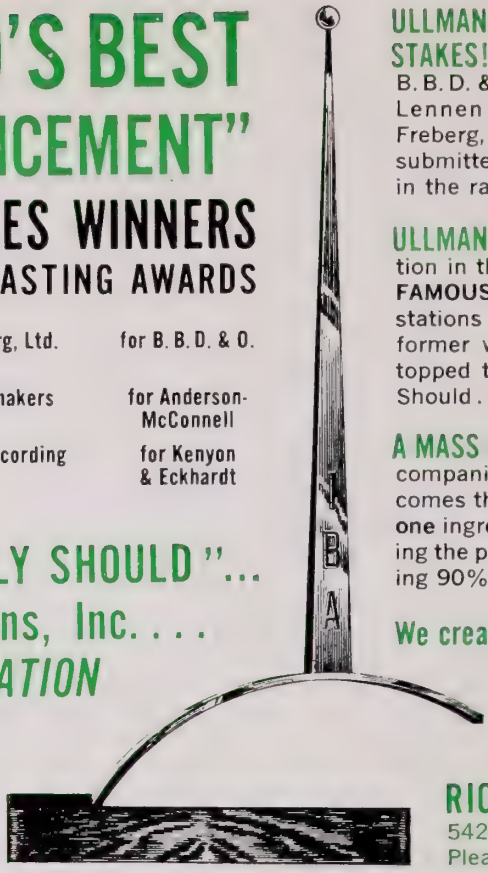
INTERNATIONAL BROADCASTING AWARDS

• 1960	"Chun King Chow Mein"	Freberg, Ltd.	for B. B. D. & O.
• 1961	"Saint Ives Rambler"	Spotmakers	for Anderson-McConnell
• 1962	"Banana Split Ice Cream"	Ace Recording	for Kenyon & Eckhardt

• 1963 "YOU REALLY SHOULD"...

ULLMAN MusiCreations, Inc. . . .

FOR EVERY RADIO STATION IN THE WORLD!



ULLMAN MusiCreations, Inc. WON THE GRAND SWE STAKES! The competition was rough. Top agencies B. B. D. & O., J. Walter Thompson, McCann-Erickson Lennen & Newell... and people and clients like S Freberg, Ford, Maxwell House Coffee and Volkswagen submitted the best of their best... more than 500 ent in the radio category from 18 countries.

ULLMAN MusiCreations WON! And so did every radio s tion in the world. "You Really Should..." is a part of T **FAMOUS Big Sound**—already being used by hundreds stations... and available to all others. Unlike any of former winners—the same creative professionalism t topped the best in the world—can be yours. "You Rea Should..." featured ULLMAN subscriber, WHDH, Bost

A MASS MASTERPIECE! From the creating and produc companies of the world's largest 'so-called' syndica comes the world's best radio announcement. And, it is **one** ingredient among **65** individual services currently sc ing the programming and production needs of clients rea ing 90% of the Free World.

We create it ALL...We produce it ALL...We sell it A

MORTON J. WAGNER COMPANIES, IN
...in the BROADCASTER'S Interest, Necess and Convenience...

Sold internationally by

RICHARD H. ULLMAN ASSOCIATES, IN
5420 Melrose Avenue, Hollywood, California 900
Please call collect (213) HOllywood 2-6027



Making his second trip to the stage, Morton J. Wagner, President, accepts the International Broadcasting Sweepstakes Award from Phil Silvers for the World's Best Radio Announcement.

MARCH 16, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

HEALING BROADCAST COMMERCIALS

--page 19

CONTENTS—see p. 6

NEW YORK, N.Y. 10020
30 ROCKEFELLER PLAZA
NBC - ROOM 274
MILDRED E. JOY
THE GENERAL LIBRARY



The final touch that makes the difference

Spot Radio is the final touch to any product campaign. A constant reminder at the most effective time and place, Spot Radio converts other media impressions into sales impressions—for your product.

KOB ..... Albuquerque	WTAR ... Norfolk-Newport News
WSB ..... Atlanta	KFAB ..... Omaha
WGR ..... Buffalo	KPOJ ..... Portland
WGN ..... Chicago	WRNL ..... Richmond
WLW ..... Cincinnati*	WROC ..... Rochester
WDOK ..... Cleveland	KCRA ..... Sacramento
WFAA ..... Dallas-Ft. Worth	KALL ..... Salt Lake City
KBTR ..... Denver	WOAI ..... San Antonio
KDAL ..... Duluth-Superior	KFMB ..... San Diego
KPRC ..... Houston	KYA ..... San Francisco
WDAF ..... Kansas City	KMA ..... Shenandoah
KARK ..... Little Rock	WGTO . Tampa-Lakeland-Orlando
WINZ ..... Miami	KVOO ..... Tulsa
KSTP ..... Minneapolis-St. Paul	
Intermountain Network	Radio New York Worldwide

*West Coast only

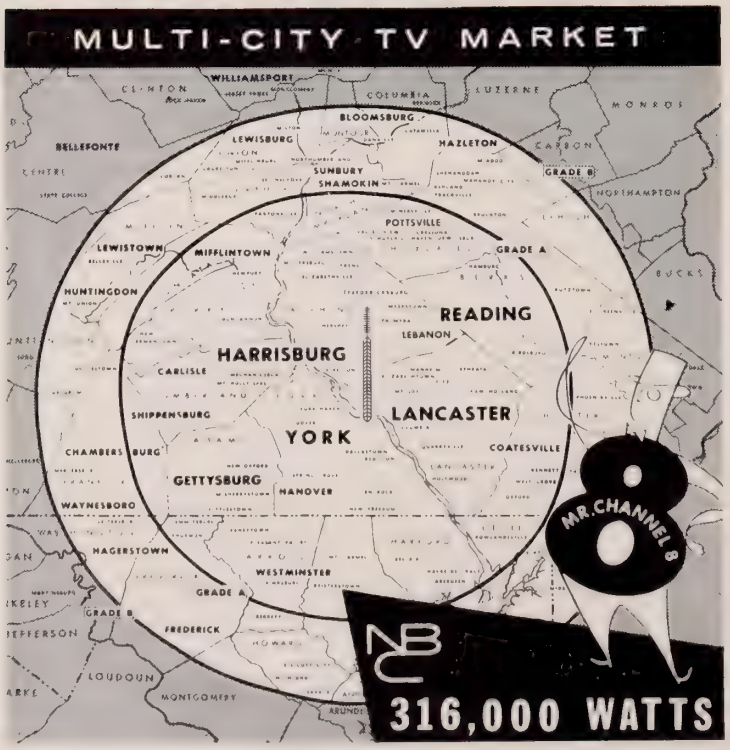
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LOS ANGELES · PHILADELPHIA · SAN FRANCISCO · ST. LOUIS

Diamond necklace by Harry Winston Photo by Vivian Crozier





Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisco

ECRETS OF ANHEUSER-BUSCH CAMPAIGN OR '64 SHARED WITH ALL-MEDIA REPS

ADIO AND TELEVISION STRONG IN BUDWEISER BUDGET F $15 MILLION FOR "THAT BUD—THAT'S BEER" THEME

IAMI BEACH—For eighth successive year since 1957, Anheuser-Busch, maker Budweiser, shared secrets of its new advertising campaign with representa-ves of advertising media in well-planned two-day meeting ending here today. About 100 radio, TV, magazine, newspaper, outdoor advertising people ere on hand, with scattering of station management, as top eschelon of idweiser and D'Arcy, its ad agency, explained objectives and unveiled new 5-million program built around the '64 theme—"That Bud—that's beer!"

The "Pick-a-Pair" campaign first troduced in 1957 will again domi-te marketing effort that has seen le of 6-packs increase from 11 mil-n to 33 million. "Pick-a-Pair" ad-rtising push will be highspotted in ay and June to influence picnic and me barbecue sales during the hot nths.

In series of meetings between client, ency, and media, strategy of cam-ign was fully discussed. Present for heuser were August Busch III, di-tor of marketing operations; eorge Couch, Budweiser brand man-er; Ray Krings, director of adver-ing; Orion Burkhardt, sales promo-n manager, plus corp of other execs. r D'Arcy, Harry Chesley, president; Jack Macheca, top account exec on Budweiser; Harry Renfro, radio/TV director, and some 12 others, includ-ing regional account executives.

Spot radio and spot TV will each realize about a $3.5-million slice of '64 Bud budget, with *Johnny Carson's Tonight Show* on NBC-TV added for three-a-week 52-week run to cost $1,-450,000. Major national magazines such as Look, Life, SEP, Time, News-week, and Sports Illustrated are being used, along with reduced billboard campaign. Negro radio stations and Ebony are included in specialized buys; the Chicago Tribune and Chi-cago American Sunday sections are also specialized market buy.

By arrangement with Budweiser and its agency, SPONSOR will publish full report of this beer advertiser's '64 mar-keting, advertising, and merchandising strategy in an upcoming issue.

SCAP hit for nixing BS' per-show license

ASHINGTON — Justice has cited SCAP for refusal to grant CBS' re-est for per-program license and in-ting, instead, on offering blanket 2,500 per month license, plus addi-nal fees. Under 1941 and amended) consent decrees, ASCAP is re-ired to grant per-program licenses request.

Justice says its civil contempt suit ainst ASCAP, begun Mar. 11 in Y. District Court, is for "substantial ntempt" of '50 court decree. Speed th which action begun, against both SCAP and its president — Stanley lams, is stunning upset to perform-ce rights group's history of pro-nged resistance to government ac-n of such complaints. CBS request s made last Nov. 27; Adams' reply ering only the $12,500 monthly nket fee came Feb. 4; and Justice tion was under way a scant five eks later.

Broadcasters will watch this one sely with two questions in mind: ill this action really crack blanket-ense dam and not end in another ld consent finger-wagging by Jus-e? And does this action augur well r better licensing terms?

President Johnson's cutback hits consumer-aiding HEW

WASHINGTON—Consumer-conscious President Johnson's economy direc-tives requiring cutback in agency per-sonnel hits consumer-protecting De-partment of Health, Education and Welfare.

HEW has been directed to cut back 653 in 1964, and reduce personnel an-other 640 in 1965. Whittling down quotas have been given 13 other agen-cies by the President, and Post Office has managed to lop 3100, while Agency for International Development takes top percentage cutback by losing 8 percent of its work force in person-nel reductions of 1400.

Neither FTC nor FCC are men-tioned in President's listing of person-nel cutbacks which he says will cut $42,000,000,000 out of the requested appropriations for 1965.

To contrary, it is expected that in-come received from FCC's filing fees may lead to commission's addition of personnel to clear up work backlog.

OJIBWAY opens 2nd office on west coast

DULUTH—Ojibway Press, Inc., publisher of 26 business paper publications, — including SPON-SOR—expanded its sales offices this month with opening of new office at 260 Kearny St., San Francisco. First western office was opened in 1961 at 1145 West Sixth St., Los Angeles.

With announcement of sec-ond West Coast office for the publishing firm, Robert Edgell, vice president, also announced appointment of Stearns R. Ellis as manager of the new office for all Ojibway publications.

A graduate of the Harvard School of Business Administra-tion, Ellis is also a Navy veteran and has served with the Diplo-matic Pouch and Courier Serv-ice at the U.S. Embassy in Athens, Greece. Prior to joining Ojibway, he was a television film salesman and West Coast manager for *Newsweek*.

Executive offices for the pub-lisher are in the Ojibway Build-ing here at 1 East First St. Offi-ces are also maintained at 555 Fifth Ave., New York; 6207 Norman La., Cleveland; 221 North LaSalle St., Chicago; and Los Angeles.

ALL NET BILLINGS UP

NEW YORK—TvB data indicates the three TV networks boosted 1962's gross time billings of $798,808,100 to $832,730,800 last year—a 4.2% in-crease.

By network, figures are: ABC-TV, from $205,224,300 in '62 to $214,-593,600 in '63—up 4.6%, largest in-crease for any of the three; CBS-TV, from $311,709,800 to $325,609,900—up 4.5%; NBC-TV, from $281,874,-000 to $292,533,300—up 3.8%.

For December only, gross time billings of the three rose an impres-sive 7.6%—from $71,377,100 in '62 to $76,832,800 in '63. Increase re-flects advertiser "make-goods" after four-day hiatus of network advertis-ing after presidential assassination.

Most notable surge in gross time sales was for combined January-De-cember, weekend (Sat.-Sun.), daytime periods, whose combined '63 gross of $60,984,100 was 24.2% over 1962's $49,098,600.

CORINTHIAN TO DROP COMMERCIALS CALLED PIGGYBACKS BY CODE

NEW YORK — Possible trend-setter in face of clutter problem is word from C. Wrede Petersmeyer, Corinthian Broadcasting prexy, that group won't accept multiple-product commercials considered "piggyback" by TV Code Board.

Believing piggybacks "contribute substantially to appearance of over-commercialization that's received so much attention in recent months," Petersmeyer emphasized: "Advertisers as well as viewers have an important stake in this matter." He urged sponsors and agencies alike "to accept Corinthian policy as concrete step in right direction."

Dean Linger, advertising-p.r. director, explains that policy is firm, even if it produces other cancellations. Since Corinthian has slowly been ridding its stations of piggybacks "for number of months now" by not accepting any new such advertising, there'll be "no knocking off" of offending sponsors now. Admitting it hasn't simple "how-to" formula—Corinthian can't, for example, turn off network piggybacks that come its way—group feels that taking strong stand tends to discourage advertiser-agency submissions. "And if we get away from networks, at least we'll have knowledge that we aren't *originating* them — or condoning them," Linger adds.

Corinthian stations include KOTV Tulsa; WISH-TV Indianapolis; WANE-TV Ft. Wayne; KHOU-TV Houston; and KXTV Sacramento. Corinthian Broadcasting is wholly owned by Whitney Communications Corp., which is wholly owned by John Hay Whitney.

GITLITZ DIRECTOR AIDE OF NAB CODE AUTHORITY

WASHINGTON—Jonah Gitlitz, currently managing editor of Television Digest, has been appointed assistant to the Code Authority director for NAB, effective Apr. 5. As such, he will implement an expanded Code Authority program aimed at obtaining greater public knowledge of the Radio and TV Codes and increased support for industry self-regulation, and will assist Code Authority Howard H. Bell in certain administrative duties.

Gitlitz, who also served as advertising-p.r. director for Adam Young, Inc., began his career with Broadcasting Magazine, from 1950-'55; served from '55-'57 as assistant news editor of Television Age; and from '57-'61 was managing editor then editor of U.S. Radio.

NAB ENTERS CIG FIGHT

WASHINGTON — *NAB has filed statement challenging FTC authority to issue any restrictive rules on cigarette ads, but at week's end NAB hadn't decided whether to have statement simply entered or read by spokesman at today's oral hearing of commission. NAB will stress that FTC's broad proposals on cigarette ads amount to legislation by commission rulemaking. NAB says FTC has no power to legislate without congressional authority.*

FTC's proposed rules would require cigarette labels and ads to carry warning that they are hazardous to health. The rules, to be thrashed out at oral hearings this week, would also bar any type of claims indicating that smoking is good for smoker, or that one brand is better than another. Preferential claims that one brand has less tar or nicotine content than another would have to meet scientific tests and FTC standards.

Commission says it may also go into some special rulemaking to make sure TV commercials and other cigarette ads don't make special appeal to the young.

Rep. Roberts defends Code, lauds stations' adherence

WASHINGTON—Rep. Ray Roberts (D., Tex.) handed NAB a preconvention bouquet last week by warmly defending Code and broadcaster efforts to uphold it. During debate on Rogers bill, which bars FCC rulemaking on commercials, Roberts rose "to correct" claims that Codes had eased.

To argument that Radio Code allows 18 commercial minutes per hour, Roberts replied that Code sets weekly average at 14 minutes, with 18-minute maximum in any hour. Citing Code history, he explained sponsored commercial limit on radio was 14 minutes per hour in early days, but the seven years prior to 1961 saw no limit on spot announcements.

On TV: Roberts quoted earlier Code allowance as 16 minutes, 20 seconds in prime time, while present Code upholds 10-minute-20-second limit (actually revised to 17% per hour).

Roberts cited Code Authority report that less than 2% of 27,000 monitored hours on 700 radio stations overran limits.

Ogilvy snubs cigarette on Lark-sponsored sho 'Eye on N.Y.,' WCBS-T

NEW YORK—Advertising row will able to witness more of maverick d larations of David Ogilvy, chief OBM agency, when he attacks c arette advertising—among other sues—on WCBS-TV's *Eye on N York.*

Implying that networks and static shouldn't carry cigarette ads and t he wouldn't accept an account in t category, Ogilvy virtually offers mount campaign against smoking the government.

With sponsoring Lark cigarettes the wings, it remains to be seen if will run its spots on that *Eye* segme

The head of Ogilvy, Benson Mather also takes off on over-co merialization and "pirating" of cr tive ideas in advertising, among ma other subjects. Charles Brower, an friend of Ogilvy's who heads BBD counters much of Ogilvy's off-b claims. Particularly the well tou "all you hear is the clock" ad Rolls-Royce, which gets close scruti when Brower displays virtually same copy slant from an ad that da back to the '20s or '30s.

Also on program are NAB's LeR Collins; James McCaffrey and Da McCall, ex-associates of Ogilvy w are now with C. J. LaRoche; Cm Whitehead; Martin Mayer; and M Ogilvy, among others.

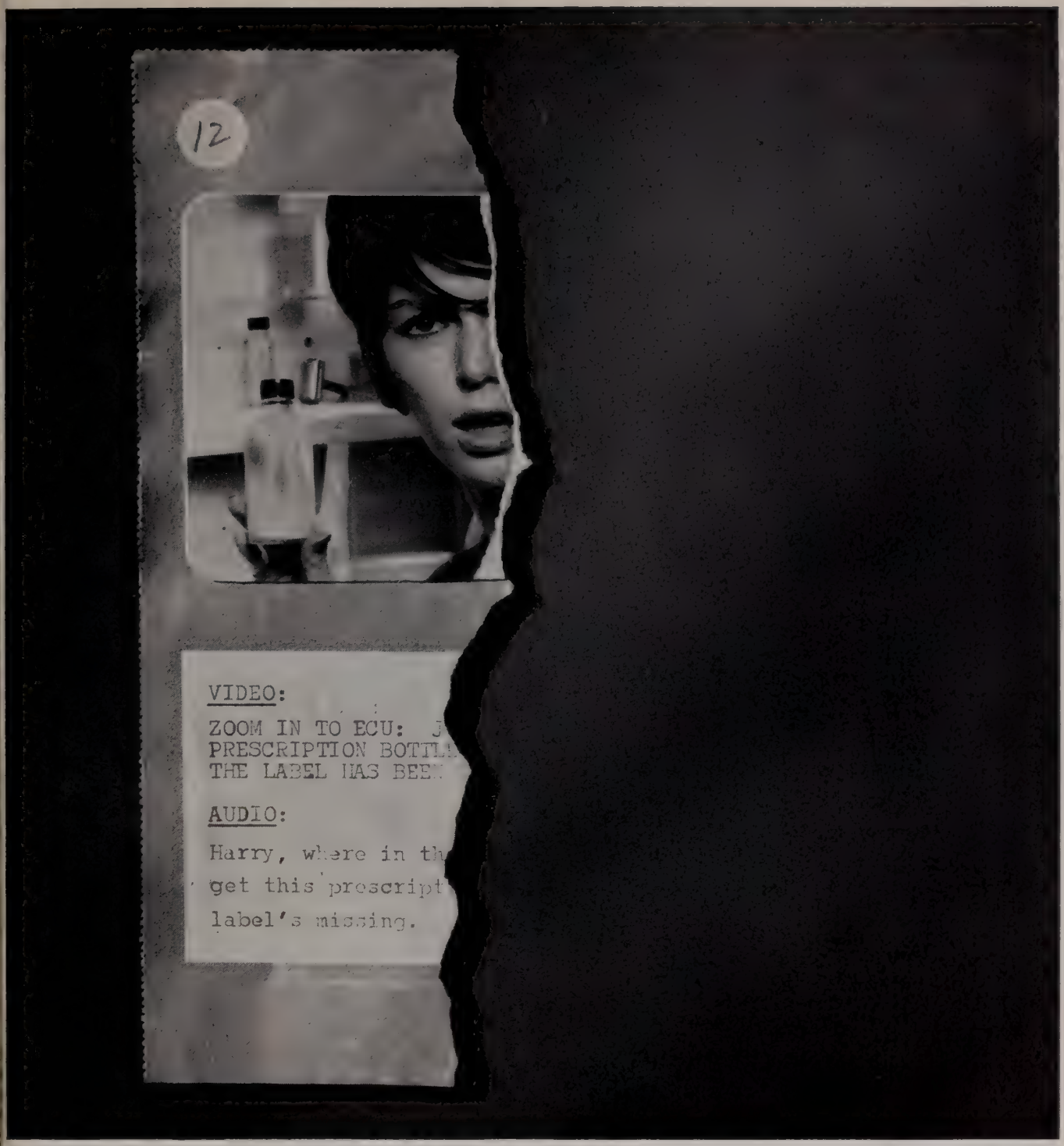
Program will be aired twice WCBS-TV: Tuesday, Mar. 24, 7: 8 p.m., and Saturday, Mar. 28, 1: 2 p.m.

FCC MAY AGAIN TAKE UP DEFEATED DROP-IN PLANS

WASHINGTON—Old drop-ins never —they may not even fade away long. Sen. Pastore, chairman of S ate Communications Subcommitt wants FCC to take another look ABC's competitive position in th seven 2-VHF markets where co mission barred short-space VH FCC voted against them, 4-3, May or December, but might be p suaded to take matter up again n May.

Conley tops ABC Spot Sal

NEW YORK — *James E. Conley been elected president of ABC-T Spot Sales. Since Apr.* 16, 1962, *has served as exec v.p. under Theod F. Shaker, president of ABC-TV S tions Division.*



Are you giving your storyboards only half a chance?

Probably . . . unless you cost them out for video tape as well as for live or film. Because today, more times than not, video tape (SCOTCH® BRAND, of course) can do the best job. And the only way to discover this for yourself is to get the costs and counsel from a tape producer in terms of your specific commercials.

Look what you have to gain: Incomparable "live" picture and sound quality, without chance of a live goof. Instant playback that lets you see immediately how you're doing. Pushbutton-fast special effects, no lab processing. And you may save weeks over film, with new convenience and often lower cost in the bargain.



Call your nearby tv station or tape studio for quotes on your next storyboards (no obligation, naturally). And to keep new ideas from passing you by, send for our new 36-page brochure, *Advertising with Video Tape*. It's free, covers 13 actual case histories. Tells why, how and the costs of specific commercials produced on tape. Write 3M Magnetic Products, Dept. MCK-34, St. Paul 19, Minnesota.

"SCOTCH" AND THE PLAID DESIGN ARE REG TMS OF 3M CO ©1964, 3M CO

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Vol. 18, No. 11

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FOR CLEVELAND ACQUISITIVES* - A NEW SYMBOL

This Harlequin announces to Cleveland Acquisitives that WJW-TV is the first and only Cleveland station transmitting local programs in FULL COLOR. Another example of WJW-TV leadership . . . and another reason why your sales messages are delivered with top impact —on WJW-TV.

*Ac-quis'-i-tive—given to desire, to buy and own.

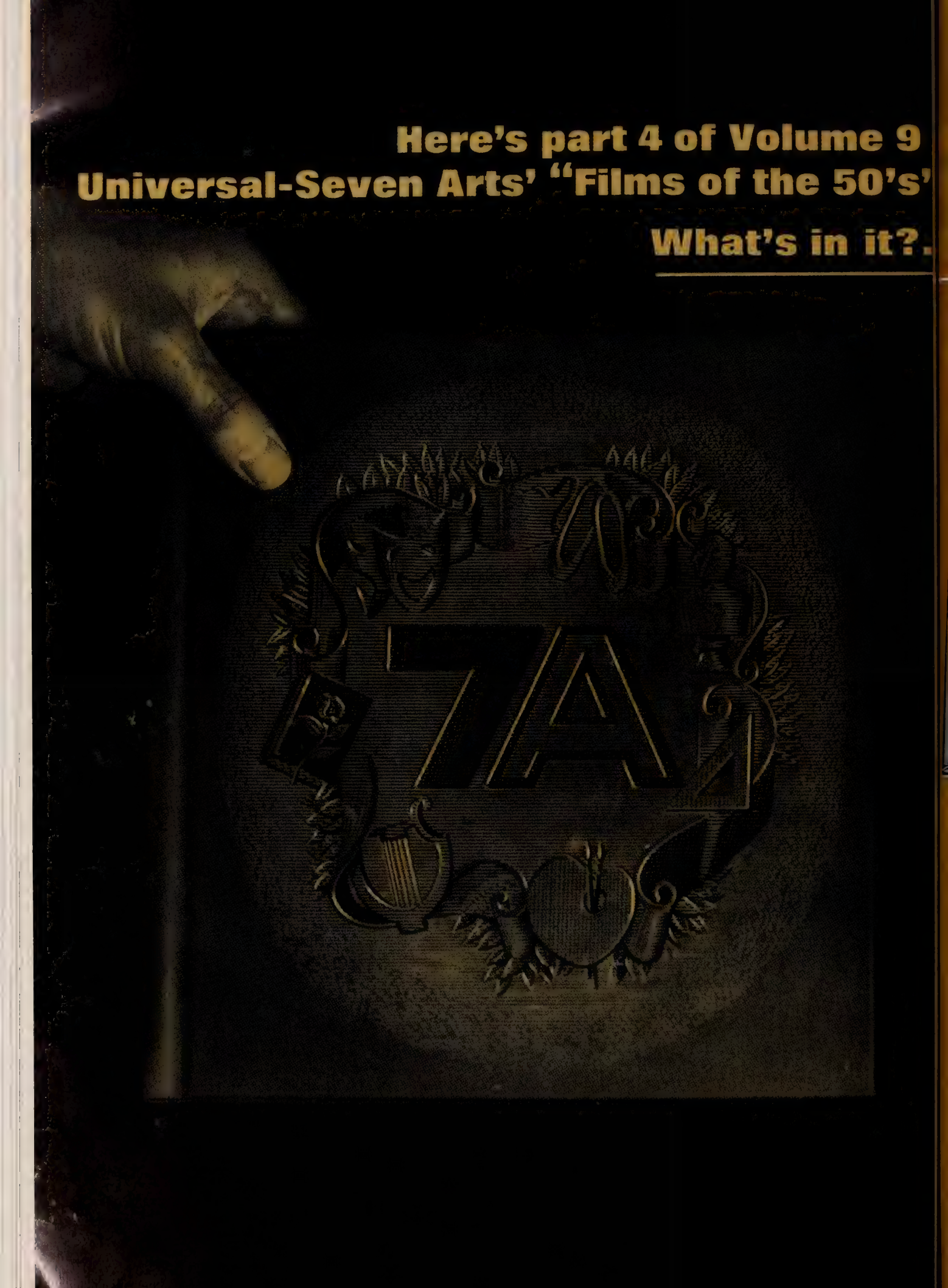
ACQUISITIVES WATCH

WJW-TV

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
NEW YORK WHS	MILWAUKEE WITI TV	CLEVELAND WJW TV	ATLANTA WAGA TV	TOLEDO WSPD TV	DETROIT WJBK-TV	

Here's part 4 of Volume 9
Universal-Seven Arts' "Films of the 50's'

What's in it?.



54 top feature films for top television programming



Fine motion picture entertainment with built-in audience appeal: Today's top stars . . . stories . . . directors . . . including THE FAR COUNTRY starring James Stewart, Ruth Roman, Corinne Calvet and Walter Brennan
CAPTAIN LIGHTFOOT starring Rock Hudson, Barbara Rush and Jeff Morrow
SIGN OF THE PAGAN starring Jeff Chandler, Jack Palance and Rita Gam
THE FAT MAN starring J. Scott Smart, Julie London and Rock Hudson
TOMAHAWK starring Van Heflin, Yvonne De Carlo and Preston Foster.

All in Part Four—rounding out the fourth exciting part of the new Volume 9—
a total of 215 Universal Features from the Seven Arts' library of "Films of the 50's"

SEVEN ARTS DISTRIBUTING CORP.

A SUBSIDIARY OF SEVEN ARTS ASSOCIATED CORP.

CONTACT YOUR NEAREST SEVEN ARTS OFFICE FOR MARKET AVAILABILITY

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LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif STate 8-8275
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

MEMBER TFE '6-1

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

Preview these fine attractions at Seven Arts' Hospitality Suites 439 · 443 · 441 · 445
Pick-Congress Hotel, Chicago — Sunday, April 5 — Wednesday, April 8



☆ IN LOS ANGELES ☆

1,000,000

SPANISH SPEAKING PEOPLE SLIP THROUGH YOUR FINGERS WITHOUT THE HELP OF SPANISH LANGUAGE RADIO **KWKW**

THIS CAPTIVE AUDIENCE CAN BE YOURS!

KWKW has 20 years experience in serving this market!

- Average yearly income —over $800,000,000
- Automotive products —$72,540,000 annually
- Food products —$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND REGIONAL ADVERTISERS HAVE NOT LET THIS MARKET SLIP THROUGH THEIR FINGERS.

KWKW
5000 WATTS

Representatives: N.Y.—National Time Sales
CHICAGO—National Time Sales
LOS ANGELES—HO 5-6171





PUBLISHER'S REPORT

Doing it right . . . TFE '64

MY HAT is off to the film syndicators.

It wasn't so many years ago that they were regarded as a wheeler-dealer, bargain-basement crew.

Now the situation is substantially changed.

While there are exceptions in every category, the big film syndicator today is a stabilized businessman eager to give the best possible service to his client.

No small credit for this transformation is due to a few wide-visioned men in the syndication field and, in particular, to the way they handled the syndication show at last year's NAB Convention.

Called TFE '63, staged at the Pick Congress in Chicago, it was a model of decorum, usefulness, and dignity.

This year TFE '64 will liven the Convention and make it more useful for tv delegates.

I had lunch the other day with Dick Carlton of Trans-Lux and Alan Silverbach of 20th Century-Fox, co-chairmen of this year's television film exhibit. I was pleased to note that at least 15 syndicators will show their wares at the Pick Congress (with five NAB Associate members not included in TFE '64 located at the Conrad Hilton).

But what pleased me most was the code of behavior and the basic rules that each TFE '64 member must live by.

For example, there will be no honky-tonk.

There will be no corridor ambassadors drumming up traffic.

Models and hostesses must remain in hospitality suites.

Absolutely no gambling will be permitted in any hospitality suite at any time.

There are other rules. This gives the idea.

In recognition of the changed order of things the NAB has set up a tv program panel Tuesday morning chaired by Clair McCollough and including last year's TFE '63 co-chairman Bob Rich of Seven Arts. This representation is in order. The syndicators (or distributors as some call them) are a vital segment of the business and merit a place on the agenda. Bob, who has been a leader in the upgrading of the syndication field, is a good choice and will represent his category well.

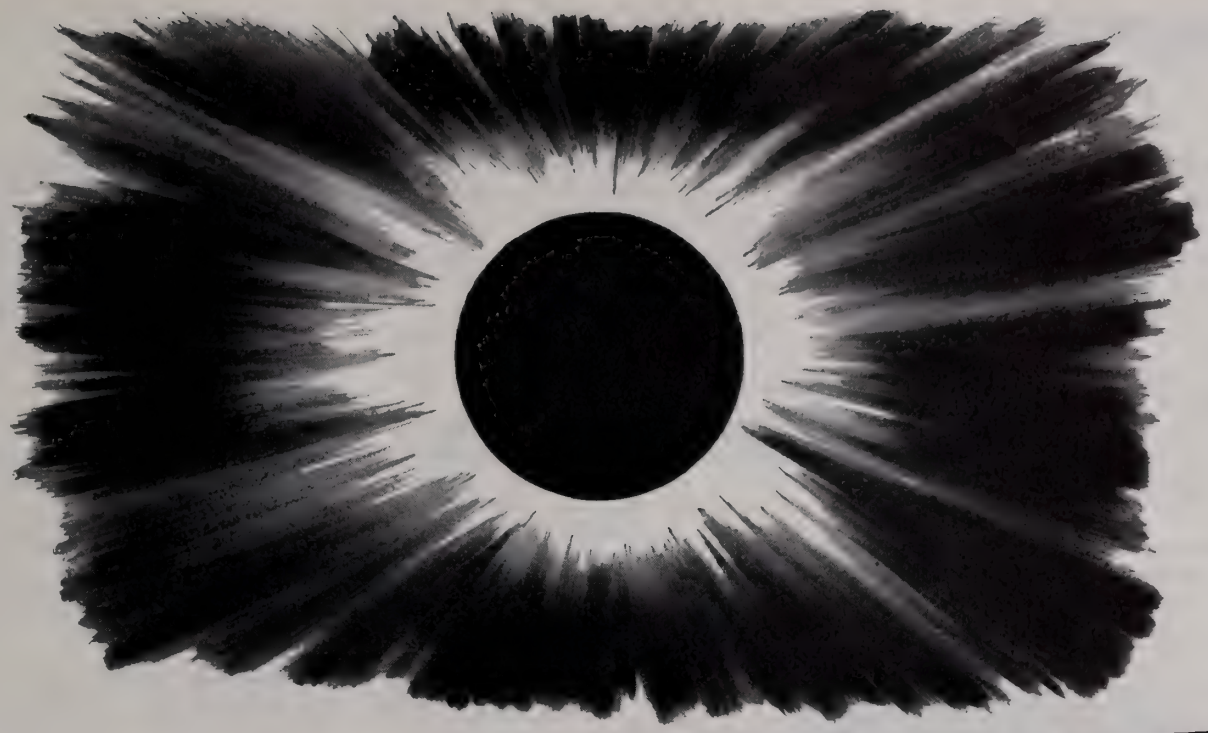
This year more managers will bring their program directors and film buyers to the NAB.

The word is out that the syndicators are doing it right and that they have more to offer the discerning station man than before.

As a severe critic of some syndication practices in previous years I'm thrilled to note this new order of things.

I said it at the start of this column and I'll say it again. My hat is off.

Norm Glenn



YOU MAY NEVER SEE THE SUN COVERED 8 MINUTES*—

Southwestern Michigan A&P and Kroger store cities within stations' primary coverage areas



BUT... WKZO Radio Covers More Supermarkets Than Any Other Western Michigan Station!

Nothing under the sun covers Kalamazoo and Greater Western Michigan like WKZO Radio. Take supermarkets, for instance.

The map at left sheds some light. In our biggest competitor's primary service area (.5MV. contour) there are 18 A&P and 16 Kroger stores.

But in WKZO's primary service area there are 60 A&P stores and 33 Kroger stores—*and this isn't counting stores in our competitor's home county, even though we come in strong there.* And where the outlets are is where the sales are made.

Let your Avery-Knodel man give you the whole sunny story about WKZO Radio!

* *The maximum possible duration of a solar eclipse is 7 minutes and 40 seconds.*

AM–TV–FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

CALENDAR

MARCH

Leadership Institute for Young Executives, second series of Management Communications Seminars in conjunction with New York University School of Commerce, Monday nights at Hotel Biltmore, N. Y., beginning (16).

FCC's schedule of appplication filing fees becomes effective (17).

National Assn. of Broadcasters Code Authority, public meeting to explain to ad fraternity the TV Code's new amendment on multiple product announcements, Waldorf-Astoria N. Y. (19).

Broadcasting Executives Club of New England, seminar and luncheon on "Climate in Washington," Sheraton-Plaza Hotel, Boston (19).

Assn. of National Advertisers, third annual seminar on business paper advertising, Plaza Hotel, N.Y. (19).

Philadelphia Club of Advertising Women, 48th annual dinner dance, Benjamin Franklin Hotel (20).

Intercollegiate Broadcasting System, annual national convention, Columbia University, N.Y., hosted by WKCR-FM (21).

American Assn. of Advertising Agencies, Rocky Mountain Council, ninth annual Spring Tonic Seminar, Brown Palace Hotel, Denver (21).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel, (22-24).

Alfred I. duPont Awards Foundation, 22nd annual presentation dinner, Mayflower Hotel, Washington, D.C. (23).

Institute of Electrical & Electronics Engineers, international convention. New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

American College of Radio Arts, Crafts, and Sciences, first Radio Day Seminars, Conrad Hilton Hotel, Chicago (26).

APRIL

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

Arkansas AP Broadcasters, session at Little Rock (3-4).

National Assn. of TV & Radio Farm Directors, spring meeting, Richmond, Va. (3-5).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9.).

Boy Scout Lunch-O-Ree, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

Michigan AP Broadcasters Assn., session at Kellogg Center, East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers, at Plaza Hotel, N. Y. (14).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N. Y., and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

UNITED ARTISTS **SHOWCASE 2**

TRAPEZE

BURT TONY
LANCASTER · CURTIS
GINA
LOLLOBRIGIDA

Everybody loves the Circus . . .
Everybody thrills to aerialists in action . .
Everybody enjoys a good story
about a "triangle". "Trapeze" is
the acme of showmanship—
and *most* promotable.

Running time: 105 MINUTES





WRITE, WIRE OR PHONE

U.A.A. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC.
555 Madison Avenue, New York 22, N.Y. • Area Code 212 • 688-4700



Inside SPONSOR

I wonder if the increasing tempo of the race by the networks to impress legislators and regulators isn't out of economic proportion.

Neither broadcaster nor broadcast advertiser—at all levels—can hope to have any deserved reprimand delivered in private. Print has made the public service record of broadcast media its personal kennel and watchdogs each, even innocent, trespass by setting up a howl that brings legislators and regulators running. When one dog barks the others in the neighborhood yap, even when they don't know what started the first one in the first place. And every client, agency and station or network is fair game for those who want to quiet the hounds.

I sat through the better part of primary election night watching all three networks on a set-up at NBC. For months in advance, the stream of releases, heralding each step planned, every team and aid piled onto the effort, kept growing into a monumental paper pyramid. The staggering costs were obvious. The eagerness to meet a public responsibility and to compete for leadership was equally obvious.

But I puzzled over how expensive an excellent job had to be; how much of that expense was an unconscious pandering to the monitoring minions of legislation and regulation. I couldn't erase from my mind a statement attributed to a network correspondent which estimated that if all the money spent by all the networks for that coverage (to impress regulators and legislators with dedication to public service?) were lumped together, it might be possible to bring all the voters to New York to vote "live" in the studios. It could become an absurd addiction.

Sam Elber

555 FIFTH

'TV Tear Sheet' reaction

How very pleased we were to see SPONSOR's coverage of our "TV Tear Sheet" story (Feb. 24, 1964). The reaction to the story has been most gratifying, which only proves again that SPONSOR is well-read by those who want to be well-informed.

A network sales head, a top household magazine, and several advertising managers and agency people have contacted us for further information. Which proves, also, that SPONSOR as a trade publication, knows what the trade is vitally interested in.

Lincoln Scheurle
President
The Film-Makers, Inc.
Chicago, Ill.

Not their cup of E.T.

My attention has been drawn to an article in the Dec. 9 issue of SPONSOR, titled "Radio dramas gaining local strength," in which it is suggested that certain programs, including "Adventures of the Scarlet Pimpernel," "Captain Horatio Hornblower," "Secrets of Scotland Yard," etc., offered for sale in the U.S.A. by Irving Feld, Ltd., were produced by the BBC.

I write to say that none of the programs listed in the article were produced by the BBC, nor has the BBC any direct or indirect connection with them.

M. A. Frost
Head of Transcription Service
The British Broadcasting Corp.
London, England

'Guide' a big hit

I have just finished reading "Adman's guide to TV syndication," which appeared in the Feb. 24 issue of SPONSOR. I would like to offer my congratulations on the preparation of what I believe to be the finest wrapup story of TV syndication and feature film distribution that I have ever seen in a trade book.

It was great. And you can be sure that this story will be referred to quite often in this office.

Harvey Chertok
Director of Advertising & Publicity
Seven Arts Associated Corp.
New York, N.Y.

Rating Council study

Congratulations on your extremely comprehensive and objective treatment of the Broadcast Rating Council in the first of your three-part series in the Mar. 2 issue of SPONSOR.

This series is an accurate and positive reflection of the very substantial progress that has been made through the volunteer efforts of Don McGannon and many other dedicated and capable individuals.

William D. Kistler
Vice President
Assn. of National Advertisers, Inc.
New York, N.Y.

Kudos for coverage

Last week I had the opportunity of seeing for myself the AM Radio Sales presentation "What Did You Do Today?"—which was reported on in the Feb. 10 issue of SPONSOR.

I just want to let you know that I think your coverage of this very fine presentation was thorough, complete — excellent. A job well done.

Norman S. Ginsburg
Director of Sales Promotion
CBS Radio Spot Sales
New York, N.Y.

Keep public aware

We at WDSU-TV were interested in the editorial comments by publisher Norman Glenn in the Jan. 27 issue of SPONSOR ("How broadcasters inform the public about broadcasting").

We agree with you 100% that broadcasters should not be silent when it comes to telling the public about their media.

John Corporon
News Director
WDSU-TV
New Orleans, La.

Democrat and Chronicle Rochester, N.Y.



APPRECIATION—James Eagan, left, representing National Conference of Christians and Jews, gives plaque to C. Glover Delaney, general manager of Station WHEC-TV, for the station's contribution to better understanding among religious, ethnic groups.

Award Goes to WHEC-TV For Role in Brotherhood

For year-around consistency in fostering brotherhood, Station WHEC-TV yesterday was awarded a plaque by the National Conference of Christians and Jews.

The conference cited the local station for its "continuing coverage of activities in the community devoted to better understanding among the religious, racial and ethnic groups."

James Eagan, conference vice president, said WHEC is the only commercial television station in the state to receive the distinguished merit plaque.

Eagan addressed a Brotherhood Week luncheon at the Rochester Club.

Pleased and Proud ?

Of course we are! *"Year-around consistency"* in public service isn't easy to achieve amidst the constantly shifting demands and pressures of the broadcasting business.

But the firm desire to perform service over and beyond a mere minimum is the dedicated policy at WHEC-TV. The community we serve appreciates it.

So do our advertisers . . . who are aware that we project the same *year-around consistency* of quality service in their behalf.

WHEC-TV **CHANNEL 10 ROCHESTER, N.Y.**

A GANNETT STATION • BASIC CBS • REPRESENTED BY H-R

SPONSOR-SCOPE

FTC says 'uncle' to Bayer ad claim using FTC finding

Federal Trade Commission has finally said "Uncle" on Bayer aspirin advertising based on commission's own medical research and on report of it in American Medical Assn. Journal. FTC last week dismissed charges that Sterling Drug and its ad agencies — Thompson-Koch (a Sterling subsidiary) and Dancer-Fitzgerald-Sample—made false claims in TV commercials that referred to the research. Bayer's commercial copy artists had gleefully picked up report's assertion that single-ingredient pain-killer was as effective as multi-ingredient types, may be better, since it was found less prone to upset the stomach.

Labor unions can't agree on pay-TV being good or bad

Labor unions are beginning to fight with each other over pay TV. Major issue—whether it will mean more jobs for membership, or cut-back in employment. Latest battlefront is in California, where Sylvester J. (Pat) Weaver's Subscription TV, Inc., has run head-on into a Citizen's Committee for Free-TV, which has been dredging up statements by unions (SPONSOR-SCOPE, Feb. 24) in effort to fend off STI's operation. Committee is seeking public support of petitions to have anti-pay-TV legislation put on November ballots (SPONSOR, Feb. 17). Latest ammunition is reminding public of 1957 resolution adopted by national AFL-CIO, which claims pay-TV would undermine free TV and, in time, mean shows only for those who could afford to pay. However, number of Hollywood unions, including Screen Actors Guild, strongly favor pay-TV as increasing work for their members. Weaver notes pay-TV will be programing "one new picture a day—the vast majority from Hollywood—which is more than triple annual average of 110 films made in Hollywood over past three years."

Lorillard air buys for Middle East, NBC Radio Network

P. Lorillard Co. apparently expanding ad budget to offset drop in cigarette sales in wake of Surgeon General's report on smoking and cancer. Latest move is major buy in Middle East, calling for 296 Class A one-minute spots on Television of Iran, comprising TVI-T-Teheran (Channel 3) and TVI-A-Abadan (Channel 3). Iran has over 100,000 TV homes. Teleorient in Lebanon negotiated deal, which extends through this December, in behalf of ABC International. This follows Lorillard's return to NBC Radio after dropping network completely in October. Buy, via Lennen & Newell, marks first return to web of major cigarette company and is for 60 spots a weekend for two in March.

'TW3' rates high, but satire may be too biting to buy

NBC-TV's "That Was the Week That Was" is pulling in audience with its satirical look at happenings throughout world, but same satire may be too biting for advertisers. Series, aired Fridays preceding Jack Paar at 9:30-10, now goes to advertisers at some $26,000 per commercial minute. According to Nielsen study for Mar. 6 in New York City, it's out-rating Friday night programing of all networks. Feb. 28 Nielsen M.N.A. study of 30 markets where all networks have equal facilities show "TW3" in first place in its time slot with a 36, steadily increasing from its opening show of 15.6. The latest ARB National Arbitron gives "TW3" over 11 million homes, 34% more than CBS' "Twilight Zone" and 36% more than ABC's "Price Is Right." With all this ammo, NBC has yet to sign advertisers for next season's "TW3," which will be aired Tuesdays, 9:30-10. Cost per commercial minute for 1964-'65 will still average a modest $30,000. Current advertisers are participating: Brown & Williamson Tobacco (Post, Keyes & Gardner); Clairol (Foote, Cone & Belding); Speidel (McCann-Marschalk); Intl. Latex (Young & Rubicam); Mennen (Grey Adv.); Lehn & Fink (Geyer, Morey, Ballard); Pharmacraft (Papert, Koenig, Lois).

COMMERCIAL CRITIQUE

Too many cooks spoil commercials

HAROLD BECKER
Harold Becker Productions

SINCE I have been working in Television commercials, I have had the opportunity to compare this medium with print which has been my background as a photographer. I have worked for the same agencies and, in some cases, on the same accounts, in both areas.

The comparison might serve some useful purposes perhaps by drawing on some of the causal factors involved in producing good print ads and their validity in being applied to television commercials.

The film medium has such a tremendous potential as a means of communication, certainly much more far-reaching than that possible in print. The problem, it seems to me, both in print as well as commercials, is how the individual or the "talent," call it what you will, can produce work which has it's own character and personality, which enables it to reach out and make a statement which is vital and fresh and avoids the cliches. How to do this in the context of a large group of people whose interrelated responsibilities in the producing of these commercials are often contradictory and pulling in many directions so that the common denominator of consent becomes essential to every move. This produces a blandness, a lack of individuality, which just adds to the general sound level or background noise, like piped-in music which is heard but not heard, rather than the clarity or the directness, which, on occasion, we see when the best of this medium is realized.

When the aforementioned factors somehow are pushed aside, and there is a bringing together of conception and execution, I think the unity that is essential to creative commercials is achieved.

A commercial should basically be the work of a small, well integrated group who are working together in a conceptual sense, where the commercial is not the product of an assembly line, where each phase of the production is separately embarked upon so that by the time the story board reaches the "production house," conceptually, it is an accomplished fact and all that can be done is to execute or render this into it's final form, albeit a television commercial.

The entire bidding system by which commercials are awarded to the producing unit is predicated on this principle and implicit in this is the assumption that there is a group of producers who can "manufacture" what is being called for. Bidding implies certain things about the commercials or builds certain things into the commercial which I think rob it of its individuality. What a statement to make with all the talk of creativity, of getting the best possible job, the pretense of these objectives are revealed in this production-line.



HAROLD BECKER *has been a still photograher for ten years and began making documentary films on his own time. He worked on various commercials such as Ivory, Lipton and Vita-Bath as director-lighting consultant, U.S.S., Armstrong Cork, Singer Sewing Machines and is currently shooting Schaeffer beer commercials. His documentary films "Eugene Atget" and "Blind Gary Davis" were selected to be shown at the Oberhausen Film Festival and "Atget" was shown in the N.Y. Film Festival at Lincoln Center.*

I could only compare this with a similar situation if it were to exist in print where if the agency required, for an ad, a specific photograph, it called in three photographers to bid on the job. This would imply on the part of the agency, a lack of awareness as to the distinctiveness of the contributions that various photographers, through their personal styles, could impart to the final ad. In fact, in many cases, the print ad is conceived of with its final realization already in the mind of the creative people at the agency, because of the awareness of the individual talents available to them and which of these talents would best produce this.

I know that in television commercials this must come about and already has, in fact, begun to take place and the results have more than supported this direction.

Television commercials today, are for the most part, dominated by a narrowness, a fearful climate because of the large expenditure involved that inflict upon the personnel involved in them, an inability to act freely, to reach out and experiment, to attempt new techniques, to probe for new forms in this medium which can be so exciting and reducing its potential to the most ordinary techniques which have ruled in industrial film-making and Grade C Hollywood for decades.

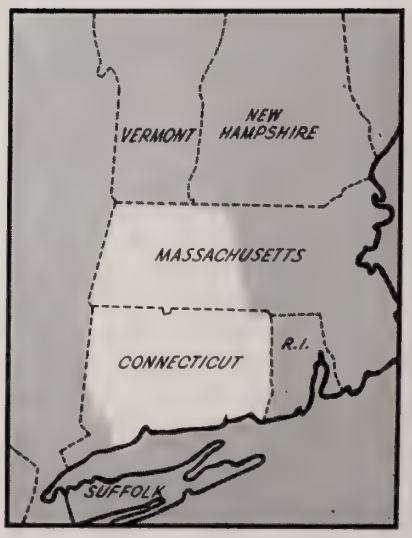
The only way that commercials are going to realize any of their potential is by bold experimentation, a willingness to try new means, to get out of the suffocating grip of personnel whose only claim to knowledgeability, in terms of film-making, is that they seem to have a glossary of film terms with which they sweep all before them.

It is time to realize that creative people, whatever their background, are the sources from which exciting television commercials will come. ■

WTIC MEANS GREATEST COVERAGE

TOP PERSONALITIES ADULT ACCEPTANCE DEDICATED SERVICE

IN RICH, RICH SOUTHERN NEW ENGLAND



WTIC **50,000 watts**

HARTFORD, CONNECTICUT

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

HEALING THE COMMERCIAL

As an industry move towards warding off censorship, agencies and advertisers have a voluntary committee called Interchange that questions questionable ads

★ *A soft-goods manufacturer filled his print ads with double entendres and thinly veiled jokes and models.*

★ *A Broadway billboard offended passers-by with its graphics on feminine hygiene.*

★ *An automotive products manufacturer, after public tests, insisted on advertising his competitors names—and lower scores.*

THESE ARE three typical issues that have been raised before the joint ANA-AAAA Committee for the Improvement of Advertising Content. In spite of its long name, the committee makes short work of questionable advertising in all media.

What did they decide in the above cases?

As widely discussed in trade circles as at teen-age smokers, the attention given the soft-goods ads soon ricocheted into ridicule. Their tenor began an immediate tone-down once the committee found them a serious infraction of good advertising taste.

The committee also disagreed with the billboard ad, suggested the advertiser "do something." He did —but the wrong thing, for he appealed to the public. Instead of attracting endorsement, he drew still more complaints. When the billboard lease came up for renewal, he let it expire—the offensive ad along with it.

The automotive products manufacturer was ruled within his rights. The use of competitive names—long a gimmick of magazine-circulation and analgesic advertising—is not in itself disparaging. Yet, the group warned, comparison advertisers should try to be positive and not hold competition up to ridicule. Obviously, they'd also better be sure of their facts.

A certain amount of fringe activity is inevitable in advertising—or any other competitive business, one industry spokesman explains. And founding of the committee was a self-imposed effort to answer that question before it became an issue. Actually, "the ads that draw complaints are only a minority of all advertising, but, unfortunately, they offer sitting targets for advertising critics to zero in on."

The idea of the committee, then, was simply this: To invite advertising people to register their criticisms; to supply expert evaluations of the criticism; and, if a certain advertisement was felt to be harmful, to give opinions helpfully—and in private—to the agency and advertiser concerned.

Although something like 75 per cent of all complaints continue to originate with agency people, they can now be filed by anyone, any time.

Robert L. Colwell, vice president of the J. Walter Thompson agency and the AAAA's co-chairman of the committee, explains its activities and results thus: "You can't say a policeman's only value lies in the people he catches red-handed. Peo-

COMMITTEE FOR THE IMPROVEMENT OF ADVERTISING CONTENT

ANA members:

SAMUEL THURM, Lever Bros.: *Co-chairman*
R. H. COFFIN, RCA
ROBERT L. ESKRIDGE, Ralston Purina
E. G. GERBIC, Chesebrough-Pond's
A. D. JOHNSON, Eastman Kodak
PAUL H. WILLIS, Carnation Co.
J. EDWARD DEAN, E. I. du Pont
MELVIN S. HATTWICK, Continental Oil
GAIL SMITH, General Motors
WILLIAM F. HEIMLICH, ANA: *Secretary*
PETER ALLPORT, ANA president: *ex officio*

AAAA members:

ROBERT T. COLWELL; J.W.T. *Co-chairman*
BEATRICE ADAMS; Gardner Advertising
CHARLES F. ADAMS; MacManus, John & Adams
RALPH CARSON; Carson, Roberts
ROBERT L. FOREMAN; BBD&O
HENRY O. PATTISON, JR.; Benton & Bowles
MARY E. O'MEARA; Young & Rubicam
EARL HODGSON; Fuller & Smith & Ross
WILLIAM B. LEWIS; Kenyon & Eckhardt
JEAN BOUTYETTE; AAAA staff
JOHN CRICHTON; AAAA president: *ex officio*

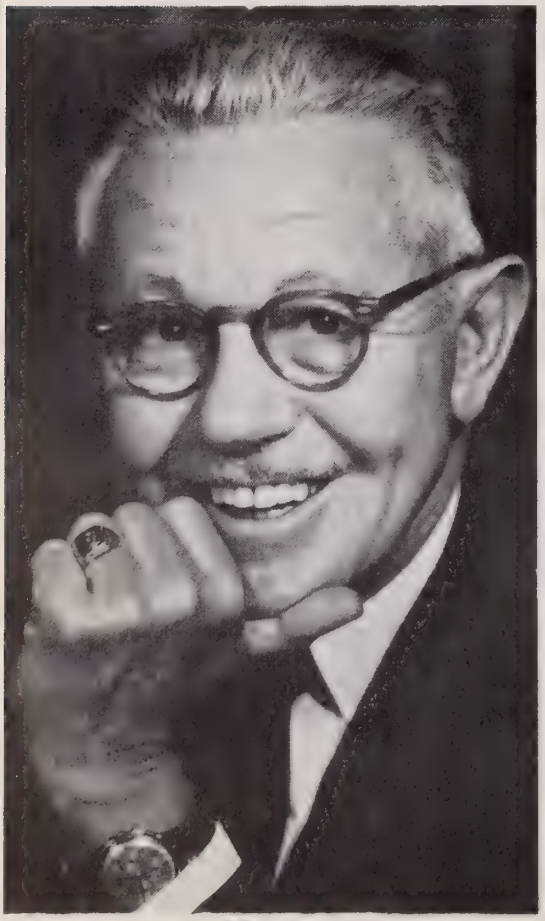
Tactful advice and aid ar

ple are more likely to *watch* their step when a policeman is around.

"Actually," he continues, "since we don't have police powers, perhaps I ought to say that people are usually better behaved on a well lighted street."

Whether advertising is symbolized by street or avenue, the committee is, indeed, a light and a very bright one. It's tricky job, to reduce the small percentage of advertising that is harmful or potentially harmful to *all* advertising, is, in effect, to make offenders see the light. And its employs a very simple, if highly effective means—the prestige of its individual members and the weight of their professional opinions.

If the committee goes about its work quietly — often performing through the mails—it is nevertheless a force within the industry. For example, it has just called all members to New York to solve cooperatively the problems presented by three challenged advertising campaigns. And in the past several years, it has considered something like 250 different cases of possibly errant advertising. After winnowing out complaints filed by cranks, competitive back-biters and people with factual arguments, the committee has found nearly 25 per cent of the total represents justifiable inquiries or criticisms.



Robert T. Colwell of JWT
. . . fewer offenses on lighted streets

Checking on them is no easy matter, for it can entail tedious hours and durable patience to locate, for example, the tonic commercial broadcast in Missouri on a hot day last summer. Thus it requires complainants to submit a copy of offending print ads, if possible, and an accurate enough description of a broadcast commercial (subject, station, wording, when broadcast, etc.) so that it can be traced and identified exactly.

Once verified and reproduced (by photoscripts for TV), the commercial in question is submitted to a word-for-word (and image-by-image) examination by every member of the 22-person committee. Each writes his decision on a secret ballot that begins, "If for competitive reasons, you should *not* give an opinion, please check here and return the form." To protect agencies and clients, ballots are seen and scored only by the committee secretary (currently, the ANA's William Heimlich), then kept under lock and key. An average of only 10 per cent of all complaints prove "serious."

Committee findings are relayed, usually through friendly in-person meetings, to offenders. Seven out of eight in 1962 (the latest reported year) quickly fell back into line. The year before, a word from the committee elicited prompt action from nine out of nine.

It should be noted that the committee's is not a fact-and-figures job. Misleading or illegal advertising is handled by government regulators or Better Business Bureaus. Instead, the committee scouts advertising that, while legal, may reflect objectionable taste.

These are the general target areas:

Suggestiveness: Greatest culprits of this most common offense are business ads in the trade press. Says Henry O. Pattison, Jr., of Benton & Bowles and an early, hard-working member of the group, "In 99 out of 100 complaints, the advertisement is not only offensive, it's also bad advertising. All they need, really, is some one to prepare them a good ad without relying on this, the

CREATIVE CODE

The following advertising practices are disapproved:

A. False or misleading statements or exaggerations, visual or verbal

B. Testimonials that do not reflect the real choice of a competent witness

C. Misleading price claims

D. Comparisons that unfairly disparage a competitive product

E. Claims insufficiently supported, or that distort the true meaning or practicable application of statements made by professional or scientific authority

F. Statements, suggestions or pictures offensive to public decency and moral values

nterchange aim

worst crutch in the business."

Excessive nudity, no. 2 offender, occurs in trade ads again and TV necklines. Committee's two women members, Bea Adams of Gardner and Y&R's Mary O'Meara, while chosen for advertising capabilities, nevertheless helpfully provide feminine perspective on matters like this.

Repulsiveness: This can be a simple matter of misjudgment, such as showing illness too violently or depicting unintentional cruelty. Audiences sometimes object that drug and hygienic ads sometimes appear on TV during their dinner hour; yet, considering the different times that people eat and the different time zones nationally, it seems, as one agency man put it, "that it's always dinner time somewhere."

Improper reference to patriotic or religious themes is a sometime offender. The public objects to incorrectly displayed flags or advertising that seems to take advantage of religious beliefs, such as heavy-handed Bible ads in pulp magazines and journals.

Implied endorsement of bad habits occasionally causes a flurry, as when a TV commercial builds dramatic impact by showing a temper tantrum, only to have parents wince, fearing their children may copy the behavior.

"Because of its powerful combination of audio and visual, TV can be a very sensitive area," reports Richard Scheidker, senior vice president of the AAAA and former secretary of the committee. To help minimize the magnification of possibly sensitive matters, the 4A's has revised its copy production code into a creative code (see box) which specifies prohibited areas. And, Mr. Scheidker adds, both the NAB code and the self-supervision of networks has proved "extremely helpful" in this area.

Scare campaigns and parallels of profane expressions complete the list of practices that produce complaints.

Interestingly, most criticism is directed at local advertising, with trade second and only an occasional misstep on the national level. That indicates, in part, that major agencies and their clients are more aware of potential Federal action, do an over-all better job professionally, and presumably are more sensitive to peers' opinions.

The 88 criticisms received in 1962 concerned media as follows: newspapers, 23; television 21; consumer magazines, 19; radio, 10; business publications, 8; and outdoor and transit ads, 1 each. The committee doubts, however, that print media's higher percentage over TV accurately reflects public attitudes, attributing the discrepancy to difficulties in reporting and locating broadcast offenses.

The committee is often referred to as "Interchange," not only because that is an earlier title but also because that's how, in 1946, it all came about—as an interchange of criticism among agency people, started by AAAA. In 1950, personnel from non 4-A agencies were asked to join in. Four years later, Interchange instituted its voting system to isolate the gripes that were unjustified (and that, as a result, weaken the group's image) from those that were justified and worthy of group endorsement. At first criticisms were merely passed on; now they're accompanied by a request for action—i.e., drop or change the offending ads. In 1960, advertisers, too, joined in via the ANA, thus short-circuiting what had become a standard reply: "We, the agency, go along with your ideas, but it's the client—he's insisting on it."

A roster of founding members reads like advertising's who's who. And participants today follow the tradition of being "big people with big jobs who take this work—and its purposes—seriously."

Is it possible that Interchange might one day include media representation? Samuel Thurm, Lever Bros. vice president who's recently become the ANA co-chairman of



Samuel Thurm of Lever Brothers Co. . . . will media be asked to join?

the committee, thinks not, although the idea has been explored. "So far, it's been confidential and kept within the family," he remarks. "As soon as you include a third group you lose privacy." More threateningly, however, inclusion of media might skirt collusion or unfair practices charges, he points out, the serious possibly that has always kept Interchange from imposing penalties.

What *does* it impose? After reporting violations to agency and advertiser, Interchange gives them a 30-day period in which to reply. Silence means the decision is relayed to the parent organizations—ANA and AAAA—whose by-laws allow for ultimate revocation of membership. Seldom is it necessary even to report, however.

Since the Interchange takes care not to impose censorship, offering only helpful criticism and self-regulation, it does not report results of its findings or actions to complainants. Nevertheless, it does welcome constructive criticism of any advertising that seems in poor taste. Complaints may be addressed to the ANA-AAAA Committee for Improvement of Advertising Content, Office of the Secretary, 155 East 44th Street, New York. ■



New type bottles, packaging herald Gentry's entry into the expanding malt liquor field

Gentry to make advertising debut on TV, radio

Franchise-building soft-drink-type organization, disputes other claims to definition as 'malt liquor'

THIS IS GENTRY, a new label out to shake up brewing two ways.

Gentry's aims are (1) to establish a "national" brand by setting up to sell malt liquor as the big soft drinks are made and sold, by market franchise, and

(2) to help brewers in an uphill fight to expand their market by adding a diversified appeal to new drinkers. Advertising advantages of a national label are obvious.

When the franchise organization now being formed is complete, Gentry will have a $1.5 million ad budget. Television and radio are slated to get nearly a third of the money, sharing the fund with magazines, newspapers, and outdoor.

Advertising will be placed direct through Brewers Guild of America, Pittsburgh, which is the franchising organization.

Howard D. Morris, executive director of the Guild, says Gentry is based on two years of research that spotlights a "fast growing prestige market," particularly young people, looking for a new taste. Gentry, a brew that is "not a beer, not an ale, but a completely new malt beverage," is the Guild's answer. Morris reports enthusiasm by brewers attending meetings that premiered Gentry to the brewing trade in Pittsburgh and Chicago, and franchise talks are underway now for territories throughout the country.

To be distinctively packaged and quality-controlled in local production centers, Gentry is designed to appeal to the 42% of the U. S. market that drinks neither beer nor ale. Gentry's malt liquor formula is distinctive, Morris says, and others are just "hopped up versions of beer." The "original, patented" and only other true malt liquor acknowledged by Morris is a Minneapolis label, Stite. The test for true malt liquor, Morris says, is serving it on the rocks, an option Gentry advertising will suggest.

Whatever the merits of the argument, labels calling themselves malt liquor billed around $900,000 gross in TV spot last year, according to TvB-Rorabaugh estimates. They included American Wine & Importing's Bulldog, Bohemian Distributing's Bull Dog A, Gettleman's University Club, and the big TV biller, Pearl Brewing's Country Club, which alone accounted for more than $800,000 gross on TV.

Others designated malt liquor include Schlitz Malt Liquor now in test markets, Piel Bros.' Trommer's White Label (testing in the East) Pabst's Big Cat, National Brewing's Colt .45, Miller Brewing's University Club, Sterling Brewers' Mickey's Malt (with a $500,000 introductory ad budget for 12 southern markets), and Metropolis Brewery of New Jersey's Champale.

Motel chain in NBC for 1st network buy

Holiday Inns, via the John Cleghorn Agency, Memphis, is currently airing its first network TV campaign, on NBC-TV's *Today* show. The drive, which began Mar. 3, will run through April. Holiday operates some 450 inns in 45 states.

Eckersley to Toyota as eastern U. S. mgr.

Royden C. Eckersley, Peugeot's former national marketing manager, has been appointed regional manager for the eastern United States by Toyota Motor Distributors, headquartered at its Newark, N.J., offices. He will supervise Toyota's sales operations in the eastern U.S. through the car company's present dealer network, as well as coordinate Toyota's recently announced dealer expansion program east of the Mississippi.

With Eckersley in picture below is Lori Martin, star of TV's *National Velvet* series.

Prior to joining Peugeot in 1961, Eckersley served 14 years in the Chrysler Corp., and is a graduate of Chrysler's management school. With Toyota, he will be responsible for the introduction later this spring of its Tiara passenger car line, in addition to supervising sales of the four-wheel-drive Toyota Land Cruiser Line. Toyota is the 12th largest auto manufacturer in the world, and Japan's sixth largest corporation.



Vocal schizophrenia at union scale

Agencies find versatile voice magic by one-man cast-of-thousands sells product, wins accounts for profit

NOT MUCH TALENT is mass produced. If it were, prices would be lower, and you might expect the product to have a uniform look.

Indeed, if there is such a thing as a mass-produced voice, cost-conscious agency producers will be the first to know. As it turns out, such a voice exists, and it's in constant use by commercial casters in New York. The price is bottom dollar (union minimum), yet the product is anything but uniform.

Allen Swift, voice behind hundreds of commercial cartoons on TV in any given week—and a character himself—is the owner of what amounts to an infinite number of voices. His telephone number is active in agency producers' books not only because of his versatility, but Swift works for scale and still auditions for jobs after years in the business.

He combines a low price tag with tireless activity. Some indicators of the volume:

- *A six-figure income from commercials each year since* 1957 *(it has been published variously at* $300,000 *and* $200,000, *but Swift won't say just how many hundreds).*
- *Some* 12,000 *commercials the past* 10 *years, mostly TV, and several hundred on screens of the nation in a typical week.*
- *More than* 200 *voices for an endless range of characters, including talking products like wrenches, pencils, and peanuts.*
- $27,000 *in residuals for a two-second portion of one commercial.*
- *A client list of* 95 *sponsors, and many times that many commercials on the air currently.*
- *A policy of non-exclusivity that allows him to work for* 30 *different labels in one product category alone, beer, for example.*
- *A production rate of* 18 *one-minute commercials an hour.*

This is Swift as he appears behind a few of his current guises: the Newport announcer's voice (for Lennen & Newell), Brylcreem announcer (Kenyon & Eckhardt), an Allerest sneeze (nothing else, just a sneeze for Papert, Koenig, Lois), the duck for Gravy Train (Benton & Bowles), M&M's candies (the southern-style "creamy milk chocolate" peanut for Ted Bates).

Long-run clients have included Brylcreem and M&M's, Ballantine beer (a cartooned man and wife working since the 50's for William Esty), Drake's cakes (the duck for Young & Rubicam), and the first commercial Swift ever made, Eveready (Esty), a job in 1954 that was Swift's first national TV spot. He played the battery role. Classic, long-run commercials are not necessarily the most lucrative, the actor says, but "they can be nice."

The big hit of Swift's career was a Chesterfield cut, 10 minutes' work done on short notice for J. Walter Thompson several years ago: "Checked all the way by Accuray —they satisfy the most." This was cut into all the Chesterfield copy, and paid Swift $27,000 for spot and network plays.

There are "hits" like this in commercials, just as in shows, songs, and books. When a copy line works," the client orders extra editions, buys more time and adds a winning line to all existing commercials, Swift explains.

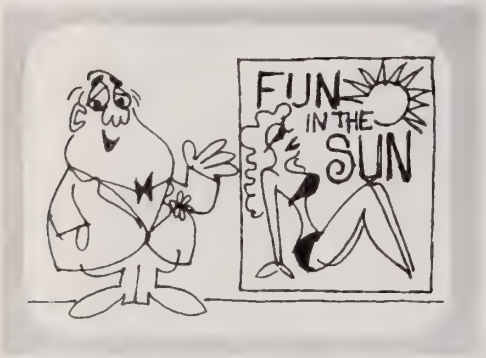
With stakes like this, Swift's work is like a lottery. Its hard to predict what will hit, and that's one reason he works at scale. "You never really know when a commercial's going to be a success, and most of the time the agency doesn't know. So what's the good of charging a thousand when you don't know. If it's a bonanza, it might be worth twenty thousand. Why do less work and charge more? I'd rather hold more tickets in the lottery."



The real Allen Swift, face behind hundreds of voices, as he was before new-grown beard

In the "straight announcer "genre, Swift is heard for Newports, Brylcreem, and Schlitz (Leo Burnett), to pick only three out of the credit stack. The straight announcers, however, all sound like different men. This is a commercial advantage now, but here is where Swift tripped up once years ago when he auditioned for an announcing job at a network-owned station. Given six pieces of copy to read, he be-

MICE AND MEN: SOME SWIFT ROLES



ATU's packaged 'Friendly Banker'



'Sam Shovel': beer sales tool



Swift did 'Mighty Mouse' for RCA

came six different men. His interviewer congratulated him on the performances but turned away the hungry (time changes everything) applicant. Swift lost his chance because the station was looking for a man with that organization's distinctive, uniform "sound."

In the palmy commercial days that followed, Swift has been the entire cast of a number of celebrated commercials. He did Jell-O's Chinese baby and announcer (Benton & Bowles), the Lestoil announcer and dirt-ridden duck, and the Drano wrench (Young & Rubicam), all prize-winners. A Jax commercial Swift wrote and voiced for Doherty, Clifford, Steers & Shenfield, offering a Russian-American colloquy, was another that won trade honors.

Like any self respecting one-man band, Swift is not limited to one art. He writes commercials for his own production company, and for others he often fills in a comic line on the spot at recording sessions. 'He's such a nut," says one producer, who acknowledges at the same time that this is probably a big reason for Swift's selling success.

A sample of the artist's gentle satire is the "Friendly Banker" in his own packaged spot series, syndicated material that has won local prizes for the same campaign in different markets. (Video is uniform, but sound is custom recorded for each client.) Also typical of Swift's lighthearted approach is his company's name, ATU Productions. The initials stand for Altitude Training Unit, Swift's old service outfit in the last war.

Sometimes good "commercial" jobs never get on the air but do their selling behind the scenes. In one job that paid off for an agency in subsequent commissions on a show, Swift mimicked the entire cast of a network program for presentation to a potential sponsor. The sponsor accepted the taped "demonstration" and bought the show.

Another producer called in Swift not long ago on a hurry-up job, a presentation to a sponsor out of town. Planes and account executives were ready to go, and the producer had to get a recording ready fast. The only rub: no script was ready. So he prepared for instant action when the script arrived. He called Swift on standby. Whatever the cast called for, whether men, women, babies, animals, or talking products, the producer knew Swift could put all the roles on tape in a hurry.

Swift's work is characterized by good humor. Humor in commercials isn't always so funny to those who live by broadcast selling. But Swift, predictably for one who profits at least as much by comedy as by the straight announcement, defends it: "When commercials entertain you, they hold your interest as much or more than programing, and they sell the product. They're good commercials. The worst thing a commercial can be is innocuous."

Swift tells of an Atlanta client who shied from a Brooklynese character in his commercial on ground that the account was "local." Swift's comment: "I've never understood this. Don't they watch and laugh at Brooklynese? Because a commercial is local, client thinking becomes local. People are unaware of the difference between a local and national company."

Sponsors seldom show up at recording dates. When they do, the contribution depends on the sponsor. Some have a passion for directing and acting. Some bring wives, and "generally the wife gets her way," Swift says. Other clients come with a rare talent for producing good commercials. One toymaker knows exactly how his commercial should be done, what he wants, and at recording sessions he displays instincts that are unfailingly accurate in Swift's opinion.

Agency producers have their own reasons for calling in Swift as often as they do. "Versatility" is cited most often. "You only have to give him the barest outline of character," says one producer, "and all he'll ask is, 'How old am I?' "

Tom Hendee of Benton & Bowles sometimes sees Swift three times a week. He uses him for everything from straight announcer to female impersonating cartoon-cop to dog catcher. "A very dependable guy . . . a real talent," is Hendee's evaluation.

Producers concede you can't always please everyone along the agency-sponsor production line, but Swift, with his range of credits, at least has the odds in his favor.

"He's interesting and flexible. It's a pleasure to work with him," says Ed Murphy of Papert, Koenig, Lois. "Terribly facile," describes the PKL producer, who has "a whole library of sneezes" that Swift made two years ago for Allerest: "one-second sneezes, two-second sneezes, wet sneezes, dry sneezes, funny sneezes, serious sneezes. Commercials with these sneezes



Instant recognition . . .

Everybody knows green—bountiful symbol of spring and growing things.

People see color—think color—buy color! That's why Green Giant Brand is moving to color commercials for greater selling effectiveness in terms of both appetite appeal and brand identification. These are two good reasons why you should give your TV commercials the *Plus of Color.*

Even if your present broadcasting decision must be black-and-white, be sure to film your commercials in color. It serves for both, should you later adopt color TV. And what's more, your black-and-white showings will be improved. Shades and subtleties will stand out as never before.

You can also make excellent panchromatic prints from Eastman color negatives. At the same time, you'll be gaining experience with color . . . building a backlog of color material today for use tomorrow!

For the purchase of film, service, and technical queries, write or phone: Motion Picture Products Sales Dept., **EASTMAN KODAK COMPANY,** Rochester, N.Y. 14650, or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . .

EASTMAN FILM

are on three or four times a week, and every time he sneezes, he makes $42."

"Agencies just want scale people," one client comments on Swift's price policy. Swift himself says he'd rather work at scale for many clients than sign a few exclusive-spokesman contracts. He likens the latter proposition to an agency working for a short list of big clients and says he'd rather be diversified.

This diversification extends outside of commercials as well. As show talent, he was seen from the back a couple of weeks ago on NBC-TV's *That Was the Week That Was,* impersonating Dwight Eisenhower, a voice role he handled "straight" in a movie some time back, "The Longest Day" for 20th Century-Fox. Before he got into commercials, Swift played 56 roles, live and cartooned, for *Howdy Doody* on NBC-TV. He was on *King Leonardo* for the same network, on ABC-TV's *Silents Please,* and had M.C. and acting assignments on New York kid shows. Swift has writing credits, too, on *Matinee Theatre,* NBC-TV, "Tom Terrific" portions of *Captain Kangaroo,* CBS-TV, and other shows, plus all of his own ATU commercials.

Comic and Magician

As a youngster (Swift is 39 now), he played radio shows like *Gang Busters* (usually cast as gangster), *Casey, Crime Photographer,* soap opera and other network programs. Before this, he was a nightclub comic and magician. He still plays at magic along with painting and art collecting in recreation hours.

Not a millionaire yet, Swift works with a comparatively small staff consisting of secretary-booking expert, accountant, phone answering service, and press agent. In a five-hour span of a working day, Swift will have 10 recording jobs around New York. He has tried walkie-talkies to keep in touch with his office but hasn't found a workable one yet, so his secretary dispatches him by phone. "He never knows where he is, you know," an agency customer explains. "He just calls up Jackie (Jacqueline Gooding, Swift's secre-



FRONT RUNNER

Don Klein, sportive sports director for San Francisco's KCBS Radio, has gone to record lengths to bring his fans first-hand, full-spectrum sports coverage. Daily, he relays results on *Sports Notebook* and *Sportsreel.* The score: Award of Excellence from California AP Television and Radio Association. His listeners: higher income, higher spending, higher educated families in Northern California. Ask us for details: a survey in depth.

BACK BURNER

What San Francisco Bay Area housewives need is a good 45-minute egg: Craig Harrison, weekday afternoons on KCBS *Spectrum 74;* evenings on *Starlight Salute.* Craig is anything but softboiled. Relentlessly, he seeks out best buys for housewives, leavening his peppery shopping advice with stories, humor. Variety programming like this is a rich smörgåsbord for advertisers in the Northern California super market.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales.

tary) and asks, 'Where am I now?' "

While the economics and other satisfactions of this fast-paced commercial work appeal to him, Swift gets his "greatest challenge" from legitimate acting. Last seen on Broadway in "The Student Gypsy," he did three roles two seasons ago off-Broadway in "Portrait of the Artist as a Young Man." He likes off-Broadway, even though a week of eight performances at Equity rates nets him only $45, no more than a single commercial broadcast on network TV at scale set by SAG-AFTRA.

Swift may love the stage, but he believes in his commercial vocation.

"There's no question about the fact that today the store salesman has been replaced by television advertising," Swift says, citing Lestoil as a small TV advertiser that shook up the soap giants. Another commercial he helped put on the air, for Silly Putty, turned the sponsor into a millionaire, it has been reported.

Yet the man who makes a handsome living from commercials doesn't pretend that the scene is perfect. Many a good commercial is ruined by a hyper-conservative attitude, when "the fear mechanism goes to work . . . No one can be all things to all people. Advertising tries, but industries, like people who try this, end up being nothing to anyone. You must take a stand. Decide who the market is and go after them. A men's product, in trying not to offend women, takes out the strength that appeals to men. So where are you?"

Commenting on a topical social problem and commercials, Swift sees encouraging progress by Negro actors. "But while there has been movement in the direction of hiring Negroes, I don't see more of them at auditions. It's going to take a little while before Negro actors start really going after the work because this was something they felt was closed to them. I don't think it's sunk in yet that the barriers are coming down." Swift does see more talented Negro personnel at agencies and networks. "Fear and taboo set-ups are crumbling all over the country," he is convinced. ■



Belfield



Wilder

Belfield, Wilder top Lewis & Gilman agency

Directors of Lewis & Gilman, Philadelphia advertising and public relations firm, have elected John C. Belfield chairman, and Robert G. Wilder president. Former chairman John A. E. McClave remains with the firm as vice president and treasurer.

Belfield, formerly with N. W. Ayer, Gelatin Products and *Good Housekeeping*, joined Lewis & Gilman in 1945, became president in 1953. Wilder, associated with the firm since 1950, was elected a vice president in 1955 and executive vice president in 1959. Earlier, he had operated his own public relations firm.

Schaeffer opens agency

Macey (Mike) Schaffer, former account executive at WQAM Miami, has formed the Macey I. Schaffer Organization, new advertising-public relations agency, with offices at 844 S. E. Miami Avenue Road, Miami. Schaffer, formerly in advertising and public relations for WLBW-TV Miami, WFIL-AM-FM-TV Philadelphia, WAVY-AM-TV Norfolk, WDBJ Roanoke, and WGLV-TV Easton, Pa., says his new company will also feature product and package analysis, test marketing, and planned package design.

Russell to Marketplan

James Russell, former senior account executive at Grey Advertising, has joined Marketplan, Inc., Newark, as vice president. Russell is in charge of radio and television and serves as account supervisor. Prior to his affiliation with Grey, Russell was advertising manager for Grand Union and Chock Full o' Nuts.

West, Weir & Bartel lists new managers

The West, Weir & Bartel agency, composed of what used to be Donahue & Co. and Ellington & Co. until their Jan. 21 merger, has announced new appointments in its west coast, Atlanta, Montreal, and New York offices.

William Chalmers, named senior vice president for west coast operations, was formerly a vice president with Compton, Fletcher Richards, Calkins & Holden, and Kenyon & Eckhardt. Don Gehring, former director of Donahue & Coe western activities, becomes vice president and manager of the Los Angeles regional office.

In Atlanta branch of newly merged organization, Harry Morrill has been named vice president and general manager. Morrill is a veteran of 22 years' service with Donahue & Co.

Montreal regional office will be managed by William B. Minto, with Men's Wear of Canada since 1957 and long associated with apparel and other publications.

In New York office of West, Weir & Bartel, Ralph H. Major, Jr., has been named director of public relations. Previous affiliations of Major include BBDO, John Moynahan & Co., and Kinney Service Corp., as well as *Cue, Coronet, and Newsweek* magazines.

R/TV production unit realigned by NL&B

All personnel assigned to TV art direction and TV-Radio production at Needham, Louis & Brorby, Chicago, have been assigned to a newly created Broadcast Design and Production Unit under Harold Kaufman, vice president. He'll be assisted by Fred Charrow, who's joined NL&B as vice president and associate director of the department, and Donal D. Zabel, production coordinator.

Clarke is R/TV chief

David J. Clarke, associated with the Nolan, Keelor & Stites Advertising Agency, Cleveland, since 1953, was named its radio and television director at its recent annual meeting.

Media execs are not born that way

Director of media at NL&B outlines qualifications of a potential media executive, stressing presentation and organizational ability, technical proficiency

ROBERT WULFHORST
VP, Director, Media & Research
Needham, Louis & Brorby, Inc., New York

DEAR ALAN:

I am writing to tell you I enjoyed our talk in my office last week. I was pleased that your father suggested you speak with me about a career in agency media work.

Every so often someone flatters me by asking for advice on a career in advertising.

I like my business, and my part in it, but I don't want my enthusiasm for advertising to reduce the objectivity with which I hope to advise a young man preparing to choose a life work.

During our talk you asked a very intelligent question: "What is needed to be a successful media man—one who will stand a good chance of reaching the top in media?"

Your question stirred up a good many thoughts about what equipment and attitudes a media man should possess to have a reasonable expectancy of rising to the top of the media pyramid. Here, off the top of one media man's slightly balding head, is a distillation of these thoughts. These are five attributes which I think a media man will have to have or develop if he seriously hopes to progress through the ranks to a top media position.

TECHNICAL PROFICIENCY. An agency has every right to expect its media personnel to possess a maximum of proficiency in the technical aspects of media. Each account deserves to have broad media knowledge put against its planning. On many occasions, a buyer is his agency's official media representative to the outside world of clients and prospective clients and, as such, ought honestly to convey the impression that he knows media well, as does everyone else in his media department. A supervisor must know his business to train his people properly and to get





ROBERT WULFHORST

Joined NL&B in 1960 after six years u Dancer-Fitzgerald-Sample as associate media director. Prior to that, a media buyer at Kenyon & Eckhardt and the Biow Company. Began advertising car in spotbuying group at William Esty Company in 1948. Majored in marketi and advertising at the graduate School Business Administration, New York University.

Robert Wulfhorst (r), v.p., dir. of m and research, NL&B in New York, over media schedule with Bob John media supervisor; Gail Martell, m

the best work from them. And, he should have a broad knowledge of other aspects of agency work, while maintaining his proficiency in the media sphere, in order to make himself a better supervisor and a logical candidate for still greater responsibilities.

The buyer who wants to advance through the ranks ought to recognize the very real requirement of developing full proficiency in the technical aspects of the media function. Further, he should consider that there are two areas in which he must demonstrate technical proficiency.

The primary area, of course, is the man's present assignment. This requirement is not as obvious to some aspiring young buyers as it should be. Too many ambitious juniors set their sights on advancement but neglect the simple first obligation of doing the best possible job in their present positions. They feel their present jobs are only temporary; they devote most of their attention to looking ahead to the next step on the promotional ladder. This type of person forgets that his company needs a good job done by him now; it wants him to concentrate on doing today's task particularly well. His advancement will be directly related to performance on the present assignment. When he receives a promotion, it will be because he earned it.

Now, the question arises: "If a man concentrates solely on his present job, is he not failing to broaden himself for greater responsibility, and will he not be unable to take the bigger assignments when they come?" The answer is that he concentrates not *solely* but *primarily* on the present job. While he is thus concentrating, he does everything that will broaden him and make him capable of taking on the bigger job which the future may hold in store for him. This, in fact, is the second area of proficency development referred to earlier.

In addition to attaining a superior level of knowledge and ability in his present job, the buyer should aim to become demonstrably proficient in the media skills and techniques which are peculiar to the job immediately ahead. For example, a person whose job is spot timebuying alone should learn all he can about network buying, so that he can qualify as a full timebuyer. As a full timebuyer, he should do all he can to develop proficiency in print buying, outdoor buying, and so on, thereby making it logical and easy for his superiors to advance him to the status of all-media buyer or media supervisor. This procedure, of course, applies all along the route to the media director assignment.

ORGANIZATIONAL ABILITY. The prime duty of those in media is to provide useful, imaginative, and complete service to clients, in coordination with the account contact function, and in full cooperation with the other departments of the agency. Proper organization of the media function is vital to provide the best service. In a complex business, the attempt should be to make the most of what each person has to offer, to insure ample opportunity for further development of each individual, and to insure that each person makes a solid contribution. Very often, wide swings in activity are par for media course; sporadically heavier or lighter workloads must be anticipated and provided for in a way which will keep the number of personnel to a profitable minimum necessary to do a consistently good job. This all implies that an important element in organization is control. The good supervisor is aware of what is going on, who is doing what, and how well, among his entire staff. He is aware because he has established techniques of control which give him this information, whether they be regular meetings, reports, or simple "casual" walks through the media area.

Creativity, the application of imagination and fresh thinking to media planning and purchase, should be encouraged from on high, both in word and deed. As a supervisor, provide your people with the time and media research facilities which will help them to have and develop fresh thoughts. Then, smile on their efforts, even if you find it necessary to point out a deficiency here or there.

Make sure that your organization is flexible enough, both in structure and in thinking, to evaluate objectively and to take advantage of new techniques, for example, the computer assist to media selection, estimating and contracting.

It must be remembered, finally, that the ability to organize the work of others stems from an ability to organize properly one's own work.

All of these elements of good organization may begin to be practiced at lower levels and be expanded, tested, and strengthened as the media man moves up.

COMMUNICATIONS ABILITY. The ability to communicate is vitally important to a media planner. This refers to the written, as well as to the spoken word.

A good media man requires presentation ability; to be able to stand up in a meeting with the client and present his media plans enthusiastically and effectively. At such times, he ought to be able to answer questions from the floor and discuss his proposals with authority and conviction.

This ability to present one's views knowingly and in a manner which engenders confidence is a requisite in day-to-day dealings with account executives and others, in and out of the agency. The stature of the media function, within and without the agency, depends in large measure upon the impression its members make through their success, or lack of it, in communicating with others. Even the best plans require effective selling; it is criminal for a good, well-thought-out plan to founder on presentation because someone has lacked the ability to communicate its virtues adequately.

The media man who can both write and present work orally, with clearness and conviction, is a valuable man indeed.

AN EXPLORING AND FORWARD-LOOKING MIND. The media planner of years ago was basically a specialist and, very often, a man of limited vsiion. Now, wide knowledge is a requirement. He must be a broad thinker, both in the present and into the future. The really able media man has a good grasp of all phases of the marketing and advertising picture. He is familiar with and understands each account's marketing



SUNNY ROPES
THE "MAVERICK MARKET"

Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

WSUN's home county has the nation's highest incidence of auto and stock ownership; brain power industries; high discretionary income . . . *Florida's 2nd market should be 1st on your list.*

WHAT A MARKET, AND SUNNY SELLS IT!

WSUN
TELEVISION - RADIO
TAMPA-ST. PETERSBURG
Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS

strategy, copy platform, promotion and merchandising plan, and special problems. He has an idea of what makes a good ad or commercial. He ought to have a knowledge of show business, and the taste and imagination to know what attracts people to television programs and magazine editorial. It goes without saying that familiarity with media research techniques is a must, but the same should apply to copy and marketing research techniques.

It is essential that a good media planner have full awareness of new trends in the industry, new developments in media, new research techniques. Beyond this, he should be adaptable, and have the flexibility and willingness to embrace new concepts and techniques, after his objective evaluation has justified their usefulness.

The most creative media thinking is done by the man with wide-ranging interests who is alive to, and ready to exploit, new opportunities.

CAPACITY TO GIVE SOMETHING EXTRA. The man who stands out from the crowd is the one who puts something extra into his work. This person digs a little deeper in his research prior to drawing up plans; he thoughtfully anticipates the need for more information than has been requested. He often comes up with fresh solutions to problems because he puts more thought into solving them. He doesn't believe in the old service dictum: "Never volunteer!" When he sees an opportunity for useful service beyond what is ordinarily expected of him, he provides it.

The advertising business is one in which individual people and their personalities and skills are all-important. Effective advertising is the result of thoughtful and imaginative contributions by individuals. The difference between media plans or purchases which "sizzle" and those which are just "so-so" can only be credited to the differences in the people responsible for them. The inescapable conclusion is that the man who conscientiously makes himself the most competent media man he can, is the man whom management will watch carefully as a candidate for advancement into the top media positions within his company—the man who will some day enjoy the view from the top .

ROSE BUSALACKI: judge, balance, use



There will be far more refinement and better definition of client media needs in future timebuying, predicts Gardner Advertising's Rose Busalacki. Rose, a dramatically tall, slender brunette, buys for Sunray DX, Ralston Purina, and W. A. Sheaffer Pen Co. in Gardner's St. Louis office. "Right now," she says, "it seems to me a timebuyer's hardest problem is to analyze the research material presented by media, and to come up with the right balance between judgment and use of that material." As one of Gardner's youngest timebuyers, Rose enjoys the challenge of difficult media problems and the opportunity to learn the profession of timebuying from the agency's more experienced media people. She came to Gardner in 1959 as a secretary, and two years later was named a media estimator. In 1963, she was appointed to her present assignment as timebuyer. She spends her leisure time bowling in the winter, swimming in the summer, and reading.

Blair Fund contributions honored



John Blair & Company president Arthur H. McCoy (r) accepts award from volunteer committeeman Michael Donovan, media department v.p. at BBDO, for Blair staffers' contribution to Greater New York Fund campaign. Gold Merit Award signifies 130 Blair staffers contributed over $1,000. Special Merit Award honors increase over previous campaigns.

Rep appointments

JBC-TV and JBC Radio have appointed **T.I.E. Sales,** New York, as their exclusive sales representatives in the U.S., it was announced by Jamaica Broadcatsing Crop. . . . WDIA Memphis has appointed **Bernard Howard and Co.** as their exclusive national representative . . . WATE, NBC affiliate for Knoxville, has appointed **Advertising Time Sales** for national sales representation. WATE operates on 620 kc with 5,000 watts and was established in 1927 as one of the pioneer outlets of its region.

WCCC-FM Hartford, KISW-FM Seattle, KCMB Wichita, WMT-FM Cedar Rapids, and WAHR Hunts-Ala., and all FM stations, will be handled exclusively by **Roger Coleman, Inc.** . . . Walton Stations have recently appointed **Adam Young, Inc.** as national representative of their two Texas stations—KVIII-TV Amarillo, and KVKM-TV Odessa-Monahans-Midland. Both channels are the ABC affiliates for their markets.

WNDU Radio and TV, the Notre Dame Stations in South Bend, have also appointed **Adam Young** as the stations' national representative . . . KTVE, Inc., serving Monroe, La., and El Dorado, Ark., announced that **James S. Ayers Co.,** Atlanta, has been appointed to represent the station in the southeast.

WBAL-FM Baltimore, has appointed Good Music Broadcasters, Inc. as its exclusive national representative effective this month.

KYNO Fresno, California, 5,000 watts at 1300 kc, announces the reappointment of the George P. Hollingbery Company as their national representaative.

WFLN Philadelphia, has appointed the George P. Hollingbery Company as their national sales representative.

WIGO Indianapolis, will be handled by Regional Sales Representatives.

WKYW Louisville, has appointed Mort Bassett & Company exclusive national representative.

WEAQ Eau Claire, Wisconsin, appointed the Paul H. Raymer Company, Inc. as its national sales representatives. Station serves the agricultural community.

H-R Representatives doubles office space

H-R Representatives, Inc. and H-R Television, Inc., national spot representative firms, announced completion of leasing transactions to move their New York headquarters

BANKING TYCOONS



buy WNBC-TV. Top names in the banking business know it's the most efficient means of making new friends and customers among New Yorkers. Among the prominent tycoons:

Amalgamated Bank of N. Y.
Bowery Savings Bank
Bankers Trust Co.
Chase Manhattan Bank
Chemical Bank N. Y. Trust Co.
City Federal Savings & Loan Assoc.
First National City Bank
Manufacturers Hanover Trust Co.
New York State Savings Banks Assoc.

Take a tip from the Banking Tycoons: whatever the product or service you sell, viewer interest is greater on WNBC-TV.

4

WNBC-TV
NEW YORK

to the new Chemical Bank New York Trust Building, now nearing completion at 277 Park Avenue, in October.

H-R will lease 25,000 square feet of office space of the new building. The new quarters will more than double the space currently occupied by H-R in the Seagram Building and will give the firms the largest New York quarters of any national spot broadcast representative.

Last June, H-R became the first national spot representative to enter the field of electronic data processing. Since that time a team of special consultants has undertaken an extensive long-term study of present and future needs of the companies, resulting in the announced expansion program. Expanded executive, administrative, sales and service divisions, as well as the firms' computer division—H-R Facts—will occupy new quarters, with the data processing section as the core of the service departments.

IT'S OFFICIAL

WNDY
INDIANAPOLIS

IS NOW BROADCASTING



Be the first in your agency to ask for details. Phone, write or wire for immediate avails!

WNDY
1·500 on the radio dial
5000 Watts

represented nationally by . . .

adam young inc.

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • ST LOUIS • SAN FRANCISCO
REPRESENTING RADIO AND TV STATIONS

Magnet Mills runs nylons through net TV

Magnet Mills, a hosiery manufacturer, is entering the market with Prestige "Brand-X" seemless nylon stockings with a TV saturation campaign opening this week.

Thirty-six spots weekly have been scheduled on CBS and NBC on major programs including *Johnny Carson, Hugh Downes, Loretta Young, Danny Thomas, Merv Griffith, Lucy, Mike Wallace, Jackie Gleason, Perry Mason, Danny Kaye, I've Got a Secret, Truth or Consequences, First Impressions, The Doctors, Jack Paar.*

The stocking reportedly has a band below the garter that stretches three times its width, allowing the stocking to move with the motion of the wearer's leg.

Miss Rauch chosen PGW sales service director

Esther Rauch joins PGW Radio, effective immediately, as director of sales service. Miss Rauch completed a special assignment for radio station KVIL Dallas, at the close of February.


Miss Rauch

Miss Rauch is experienced in all major phases of radio advertising and selling. She has been a timebuyer with Leo Burnett Company in Chicago and has had extensive station background including associations with KSTP St. Paul and WMT Cedar Rapids, where she served in various supervisory and creative capacities.

The Mid-West Sales Development Department for John Blair & Company in Chicago was opened by Miss Rauch prior to being transferred to the firm's New York headquarters offices in the same capacity. She was with the Blair organization for over five years and also served as radio research director of Adam Young & Company.

With PGW Radio, Miss Rauch will be responsible for all research, advertising and sales promotion for the radio division.

SPONSOR ***presents***
the final of a three-article series:

STAIRS OUT OF STUMBLING BLOCKS

Hard work, keen insights and sound groundwork enable The Ratings Council to rise above original problems

"THE RATING COUNCIL, is probably the most comprehensive lashing-together of industry elements you'll find in broadcasting," says Donald H. McGannon of Group W, who, as council chairman, has played an integral role in its founding.

If the rope image suggests guy lines for securing an industry liable to shift position, it's undoubtedly deliberate on chairman McGannon's part, for all broadcasting had been called above deck in alarm a year ago when the House rules subcommittee, under chairman Oren Harris (D-Ark.) raised the difficult ratings question. Even tyros in the competitive seas could sense the warning.

While broadcasters, like most businessmen, have good reason for not inviting government intervention, The Rating Council does not receive its strength only from groups united in defense—or fear—of Federal controls. Nor does its forcefulness come alone from the fact that members are contributing time and energy selflessly. Significantly, participant organizations are also putting up cash. If the industry is, indeed, in the process of lashing itself together, the tie that

NEW PHASE TWO

AFTER THIS SECTION was in print, McGannon indicated that a new and significantly important element of Rating Council work is being undertaken:

Phase two, which will now be set in motion, concerns itself not with all nationally syndicated services—as did phase one—but with those organizations and efforts that are done on a project basis and in response to a specific purpose or objective. These include organizations such as Trendex and Politz that contribute in a very substantial way to the knowledge and direction of the industry but who could not be included in the first phase of this project.

H. M. (Mal) Beville, Jr., NBC vice president who has contributed so greatly to the earlier projects, will be chairman of the *Subcommittee on Accreditation of Non-regular Rating Services*, McGannon said, adding, "We are now in the process of recruiting the best brains in the business to participate in this area." Because the situation is somewhat diffuse and varies with practically each project, "we've got some rough going ahead." However, there is enough involved so that there is no escaping the project. "We must give the public and its governmental representatives—as well as our industry—the confidence and assurance that the result of syndicated services, as well as of product research, rests on sound underpinnings. We want to be certain that these research results suffer from none of the faults and criticisms that the Harris subcommittee evoked last spring."



Dr. Baker wears triple hat: director-secretary-treasurer

To avoid penalizing rating services auditing costs will be passed to their customers—the industry

binds may well be financial.

"We have a unified entity," McGannon says, not without a sense of accomplishment, "in which participants are now putting up money in addition to the active efforts they supplied in the past."

MEMBERSHIP 'FEES'

How does it work? The council, as explained before, is governed by a board of 15 men, delegates from 10 industry groups. These are networks and, indirectly, stations, plus various and diverse segments of broadcasting, each represented through its own trade organization —agencies, station reps, FM broadcasters, NAB and so on. Two seats are occupied by AAAA men—i.e., agency delegates. Thus, sponsors, too, are not without their indirect representation.

Each organization has agreed to contribute $5,000 for its board seat, thus providing the council with a $75,000 income—a substantial economic bite in almost any industrial association.

"This is an annual grant," McGannon says. "It will be repeated each successive year, and you can see the significance of it— a breakdown across the face of the industry and probably the most comprehensive lashing-together of industry elements you'll find."

While member organizations are free to name their own board members (and, by implication, to change them, as necessary), their annual "dues" for each member are part of the corporate charter. It's this willingness to assume a financial commitment, however, that gives The Rating Council its structure—and, of course, its industrial—solidarity.

OPEN FOR BUSINESS

Founding fathers of the council also had the intelligence and wit to make good use of the resources they command. The $75,000-annual income will not become a pebble in a pothole by applying it to staggeringly outsized projects; rather, it'll be retained for the immediate and direct purpose of opening shop.

The council has taken offices in the Graybar Building, 420 Lexington Ave., New York, under the direction of Dr. Kenneth H. Baker, chosen early this year to fill the council's three-way job of executive director, secretary, and treasurer. The board assessment of $5,000 per member will be applied to the maintenance of this headquarters office—i.e., the executive director's salary, secretarial services, office rent, telephone and telegraph, travel expenses of the director, and the like. And it is through these offices that day-to-day ratings coordination will be effected. For example, Dr. Baker expects to receive all ratings as issued and thus will compile a library while also maintaining current results.

Chairman McGannon anticipates that in the first year, the $75,000-budget will provide a "nominal" surplus, which "we hope to use on some studies and pilots that we want to do." Among these is the test-run audit scheduled to begin by the end of the month.

Until the council became official Jan. 10, all expenses had been paid from participants' pockets, a substantial sum when seen in light of eight months' of meetings, frequent hotel bills, and, in some instances, long-distance travel. Now, however, with most directors and headquarters located in New York, "future primary expenses will not be travel costs of the individual directors," McGannon points out.

The Council will face, however, some costs incurred by holding hearings to settle accreditation disputes. Common costs will be shared by Council and plaintiff alike, whereas each will carry its own legal and/or other expenses.

ACCOUNTING FOR THE ACCOUNTING

Undoubtedly the heaviest future financial burden involved in rating council activities will be the uniform and periodic audit of participating rating services. Again, however, the founders found a solution.

Their ultimate decision, McGannon relates, was based "on the diffuse nature of this business—three television networks, four radio networks, 500 television stations, 4,000 radio stations—and innumerable agencies and advertisers."

PROBLEM SOLVER

Men who, behind the scen or at a mike up on a pod ium, help resolve Broadc Rating Council problems are, from left: D. H. McGannon, Group W and council chairman; Mel Goldberg, NAB research director who sits in on all council sessions; anl NAB counsel Douglas Anello

To raise money from this very disparate and far-ranging group would, he says, "be an impossible task."

In seeking a better answer, the board ultimately concluded that a more manageable and equitable solution would be for the rating services, themselves, to bear the audit costs. Logic behind their decision followed the line that the audit pertains, after all, to rating operations.

Yet, to avoid penalizing the rating services for cooperating with the council, this cost would be passed along to their customers,

in turn—i.e., the very industry that uses the ratings. Thus, one result of the system will undoubtedly be an increase in rating rates. (Networks alone spent more than $1.5 million on ratings during 1962, industry-accepted data indicates.)

Chairman McGannon capsules this whole concept simply: "We believe it's possible to have the individual rating services pay for their audit and translate the expense of this audit into their cost of doing business." That cost, as usual, would be shared in "the most equitable way possible by *all* users of the materials and services involved."

Tentative cost of the audits is expected to approximate $150,000 *per annum*—or more.

"I think this is a digestible figure," Mc Gannon reasons, "when you consider the volume of dollars being put into ratings every year by all members of the industry."

SPLITTING THE BILL

For the $150,000 outlay, all five rating services now cooperating with The Council would get an "around-the-calendar" audit at a frequency that is yet to be determined. The $150,000 tab would be "allocated among the rating services and paid for by them."

That doesn't necessarily mean that each of the five would be charged $30,000 a year. "It will go higher for some," says McGannon, "according to operational differences."

For example, one company has a much larger share of the total ratings market and therefore a greater capacity to pay. Another, because of its methods, requires hundreds of field personnel, a factor that necessarily complicates any audit of its services.

"All these are going to require, as you can appreciate, different degrees of attention," the chairman explains. As a result, cost-sharing will be an equalization of these varying factors. "Obviously," McGannon continues, "each rating service won't pay for more than its actual share, and the allocation will be a direct reflection of the work done."

Leaving each auditing service to face its auditing costs alone is "self-defeating," the council feels, both for the service and for its clients. Passing a heavier audit cost for a less-used service directly to its customers, for instance, creates a serious competitive imbalance.

KEEPING COSTS DOWN

Yet, since audit costs will ultimately be spread among rating-subscribers throughout the industry, the council realizes an urgent need to keep auditing fees as low as possible.

"Now, don't misunderstand me," McGannon warns. "I'm not saying that we're going to reduce this thing to the most palatable economic base at the expense of validity and quality.

"Again," he continues, "we're looking for that magic middle course that we can afford and that will deliver what we need to satisfy all our requirements."

"In the face of such extra costs, we're not going to get a response from the rating services unless we, in turn, have a hard and firm proposal for them. We must continue to explore the many ramifications of this problem, not being sure of their reaction, but relying on our mutual reasonableness," he urges. "I think we must approach it this way, as we have in the past, and I don't think we've lost much time or energy as a result. . . . We are reaching the 'moment of truth' about financing."

While The Rating Council hasn't





"For the dollars, we can get a sufficiently sound and verifying frequency to make the process valid"

yet resolved the question of audit frequency, "we at least have the feeling that for the dollars we must spend, we *can* get a sufficiently sound and verifying frequency to make the whole process valid.

"But," McGannon interjects, "this is one of the elements that hasn't fully crystalized."

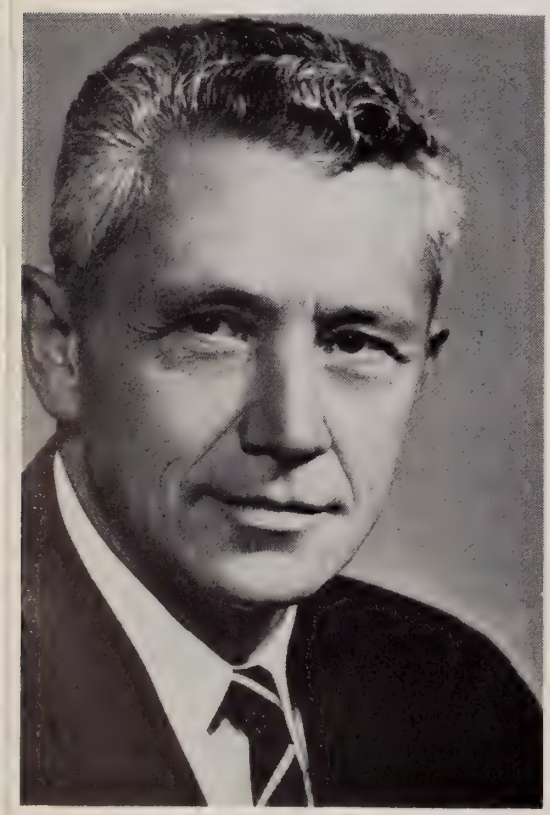
WHO NEEDS IT?

The Broadcasting Rating Council takes strong issue with the idea that broadcasters, themselves, have the only—or the principle—need for authenticated ratings, especially when that concept "shifts the financial responsibility excessively upon broadcasters." The chairman makes his point firmly: "I don't suggest by this that broadcasters should evade their financial responsibility, but neither do I believe they should pay the way for everyone else.

"I think this project is important and even vital to ratings services, themselves. I also believe it is necessary from the advertisers', the agencies', and the broadcasters' points of view that we put our house in order in this regard once and for all.

"Similarly," he continues, "I believe we are sufficiently enlightened and mindful of our system of business and broadcasting to do this without direct intervention from our government."

The threat of Federal intercession posed by the Harris Subcommittee was not the only factor that prompted industry action, but it was, admittedly, a strong motivation. "It probably triggered the action," McGannon agrees. "You can't just sit quietly and let a problem develop itself. I think you go forward to meet the problem and to anticipate the areas the government is interested in, then satisfy them that the problem is taken care of."



The man who first proposed it: NAB head LeRoy Collins

IN THE BEGINNING

The Broadcast Rating Council, then, really began in May, 1963, when NAB president LeRoy Collins told the Harris investigators that he thought the industry could police itself. As the first step, he proposed the founding of a ratings council, including his proposal as part of his testimony before the House group.

Since the NAB Research Committee had already been organized a year earlier—in May, 1962—for the specific purpose of looking into research methodologies, the membership of that committee lent itself logically to undertake the ratings assignment. And as McGannon was Research Committee chairman, the ratings project fell upon his shoulders from the start.

IN SUMMARY

A review of the first two of these three articles:

- **The Broadcast Rating Council, Inc., although only three months old, has drawn up minimum criteria and standards that, it hopes, may someday become the primer of sound research practices.**

- **Five broadcast rating services have disclosed their operating methods and techniques as the basis for their audit, which will hopefully begin as a pilot study before the month's end. This will lead to ultimate accreditation of these five services. Verification is intended to show, as Rep. Oren Harris has phrased it, that rating services are doing what they say and saying what, in fact, they do.**

- **Simultaneous methodology research, intended to help stabilize ratings research in the future, has been reported to Congress for network TV (CONTAM), has begun for local (CONTAM), and is on the drawing board as a $200,000 project for national and local radio in combination.**

In the beginning, there was talk. Then talk became conversation and that, in turn, discussion. Around NAB's nucleus — Collins, McGannon, research director M. A. Goldberg—a group began to form. It included representatives of radio spokesmen for AAAA, TBA, RAB, NAFMB and SRA.

This *ad hoc* commitee called itself the ratings council as a working title, descriptively useful until the committee could fulfill its purpose —to organize, designate, and incorporate an official council.

Not only was the group an extraordinarily broad base from which to foment plans, but it also

NAB RESEARCH COMMITTEE

D. H. McGannon, Chairman	Group W
David C. Adams	NBC
LeRoy Collins	NAB
Charles Crutchfield	WBTV Charlotte
Thomas Fisher	CBS
(Richard Forsling, deputy)	
Simon Goldman	WJTN Jamestown, N. Y.
Robert Hurleigh	Mutual
Nathan Lord	WAVE Louisville
Fred Paxton	WPSD-TV Paducah
Simon B. Siegel	ABC
Willard Schroeder	WOOD Grand Rapids
V. Wasilewski	NAB
Hathaway Watson	RKO General

included, McGannon asserts, "an extraordinary group of men." And they shared two powerful incentives —a will to come to an equitable solution and to do it soon.

"This generated an atmospheric condition that brought about a degree of participation, cooperation, and willingness that allowed The Rating Council to be born, to take its first positive step—something that could never have been done before this time."

Returning to the original participants, McGannon explains, "I say they are extraordinary because I don't think we could have achieved what we have achieved—and, believe me, the job isn't done yet—without an interesting debate and dialogue going on." It was a little like balancing chairs on one hand, twirling rings around a cane in your other hand, while also walking a tightrope. "These men had to recognize the practical ties of the problem while, on one hand, not sacrificing principle or, on the other hand, not compromising quality. At the same time, they were also able to reach forward towards something new."

PULLING TOGETHER

Usually, their meetings were held every three or four weeks and included an NAB-courtesy luncheon, lasted all day, and, notwithstanding their purpose, were pretty informal.

For eight months—from the inception of the temporary council until the official council was incorporated last January—all efforts were exerted to organizational work as well as a substantive undertaking of the problem. "It was, simply," McGannon recalls, "a group of people pulling together, trying to find the path and the methods for pursuing our collective goal."

Interestingly, all of them paid their own expenses. It just seemed more practical that way. McGannon recalls, "If we just sat around wondering where we were going to get expense money from and then finally went out and started to raise it in order to have meetings, we wouldn't have had any at all for months. We couldn't afford to waste time."

Meetings of today's council are not public, although people with a direct involvement with matters under discussion are "welcome to come." Most sessions are still not highly structured from a parliamentarian point of view.

NOT WITHOUT PROBLEMS

Before The Broadcasting Rating Council was incorporated, however, there were problems—enormous problems—to overcome:

1) Many felt the ratings situation a true stickler. But it had been sidestepped before. Why not try that again?

Not doing it is no answer, McGannon averred at the time. Today, he still maintains, "The answer is that, regardless how long it takes, and how much it costs, this industry is interested enough and has enough means, opportunities, people, and money to achieve a resolution. If it takes a year, then we've got to undertake it because at the end of that year we'll have *accomplished* something. And our recognition of the problem will not be marked just by the passing of another year."

2) Another problem: To convince Congress that the industry effort wasn't just a well-intended flash in in the pan. "It *wasn't* window-dressing," McGannon says, earnestly. "And I think we've now established that clearly."

To keep the Harris subcommittee and its liaison to Congress well informed, the council reports to them regularly, so far has sent several lengthy and detailed submissions. "They respond to these reports," McGannon says, "and I think they realize that we've not only made progress in this area but also are attacking it in a very direct and diligent way." He added that "the encouragement and cooperation of Chairman Harris, the subcommittee members and Charles Howze of the staff, has contributed significantly to the progress that has been made."

3) Financing loomed as a murderous beast.

"You know, I was terribly concerned about it in the beginning because it seemed like no matter which way we went, we ended up with something bigger than all of us, and, therefore, the whole project would collapse."

4) Genuine, cross-sectional participation was needed from all facets of the industry, and cooperation from the rating services. "The situation cried for the interest and participation of all affected parts of the industry. We had to get them all in or else the effort would disintegrate." After many discussions,

"I believe we are sufficiently enlightened to accomplish this without intervention from the government"

the council had its way.

"And, of course, there are some organizations whose positions in the industry are so important that they must be included."

5) Winning advertiser and agency support was one such early, difficult, and largely successful battle. Some advertisers, while willing to offer technical guidance or help "in some phases," felt that the basic responsibility for policing ratings belongs to broadcasters. Their argument, as boiled down by one spokesman, was: "While ratings are 'valuable' to sponsors, they are 'vital' to broadcasters, especially in helping them, as licensees, to fulfill their legal responsibilities for programming."

Agreeing that the responsibility was essentially theirs, broadcasters nevertheless pursuasively contended that expression of public concern —such as the Congressional hearings—could easily enough result in a thundering revision of legal responsibilities.

6) Another question was, "Who will do it?" The implication, of course, was, "Who'll take the responsibility?"

Says McGannon, "You couldn't fragment this thing so that you end up with a badly segmented mess that nobody could put together and make work. That's why some of the comments and reactions worried us at first. . . . Ultimately, however, its' not a question of who does it as far as I'm concerned—as long as it's done."

7) Would there be later opportunities for additional ratings services, besides the original five, to participate? An open-door policy is integral to the whole program, its chairman indicates. "Not only that, we have to—and we want to —keep this thing accessible so it doesn't become a closed organization—or issue."

8) Considering the results of legitimate business competition, some people initially felt the project was trying to bring together irreconciliatory interests.

"I don't think anybody came into this with the intention of getting a competitive edge or securing special research for individual interest," McGannon asserts. Now that it's been launched, look at CONTAM's national TV study. The participants are three highly competitive networks and they worked hard together, submitting some results to the FTC, FCC, and the Harris committee. Their fine and effective cooperation demonstrates that there's no desire other than to obtain improved services.

9) A running problem: To let the public know that action has been taken, not alone for industry self-preservation, but in a very real sense in the public interest as well. "The people need knowledge of this so they can at least participate with their support and understanding. We're not looking for contributions; we're just interested in letting them know."

10) A final, but gnawing, problem has been to overcome cynicism. "There are always some," McGannon feels, "who think you're wasting your time to begin with. But, fortunately, there have also been those who really had great hopes. Nothing we're doing is infallible and we've certainly heard enough about how we could do this differently . . . but I don't think there's general cynicism anymore.

"What we're striving for can be achieved if we get basic support. And by basic support, I mean understanding of our goal, participation in our efforts, and constructive suggestions.

"I'm not at all sure," McGannon adds, "that in some measure the effort is being credited with greater accomplishment that the facts justify to date—not more than we *will* accomplish, but perhaps more than we have accomplished."

EYES TO THE FUTURE

For now, The Council's purpose, then, is to achieve and to accredit authenticity in broadcast ratings. Yet, as in most other fields, accomplishment of an aim often leads to the realization that beyond the first goal lies another.

Futurists already are wondering what the final results might lead to. Ultimately, ratings *per se* may not be so imposing a means of winning sponsor affection as they have been, making way for additional means, such as improved sales techniques, new programming methods, revaluated audience loyalties. Their "sure-fire" identification modified somewhat—whether by minimized claims or maximized certainty of the claims that are made—accredited ratings may also encourage a return to subjective judgment. If so, the industry may relearn the old lesson that no one can do your thinking for you.

Whatever the future, it's likely to involve some changes.

Some unhappiness is bound to occur, McGannon believes, "because this is a life situation and, when things don't turn out the way you want, you're unhappy with them. But the very fact that you recognize the element of validity is, in itself, the answer. We seek changes—if they're necessary—because we are trying to find the good, the right, and the sensible. The Broadcast Rating Council is thus founded on a pretty basic concept."

In that conceptual sense, an important victory recently came to The Council from Washington's Harris committee. Rep. Harris strongly hoped "that your future efforts will be successful in strengthening the hands of your industry . . . so that it may better fulfill its public responsibilities. . .

"I think," he continues, "that my preference that these activities remain in private rather than governmental hands is well known. I feel that when our institutions operate satisfactorily through private initiative, there is no need for government intercession."

A time for action has come and, as Congress watches, an industry has properly begun to undertake it. ■

New tighten-up on toy TV tactics

Agencies, clients in toy field have new set of NAB guidelines designed to protect moppets and parents



Mattel, largest ($8 million) TV toy advertiser, has cleared fall spots with NAB

THERE WAS the usual subway-at-rush-hour squeeze at the annual Toy Fair in New York last week as some 10,000 professional toy buyers from the U. S. and 20 foreign countries made the rounds of nearly 1,000 exhibitors' displays. At the same time, there was indication that things would be different in fall TV commercials for many of the new lines of toys and games which parents will spirit away into closets in preparation for Christmas.

From the NAB Code Authority and the Toy Manufacturers of the U.S.A., Inc. came word that there was a new, second edition of the "Toy Advertising Guidelines" designed to protect viewers from "misleading or unethical toy commercials."

What was new in the ground rules for 1964? These were highlights:

- Toy prices will be stressed "only if (they) can be supported as the usual and customary price" in most cases, and even then they won't be tagged with such oversimplifications as "just" and "only."
- Toy advertisers riding the current boom in kiddie commando-type gear (guns, grenades, tanks, etc. etc.) were asked to avoid "dramatization of the toy in a realistic war atmosphere."
- Toy commercials should stress "positive disclosure" of factors which some manufacturers would rather not talk about, such as "batteries needed to operate a toy as demonstrated" or letting viewers know "when a toy requires assembling."

There were good and sound reasons, both toy manufacturers and NAB admitted, for the new and old (circa 1961) cautions in the latest set of guidelines.

"Television programs overshadow all other factors in determining what toys children want," said L. John Swedlin, president of the Toy Manufacturers group and executive v.p. of Gund Manufacturing. "When television was first used to sell toys, some of the commercials went too far down the hard-sell road. There was an immediate and angry response from the public. Now, the toy manufacturers have learned to avoid techniques that bring public disapproval. Our endorsement of the guidelines may well represent a classic example of an industry's response to public opinion."

Swedlin's sentiments were echoed to SPONSOR by a leading toy adman, Mattel advertising director Jack Jones, who said:

"There's no question that TV is the most effective ad medium today in the U. S. for toys. It reaches an audience that can't read — young children — and makes a strong impression on them and on adults. It used to be that the toy industry relied on print media. Not any more."

Although Mattel's TV ad budget is the biggest in the toy field — it runs ahead of those of Marx, Remco, Kenner, Ideal, Transogram, Hassenfeld, Bradley, Colorforms, Tonka, Emanee, and Parker, to name the other contenders—it is nowhere near the size of such leaders-in-the-field as General Motors, Procter & Gamble, and Bristol-Myers.

Still, it is a sizable $8 million for 1964, drawn from an all-media budget of slightly over $9 million. How Mattel plans to spend it is not un-typical of the thinking that goes into TV toy advertising today.

Most of Mattel's $8 million will go to network TV, about 75% at latest count, with the rest going into spot activity in about 60 major markets.

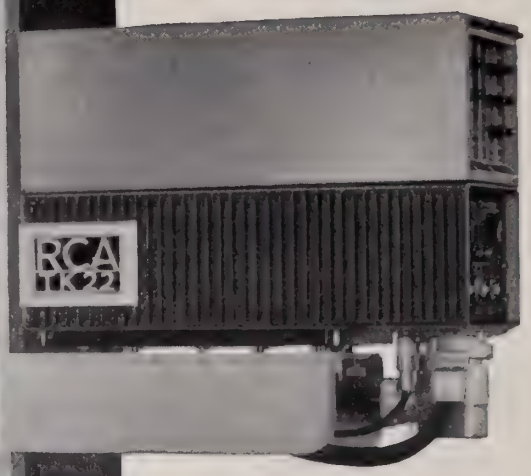
At the network level, Mattel has signed for what it calls "wall-to-wall programming," a three-network splash with participations in Saturday-morning programs plus 50% sponsorship of the nighttime *Flipper* series.

In addition, Mattel will have adjacencies next to *The Funny Company*, a produced-for-Mattel cartoon drop-in package which now has some 260 five-minute episodes. (The cartoons are leased to stations at modest prices for five years; Mattel insists they be played at least five times each week or combined as a weekly show, but guarantees to buy spots next to the cartoons. The show is part of a toy-industry trend to program ownership in TV.)

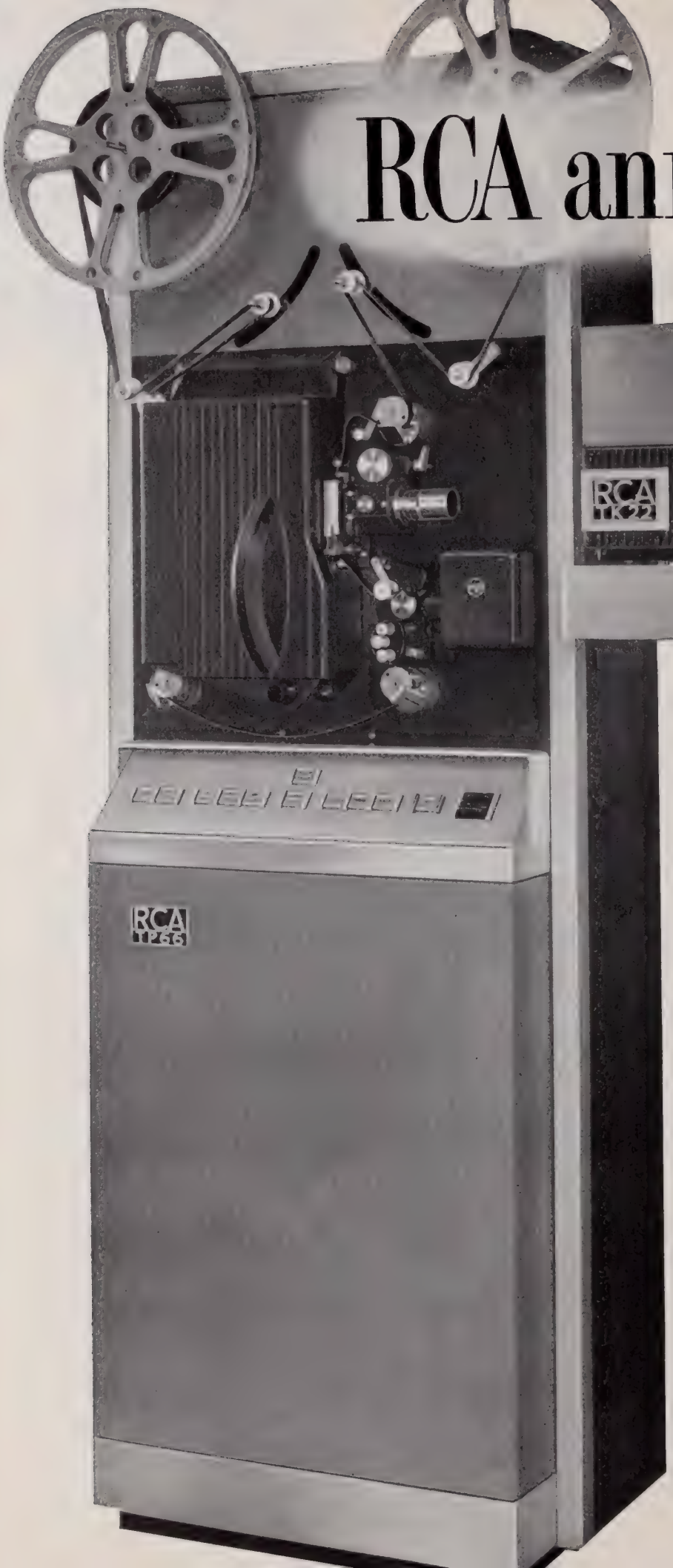
Mattel's commercials, it's interesting to note, are among those cleared by the NAB Code Authority, which, through last year, worked with toy manufacturers on 574 actual commercials of which only 46 were given the thumbs-down treatment.

(NOTE: For news of other toy-industry activity related to TV, see "Syndication & Services" section, this issue, page 55.)

RCA announces.



New TK-22
Monochrome
TV Film Camera



TP-66 PROJECTOR

This is a completely new 16 mm projector developed exclusively for TV film pickup. It is shown in use with TK-22 Film Camera in a special Uniplexed operation.

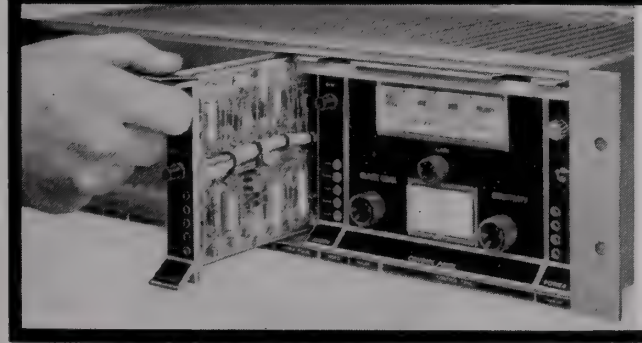
s. new fully transistorized

TV Film Camera

The only tube in the TK-22 is its 1½″ vidicon picture tube with electrostatic focus, and this gives the camera its picture power!

This compact, all-transistor, all automatic equipment is the most stable camera ever designed! With its larger 1½″ vidicon tube developed specifically for use with transistorized circuitry, it provides the finest film reproduction ever offered.

- **Automatic sensitivity control—to handle the widest range of film densities.**
- **Automatic black level control—to keep picture at most suitable contrast range.**
- **Automatic gain control—to maintain video at proper level and picture at peak quality.**
- **Highest stability—once setup, quality pictures last day after day without adjustment.**
- **Built-in test facilities—test pulses to check out the camera with minimum effort.**
- **Fully compatible with present multiplexer systems.**
- **Control equipment requires only 5¼″ rack space.**



TRANSISTORIZED ELECTRONICS

New rack mounted control module for TK-22 Film Camera is unusually compact—occupies only half a rack shelf—features interchangeable modules with TK-27 color film and TK-42 color studio camera modules.

For further information, write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J. Or see your RCA Broadcast Representative.

RCA®

The Most Trusted Name in Television

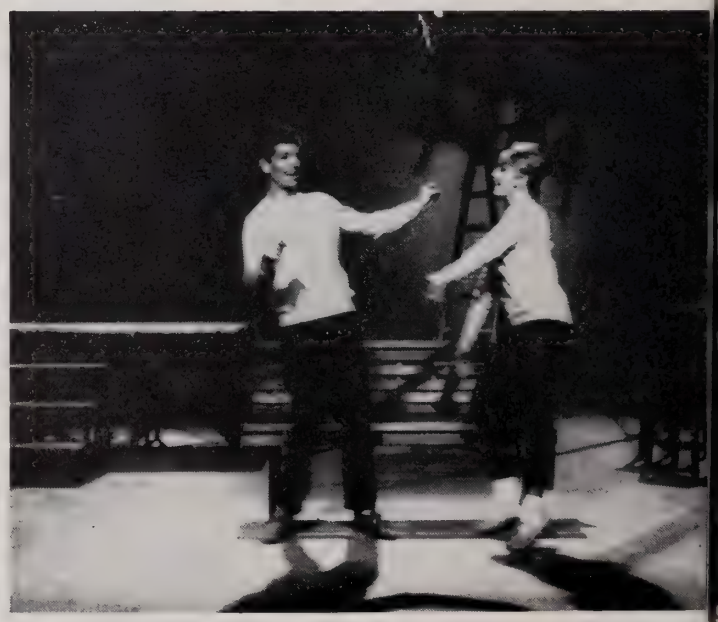
ITALIAN TV:

Government says no to man



Entertainment may be key to greater viewing of commercials. For Carosello "commercial programs," most of the commercial (100 out of 135-second total) must be pure entertainment with no mention of product. Slot obtains greatest audience of the evening. Here Carosello commercial for Kraft cheese has subtle lead-in to commercial pitch, features a father calling home to tell family he is down at tv studio watching his boy dance. After the performance all return home for dinner where Kraft cheese is served. When Kraft is mentioned commercial pitch begins, scene switches to kitchen and close-up of the product is now shown.





Second in a three-part SPONSOR series on plight of U.S. admen in Italian TV where commercial time is scarce and dollars don't help

...would-be U. S. tv advertisers

A MEDIA EXECUTIVE from America arriving in Italy might very well sketch the following campaign for TV:

PRODUCT: *Tobacco.* FREQUENCY: *20 spots a week for four weeks.* LENGTH: *One minute.* FORMAT: *One commercial script, live.* MARKETS: *Milan, Rome.* AIRING TIME: *Between* 9:30 *and* 10:30 *p.m.*

His proposal would be greeted with downcast eyebrows and the illumination of some imposing barriers.

- *No tobacco advertising is allowed in Italy.*
- *Television must be bought in fixed cycles of* 54 *or* 72 *days.*
- *One-minute commercials are non-existent.*
- *Repetition of the same commercial is limited.*
- *Local TV coverage is impossible.*
- *No commercials are aired after* 9:20 *p.m.*

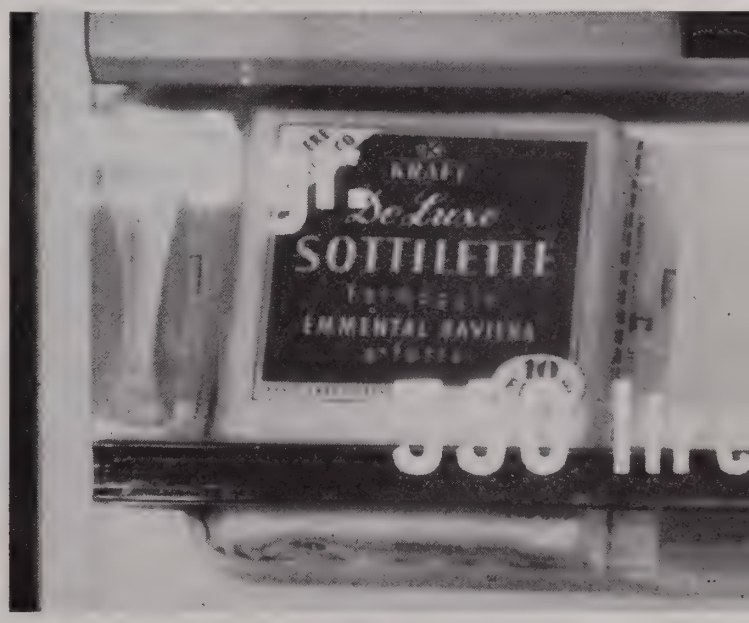
Such is the American media man's introduction to television as a State monopoly. But when he looks more closely he finds that TV time in Italy is a coveted property. A surprising fact to learn is that Italians eagerly watch commercials. The highest viewing period of the day is during a 13-minute "commercial program." It is this fact, among others, that makes the demand for TV time five to one over availabilities.

But all normal advertising media exist, with the addition of cinema. In order of expenditure they are press, TV, cinema, radio, and posters.

Radio, as well as TV, cannot be used on a regional basis. On the other hand, newspapers and magazines cannot be used on a national basis. With the exception of two newspapers in Milan, it is generally accepted that newspapers circulate locally around their areas of publication. Few magazines provide good national coverage, according to the Young & Rubicam-Itamco media department. Cinema and posters can be used nationally and regionally.

Because of the availability of TV only on a national basis, advertisers





ITALIAN TV *continued*

often have to test-market with other media, go by trade reaction, and jump into national TV with little more than optimism.

The Italian language is used by all media throughout the country. Even though there are many dialects, people exposed to media usually speak the academic Italian as well.

When it comes to supply and demand television is the most sought after medium. There are approximately 1,500 advertisers waiting in line for about 250 positions.

Television is a State monopoly. The first channel went into operation in 1954, but advertising was not accepted until February 1957. The second channel began in May 1962. Transmission covers all of Italy and the Swiss canton of Ticino.

The exact criteria for deciding who gets TV and who doesn't are not known. The power of allocation lies in the hands of SIPRA, concessionaire or broker, and RAI (Italian radio and television network).

Spot planning as understood in the United States is impossible. SIPRA decides which "commercial programs" the advertisements will go into and also rotates the day of transmission as well as the time.

SIPRA and RAI are both divisions of IRI, a State holding company set up by Benito Mussolini. IRI is said to own about 30% of the nation's industrial capital including much of the steel, shipping, machinery, and electrical power industries.

According to industry spokesmen time on TV cannot be acquired with money alone.

David Campbell-Harris at JWT in Milan states the three considerations, openly publicized by the State, as follows:

1) *Long-time users,*

2) *Advertisers who have previously used radio, cinema, and magazines which SIPRA runs,*

3) *Location of the company in question.*

Television is allocated on the basis of cities, making TV time very difficult to obtain from Milan. For this reason, among others, some admen believe Proctor & Gamble have their offices in Rome, even though their factories are in the north. In Rome TV is not as hotly competed for. David Campbell-Harris of JWT suggests American advertisers seeking TV make their homes in someplace other than Milan.

Although admen all agree that heavy use of SIPRA media helps them obtain TV, and long use and geographical location also help to a lesser degree, it is not known how much weight is given to each factor. There are sometimes even other considerations. For example, Gulf, a very new account of Young & Rubicam, requested TV and was able to get it immediately. This may be because of a favorable position with the government. Gulf, the largest pumper of oil in Italy, has been in Sicily for some time. Its industry has helped support the depressed area of Ragussa.

"We pointed out to SIPRA in a letter that we had done a great deal of work in Sicily," says Winebaum, general director of the agency. "We received no acknowledgement but it might have helped. We were given six 30-second commercial spots."

The boss of TV advertising in Italy is a retired Army general named Giovanni Fiore. He is described as "incorruptible, unbribable, and scrupulously fair in all his dealings with clamorous advertisers." It is he who weighs the various factors, and in fact is the

"COMMERCIAL PROGRAMS" ON TV ARE FEW AND GOVERNMEI

commercial programs	*daily time*	*number of commercials*	*length*
Carosello	8:52-9:05 p.m.	4	2m 15s (Im 40s sketch, commer
Acrobaleno	8:25-8:30	6	35
Tic Tac	8:15-8:20	6	30, 35, 40
Gong	7:15-7:16	2	30, 35, 40
Girandola	(5:30-6:30)**	4	20, (2) 15, 10
Intermezzo*	9:15-9:17.20	4	30, 35, 40

* *Intermezzo is only commercial program on Channel 2*

** *Commercials for Girandola are sc ttered throughout the hour*

"general of broadcast media" as well.

Doctor GianCarlo Livraghi, general manager of CPV, largest agency in Italy, offers a solution to the problem of TV scarcity. "Because TV is relatively cheap and the demand seems over-inflated, I suggest we set up an official bribery system and put all the money into a charity or something.

"The demand for TV is way out of proportion. Many people desire it because of prestige, or because they have it and don't want to lose it. Others ask for four times more TV than they want hoping they'll get what they need. This makes it impossible for the advertisers who really need it," he feels. "By letting people bid for TV, so to speak, the price might go way up for a period, but then settle down to a realistic level."

The amount of TV time available each day is only 22 minutes and 40 seconds, even though this represents a large increase over 1957 when eight minutes and 40 seconds were available. Under the ground rules set up between IRI and RAI in 1952 up to 5% of air time can be for commercials. As it is now only 4% is permitted for commercials. Industry men feel up



Giovanni Fiore (l), a retired Army general, now holds the reins on TV and radio as head of RAI. He is known as incorruptible, unbribable, scrupulously fair, but methods of picking lucky few for TV time are somewhat mysterious. At right is Pat Dolan, president, BBDO International

STRICTIONS ARE MANY, U.S. ADMEN FIND

*s per cycle**	*cost per commercial****	*limitations on repetition in a cycle*****	*no. of times product name can be mentioned*
or 8	(2m 15s) $4,800	5 or 7 different commercials (can repeat only one)	6 times
or 8	(35) $3,200	2 or 3 different commercials (can repeat max. 3 times each)	5 times
or 12	(30) $2,400, (35) $2,560 (40) $2,720	2 or 3 different commercials (can repeat max. 4 times each)	4 times for 30 5 times for 35, 40
or 12	(30) $800, (35) $840, (40) $880	2 different commercials	same as Tic Tac
or 30**	(10) $240, (15) $360, (20) $480	2 or 4 different commercials	
or 12	(30) $2,080, (35) $2,240, (40) $2,400	2 or 3 different commercials (can repeat max. 4 times each)	same as Tic Tac

ubdivided into six cycles, 54 to ys each

**** Plus tax (15% advertising taxes, 3.3% income tax)*

***** Depending on number of comcials in a cycle*

Girandola is only commercial not le format, can be contracted by onth except in July and August.

ITALIAN TV *continued*

to 8% would be justifiable. Since TV is not broadcasting much of the day, and most programs in the evening have long intermissions with nothing on but music, more commercials certainly are possible.

Even though the commercial time does increase every year RAI is obliged to permit 10% or 25 new advertisers into the medium each year.

There are two main reasons why TV commercial time is held down:

1) *The government receives a double income on TV—taxes from set owners, as well as ad money.*

2) *Owners of the press have constantly put pressure on their local government representatives, fearing that more TV advertising will hurt newspaper advertising. They are also doing more research and public relations. It is understood that American ad agencies are making some quiet effort to combat the newspaper appeals.*

The State regards advertising as a small undefined branch of commerce, and no official attempt has ever been made to determine the boundaries of advertising or collect sections of the laws for commercial firms which apply to advertising, according to Y&R. The only clear-out interference of the State is the law imposing a tax on commerce which includes specific taxes on advertising, the agency says. A private attempt to assess the State's attitude toward advertising has been made by collecting relevant judgments given in the civil courts into a volume published by Fusi and Cervellera. This supplies a rule of thumb to American advertisers on what has and has not been permitted in the past, Y&R claims.

A special censorship office set up by the State views all television and cinema advertising before it is screened. Although this is primarily designed to regulate the normal standard of entertainment, commercials must be submitted. A fee must also be paid for the submission. Admen complain that commercials are turned down for "vague reasons" like "it is too hard sell."

For media other than TV and cinema there is no official guardian of content and the media proprietors or concessionaires, conscious of the Church, act in this capacity.

The following rules regarding advertising content are enforced by SIPRA (concessionaire for radio, TV, half of the cinema, and a number of magazines):

1) *No product can claim to be "the best" or better than a named competitor.*

2) *Superlatives are not encouraged and only one per advertisement is allowed on radio and TV.*

3) *A claim must be proven true by means of documentary evidence from a qualified independent expert recognized by the State. Such proof must be submitted on the request of the concessionaires who may be prompted by a competitor or by their own sense of responsibility. Published claims which cannot be substantiated with this proof force the advertiser to withdraw and involve him in an expensive series of insertions carrying an elaborate public denial in all the principle Italian dailies.*

Slogans or advertising phrases—provided they are incorporated in the trade-mark—may be registered and thus pre-empted. This practice is now becoming more common since ownership by virtue of the first usage is not always recognized although sometimes judged valid. Generally speaking, copying and borrowing advertising copy is often practised. Because slogans are not always acceptable for TV, advertisers are advised to consider TV before completing campaign plans.

The restrictions on freedom of choice of time, repetition of commercials imposed by the State-controlled radio and television services are many.

The choice of time is up to the government. As one executive put it, "You can ask for time for a Christmas campaign and not get it until February or March." The choice of which commercial program will be used is also the State's.

One of the the things General Fiore has done is to invent a rotation system whereby the advertisers' commercials appear each week on different days. If a good program is going to appear at some specific time in the future it is no use for an advertiser to try and get it. He has a chance through the rotation system only. "You go through the good and the bad and every eight days you get near the top programs," says one adman. This naturally eliminates costs based on program ratings as in the U.S., also prevents "live or die" decisions often based on ratings. In addition it keeps sponsors from having any gripes about individual programs because they are not really associated with any.

TV time for advertisers grows slowly

year	*minutes of TV commercial time per day*	*hours of TV transmission per year*
1957	8m 40s	2,200
1958	———	2,800
1959	13 minutes	3,050
1960	12 minutes	3,550
1961	15m 55s	3,974
1962	18m 20s	4,573
1963	19m 20s	———
1964	22m 40s	———

All commercials are divided into programs which run in six cycles a year, except *Girandola*. Each cycle ranges from 54 to 72 days. The advertiser must buy a complete cycle, not just what he wants. This means buying six or eight commercials or nine to 12, depending on the cycle and program. Three cycles for one product is considered about the best possible.

An advertiser's commercial appears every nine days *(Carosello, Acrobaleno)* or every six days *(Tic Tac, Gong, Intermezzo)*. For 1964 the cycles run January 8-March 1; March 2-April 26; April 27-July 7; July 8-August 30; August 31-Nov. 11; Nov. 12-Jan. 4.

Because in many cases the same commercial (in its entirety) cannot be used more than once, TV production becomes very expensive. In a case like *Carosello* only one commercial can be repeated out of a cycle involving six or eight commercial airings. This means that five or seven *different* commercials must be made. Different just means in regard to the entertainment part of the commercial (*Carosello* is made up of 2 min. and 15 sec. commercials, one minute and 40 sec. of which is mandatory entertainment). For this reason the actual commercial pitch (only 35 seconds) is usually used over and over for long periods of time. The limitations on repetition get more rigid as the commercial programs enter peak viewing hours.

Once more there are restrictions on the number of times a commercial can mention the name of product, ranging from four to six times, again depending on the program.

Length of commercials run 10, 15, 20, 30, 35, and 40 seconds only.

Carosello is perhaps the most important of the commercial programs on TV. It was the first, is the longest, the most expensive, and is the only commercial period to require entertainment. It runs after the news and the presentation of the evening feature, brings in the best audience of the night.

The cost of talent can often be high, as viewers expect to see well-known entertainers. The fact is that they like the entertainment the commercial provides and tune in to see it. As one ad man put it: "You don't have to look at statistics. When you go to a coffee bar, a hotel, or a home you can see Italians watch the commercial, with their eyes wide open."

Actors are willing to participate; commercials are a good showcase for their talent. They know they are entertaining and not pushing a product. The commercial pitch comes in after the entertainment as a separate and detached entity. However, the sketches or entertainment often have a storyline which leads smoothly into the commercial pitch. For example, in a Kraft cheese commercial the actors end up sitting at a dinner table where Kraft cheese is served, at which time the scene changes to the ice box and the 35 seconds of selling begins (See pictures, page 42.)

But if TV is a problem to American admen used to freedom, so are the other media.

Radio, for example, is also a State-owned monopoly, which again receives a double income, from the advertisers as well as the licensees. Currently there are about 10 million licenses and three channels, two of which are available for advertising. All radio, as well as TV time, is handled through SIPRA. The audience is mostly middle-class and advertising has been long established, says Y&R. Radio, like TV, cannot be used on a regional basis.

Advertisers can buy time on radio programs varying from five minutes to one hour. Programs are prepared by the State-appointed contractors and sold as fixed commodities. The radio advertiser is obliged to buy whole series in advance (usually 25 transmissions). The cost varies between $256 to $1,600. Advertising breaks are at a fixed time during intervals. Time is not cancellable.

Costs go by the number of words in the radio commercial. The minimum length of commercials is 12 words, maximum 30 words. Normal spots in the morning cost $60 per 12 words, plus $2.65 for each additional word; in the noon and evening $76, plus $5 for each addi-

Ten top agencies 1964* in Italy

AGENCY	BILLINGS
CPV	$10,000,000
Lintas (Lever Bros.)	6,000,000
Sigla	5,000,000
Radar & Benson	4,500,000
Young & Rubicam-Itamco	4,000,000
J. Walter Thompson	4,000,000
BBDO	3,000,000
McCann-Erickson	3,000,000
Masius Omnia	3,000,000
IMA	3,000,000

Other American agencies

Gardner (Publicis, Gardner, Butler and Stip	1,500,000
D'Arcy (Stil-D'arcy-Troost)	1,500,000
Ted Bates	500,000

* *Figures by agencies themselves. No public data available.*

ITALIAN TV *continued*

tional word. Spots with jingles cost $40 more. Special spots by time signals, and news, are available and have a fixed number of words.

Newspapers are still the primary medium in terms of dollars (or lire) spent, but there are not the great restrictions holding back would-be advertisers as there are on TV. But newspapers aren't the gods' gift to admen either.

Advertising space in the 106 daily papers and 214 provincial papers is also bought through a concessionaire. He purchases the space from the publisher, guaranteeing him a minimum amount of money per unit, then resells to the advertiser at a higher cost. There are no fixed scales for volume discounts, which are determined individually and secretly, and may be as high as 40%, an agency media department discloses.

There is virtually no attempt in newspapers to relate cost to media value in terms of circulation. Not until May of 1962 was an audit bureau set up, Instituto Accertamento Diffusione (IAD). As publishers may refuse to be audited by IAD, and they usually take no account of returned copies, the figures are automatically assumed to be exaggerated, the agency spokesman says.

Date of publication of advertisements is not specific and may vary by one or two days, according to the agency. A fixed date can be obtained by paying a 30% surcharge; a fixed position requires another 30% surcharge. Circulation for the top newspaper is 350,000, for the

HOLLENDER SEES OPPORTUNITIES ABROAD

THE American tendency for expansion and the need to jump at challenge has stimulated many U. S. agencies into entering the European and Latin countries, as well as the Far East.

"To operate successfully overseas, U. S. advertising agencies must be prepared and equipped to provide the same range and quality of service they offer here," Alfred L. Hollender, executive vice president of Grey Advertising says.

Hollender predicts that the next great growth area of advertising will come in the international area and warns that sophisticated advertising clients can no longer afford to be satisfied with less than the "total range of mature marketing service in fiercely competitive overseas markets." This applies not only to American clients, but also the major clients of agencies abroad, which today demand full service in all countries where they operate.

Hollender was the keynote speaker at a recent international press seminar and panel discussion on "Advertising abroad: the horizens and headaches."

Panelists were Arthur C. Fatt, Grey board chairman; Nicholas Kaye, managing director of Charles Hobson & Grey Ltd., London; Tatsuhiko, Ichihashi, managing director of Grey-Daiko Advertising, Inc., Tokyo; Jacques Hirsch, president and managing director of Dorland & Grey S. A., Paris and Brussels; Fernand Henet, joint manager, Dorland & Grey S. A., Brussels; and Peter Golick, vice president and managing director of Grey, Montreal.

Grey, which has moved into Great Britain, Japan, France, and Belgium in the last 18 months, expects to be established in Germany, Italy, and Spain before the year's end, according to Hollender.

Problems and prospects of commercial television around the world were key topics of the seminar. The international opinions were:

• *France*: The lack of French commercial television, according to Jacques Hirsch, may be holding up the process of sales communication, particularly in the area of mass-sale, mass-produced consumer packaged goods. However, he pointed out that commercial television in neighboring countries was having a slight but noticeable effect on French purchasing habits in bordering areas, and this, plus improved and standardized techniques of reception, could well mean that France will "eventually be faced with commercial TV, too." The Alsace-Lorraine region of France, where both French and German are spoken, has been particularly effected by German advertising, for example.

• *Japan*: The tremendous growth of advertising volume in Japan (over $77 million last year) is due, in no little measure to the growth of commercial television, according



Alfred L. Hollender
Grey Advertising
New York

to Tatsuhiko Ichihashi. There a over 18 million TV sets in Jap today, he points out. Close three-quarters of Japanese hous holds possess TV. Tokyo alone h 6 TV channels, with another d to open next month. TV advert ing now accounts for almost 30% total Japanese ad expenditur Favorite programs include U. network shows such as Walt D ney, noted Ichihashi.

• *Great Britain*: Asked to a praise the quality of U. S. televisi commercials, Nicholas Kaye, sai "Based on the many internation TV film festivals I've been frankly I've seen more really go television commercials made ou side the U. S. Actually I thi there is a world-wide shortage

next five, 200,000 to 300,000.

Cinema is the third largest ad medium, ranking after print and TV (it is ahead of radio). Ideas for advertisements in the cinema are sometimes adapted from TV commercials, as both are audio and visual media. Cinema publicity, usually put all together in a group during intermission, uses more animation, however. Because the theater tickets can be counted audience measurement would seem more accurate than with other media, but problem here is that there is no reliable system of checking whether the commercial has been screened, U.S. media men say.

Of the more than 10,000 cinemas in Italy, advertising and screening takes place regularly in 3,460 and occasionally in another 1,400. The remaining cinemas are not asked for various reasons including low audience, type of audience, etc.

All cinemas are rated in categories that are calculated according to the cost of the ticket, capacity, and local position of the cinema. The time can be purchased either for a single category or proportionally, involving a fixed premutation of the different categories. Time is sold by the week, Friday to Thursday, and includes one afternoon and one evening screening a day. The same film cannot be are repeated officially in the same cinema for a period of three months. The principle chains have the same costs and scale discounts.

Cinema has suffered from the popularity of TV, but it is coming back, as is the case in the United States.

On all media it must be realized that it is the advertiser who goes wooing the media, not vice versa as in America. But all media are not as difficult as TV. "You can go to acquire TV time and talk dollars all you want but that doesn't mean anything. It's this mysterious blend of criteria that counts," says one adman. ■



G. Hirsch
l & Grey
russels



Tatsuhiko Ichihashi
Grey-Daiko
Tokyo



Nicholas Kaye
Charles Hobson & Grey
London

t in this field and we must do e can to stimulate the growth ch talent."

llender, a veteran in the field oadcasting, is in charge of intional operations and radio/ as well as on the 4As special dcast policy committee. He d with Grey after serving as dcast advisor under President hower in his '52 campaign.

timistic about the future of rtising abroad, Hollender out- the factors that would accelerhe expansion of advertising nd the world: standards of g, with which advertising is so ly interrelated, are rising fast th mature and underdeveloped ; economic regroupings, acanied by the easing of trade ctions are opening up vast opportunities.

e feel strongly that there is for a new major international eting network based on our philosophy of international operations," said Hollender. The Grey concept was developed after careful analysis of the "pluses and pitfalls" inherent in other, more "traditional" methods of operating abroad, he added. Highlight of Grey's ideas:

1) Mutual financial participation results in "tremendous mutuality of interest." Grey holds substantial minority interests in its working partner agencies abroad; they, in turn, have invested in Grey.

2) Interchange of management "assures integration of philosophy as well as service." Grey principals are board members of overseas agencies; affiliate heads are members of the Grey board.

3) Strong local ownership and decision-making power mean that members of the Grey network offer domestic strength as well as the "drive which has made them leading agencies in their own countries."

Admen must adjust — all over the globe

Cultural anthropology may well become the most important part of the training of a sales and advertising manager. He will not only have to know how to order national specialties all over the globe in three or four different languages, but he will also have to understand the psychology of the French, Italian, and some day even the Estonian or Russian housewife, in order to hold an international job, according to Dr. Ernest Dichter, president, Institute for Motivational Research, Inc.

The Common Market in Europe is rapidly exploding into an Atlantic, and eventually into a world market. The economic and political consequences are enormous, he points out, but overshadowing even the trade explosion is the fact that human desires are breaking the barricades of centuries all over the world.

Businessmen and philosophers alike are forced to take a look at the European as a distinct species. We now see the Europeans as more than a Frenchman or Austrian. We must take a fresh look at what is really different in humans, their desires, hopes, fears—in short, their motivations.

The American company going

into Europe has to study its culture, the psychology of its people, not just manufacturing facilities and markets in the technological sense. Stereotypes and misunderstandings are rampant. One has to navigate in a sea of apparent contradictions. Anti-Americanism is strongly coupled with a desire for many American products, often out of pure snobbery, often because they are symbols of an affluent society.

For example, the Italian woman considers her American sister a poor cook and a lazy lady of leisure, but dreams day and night of owning a Hollywood kitchen.

As the Common Market develops, the advertising and sales manager has to learn that mastering a language is not merely a matter of vocabulary and grammar. On a deeper level it involves a real understanding of basic motivations that operate within a given country.

Above all, the business executive must learn to abandon static stereotypes. For example, we all "know" that French women are very fashion conscious. Yet a study conducted by us not very long ago showed that this was exactly one of those glib stereotypes that have little if any basis in reality. The purchase of a dress or coat is for the French woman much more of an investment than for the American woman. This is due to both the difference in income and the difference in prices of fashion products. It is not enough, therefore, to tell a French shopper that a garment is fashionable. She also wants to know, in a way, the trade-in value of the robe or blouse. How long will the fabric last? How many years will she be able to wear it?

Considering national pride, the little phrase "made in" can have a tremendous influence on the acceptance and success of products over and above the specific advertising techniques themselves.

The strong positive attitude of Germans toward their own technical product, for instance, had played a definite role in some work done for Ford in Germany where our study showed that the name Ford had a strong American association. The reaction of Germans was: "Americans drive our cars, Volkswagen and Mercedes; therefore they must be convinced that German cars are better than their own; so why should we buy their cars?" When we suggested that German Ford be presented as an example of cooperation between American ingenuity and know-how and German thoroughness and efficiency, considerable success was achieved with this approach to the public.

One could group the various countries of the world according to the size of their middle class and have a measure of their achievement which would aid in understanding motivations. If we were to visualize the social composition of each country as graphically presented by the size of the middle class, upper and lower class marked off on a vertical bar for each country, we could probably define about six such groups. ■



Nine stations added to TIO sponsor list

Meeting of the Television Information Office was held in an upbeat atmosphere set by the addition of nine stations to the group's list of sponsors.

The new members are WFLA-TV Tampa; KTVU Oakland; KIRO-TV Seattle; KCMO-TV Kansas City; KPHO-TV Phoenix; WHEN-TV Syracuse; WOW-TV Omaha; WLAC-TV Nashville; and WMT-TV Cedar Rapids.

Roy Danish, who heads the industry office, said requests for specific TIO materials by titles are running about 40% ahead of last year, with 4,980 requests in the past five months compared to 7,101 during the entire preceding year. (An illustrated report of the organization's activities during 1963 will be distributed at the April convention of the NAB.)

Plans for the future include the production of a series of filmed announcements dramatizing the diversity of television programing, designed for local on-the-air use by stations.

NBC gets Sun Bowl, cuts 'Sports Special'

Adding another to its post-season grid game schedule, NBC signed a three-year contract for TV rights to the annual Sun Bowl football game in El Paso, to begin with the 30th annual Sun Bowl classic Dec. 26, 1964.

The Sun Bowl Game, one of the nation's oldest, ranks in longevity right behind the three NBC New Year's Day classics—the Rose, Sugar, and Orange Bowls.

On another sporting front, the network has decided to continue its Saturday afternoon *NBC Sports Special* through the spring and summer months, although cut down from 90 minutes to a half hour (5:30-6 p.m.). Reason for the abbreviation is the Apr. 18 start of *Major League Baseball* on most of the network stations.

Own series, TV spots for Bradley Game Co.

As part of substantially expanded 1964 advertising program, Milton Bradley Co., game manufacturer, will have own half-hour children's TV network program, plus its largest TV spot campaign to date.

Children's show, to be carried 10-10:30 a.m. EST Saturdays on ABC Television, beginning Sept. 26, to be called *Shenanigans*, and will star Stubby Kaye in a life-size, game-board format suggesting the games produced by the Bradley Co. Production by Heatter and Quigley, through Richard K. Manoff Advertising, New York.

Boosting sponsor's 1964 advertising costs to highest level in company's 104-year-history, TV spot campaign will start in October, run through December, cover 67 markets. Also includes 8-week participations in *Today* and *Steve Allen Show* during pre-Christmas period.

Over-all campaign to be rounded out with spring and fall magazine advertising schedules.



if you had the Quality *touch*

You'd have your own complete kitchen at the State Fair of Texas where your Julie Benell could do her show daily for the nearly 3,000,000 visitors to the World's Largest State Fair (and receive another award for her vast collection). The dream kitchen was augmented by a living room and den set where other WFAA-TV personalities, Ed Hogan, Don Norman and "Mr. Peppermint" could originate their shows—more than five hours of daily live cut-ins over a 10-day period. It was a show-place for TV-awed Texans but only another example of WFAA-TV's efforts to get closer to its viewers. We're mobile... and versatile. If you want the Quality Touch, call Petry...

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.



John Gambling, one of WOR's talk figures, often does live radio commercials

Talk radio formula may be taking hold

Successful for both advertiser and audience on WOR, talk radio is spreading. WNBC begins this month

TALK RADIO has proven a big success for WOR. It has made the station exceptionally popular, both among listeners, which have boosted WOR ratings to the top of the metropolitan area consistently for the past two and one-half years, and among advertisers which now account for $7 million in gross radio sales, according to the station.

Such a success story has prompted other radio stations throughout the country to head more toward talk (WNAC Boston, KABC Los Angeles, KMOX St. Louis; WCBS New York).

Last week WNBC, the 50,000 watt flagship of NBC, announced that it too would try the talk recipe, but in a large quick meal. The station's new format, scheduled to begin March 30th, calls for almost all new personalities and marks a considerable change from its current "middle-of-the-road conservative" format.

WOR worked out its changeover to talk gradually over a period of about eight years. Today 22½ hours of its 24 hour programing are given over to talk.

It is the talk format that gets most of the credit for heavy sponsor interest. WOR has a flock of sponsors, notably in the food field. It claims 35% more food advertisers than any other radio station. Among them: Savarin, Muellers Macaroni, No-Cal beverages, Goodman's soups and noodles, Hoffman beverages, Golden Blossom Honey, Doxee clam products.

The number of bank sponsors is also high: Chase Manhattan, Bowery Savings Bank, Bankers Trust, Dime Savings, The Bank for Savings, Emigrant Savings, Greenwich Savings, and Williamsburg Savings.

WOR 52-week sponsors cover all categories, however. R. J. Reynolds, Marcal Paper, Holland House Coffee, ESSO, American Tobacco, Ballentine, Schaefer, Budweiser, are among them.

Jacques Biraben, v.p. and director of sales for WOR AM and FM explains why advertisers like talk programing. "In the talk program the commercial does not appear as an interruption in program content. It is in keeping with the tone of the show. Because of this people listening to the program will also listen to the sponsor's announcement. Music programing is often listened to for background. Often the commercial message is just background too."

To integrate the advertisement as smoothly as possible into the program, many advertisers use live commercials, utilizing the draw of the show's personality. For the Martha Deane program advertisers are required to use live copy. Many advertisers use complete transcriptions or partial transcriptions on other programs, however, as well as live spots with Martha Deane. They are Wheatena, Contadina, Dannon Bokoo, Seneca Frozen Juice, Yoo-Hoo chocolate drink, Golden Blossom Honey, Tasty Baking Baking Products, Chevron Gas, Sealtest, and Rosex.

As in the other talk programs on WOR the commercials can be grouped together, sometimes two, three, or four at a time. The personalities don't interrupt the interviews or program matter to slip them in, but try to do it naturally with two or three interruptions only.

Although the other WOR talk shows don't require live commercials, many of the advertisers want to use them anyway, according to Biraben. "We encourage live commercials. We know they do a better job on our station," he says. There is no cost difference between the live transcript or jingle commercial.

Some of the talk personalities on WOR: (morning) John Gambling, Peter Lind Hayes and Mary Healy, Alfred and Dora McCann, Ed and Pegeen Fitzgerald, Arlene Francis, Carlton Fredericks; (evening) Barry Farber, John Shepherd, and Tex McCrary.

Long John Nebel, well-known WOR late-night talk figure, has agreed to join WNBC and do a similar show (12 a.m. to 5 a.m.) as soon as he is free from his current commitments.

There is some music on WOR but very little. It is used only to bridge the gap between talk programs, according to the station manager Robert Smith. It provides





Other WOR radio personalities: (l) Ed and Pegeen Fitzgerald, (r) Arlene Francis who often do live commercials, obtain high audiences.

a smoother transition between subjects like fishing, traffic, commentaries, or bulletins, he feels.

WOR has consistently programed simultaneously for both its AM and FM stations. "We feel we have a unique program service not duplicated by any other FM station. It would be too expensive to program in such a way for FM separately. We would have to go to music as everyone else does," Smith says.

It was pointed out that the advertisers do not pay for the FM audience as such. It is considered a bonus, according to Smith.

Although ratings are high—usually highest—for WOR the station does not use ratings to sell advertisers. "We didn't believe in ratings before we were on top and don't believe in them now," says Smith. "We talk quality. Numbers don't mean everything. Numbers of what? apples, bananas, oranges, peaches?"

WOR doesn't cater to the teen market with music, but says they have a high number of teen viewers. The station feels teens are not that important to advertisers, anyway. "They may listen to The Beatles but they're not going to influence buying, except for maybe Coke or Pepsi," according to a station spokesman.

WNBC's new format, as designed by George Skinner, general manager, and William Schwarz, the program director, will feature telephone talk-back shows, during which members of the listening audience will have the opportunity to have their views aired. Such views may be in response to statements or opinions expressed by the personality or other listeners, but more important. The station believes listeners will be enabled, in effect, to dictate programing by introducing new topics of interest to them.

"This will provide WNBC with instant sensitivity to the pulsebeat of the New York area audience. Its audience will have an active and not a passive role. Like modern radio music stations, WNBC will immediately reflect the interests and desires of its listenership—what they want *now*," the station says.

No records will be played on any WNBC segment except by Big Wilson who will be kept on.

"WNBC's talk format will be in sharp contrast to the programing of New York's other two major talk stations (WOR, WCBS)," a spokesman contends.

has recruited WOR's Long John Nebel. Format will also feature Mimi Benzell (l); Big Wilson, who will continue; (r) Brad Candell.







"*Personality talk.* The programing of Talk Station X (WOR) is broken up into definite program segments, each presided over by a personality. Each personality sets the tone and subject matter of his program, and has a figurative dais from which he talks down to his audience.

"*Information talk.* The programing of Talk Station Y (WCBS) does not have a heavy personality bias, but dispenses general informational material it thinks its audience ought to have," according to WNBC.

"*Personality involvement.* WNBC's programing might be termed "Rapport Radio," because it will establish *contact* with its audience, and not be a one-way disseminator of statements and opinions.

"Unlike the stations where the emphasis is on a personality who usually sticks to a single topic, at WNBC the stress is on the subject, and it is usually chosen by the listener. For this reason, it is possible to program WNBC in block segments, like most modern radio stations."

The WNBC programing will aim to be bright and lively, and pegged to appeal to modern, young, active adults, the station announces. While other stations, particularly on the West Coast, have two-way talk programs, WNBC believes it is the only station to base a high percentage of its format on this concept.

WNBC has signed up several new personalities, but still has some slots to fill for the talk programing it has planned. Talk personalities will be Long John Nebel, coming over from WOR; Mimi Benzell, Brad Crandall, and Edith Walton.

A former Metropolitan opera singer, Mimi Benzell, will conduct a two-hour luncheon session daily from a Manhattan restaurant beginning at 12 noon.

Brad Candall, a former radio personality on CKEY Toronto, will take over WNBC's prime evening hours of 7:45 to midnight.

Edith Walton, who served as a literary panelist on *Author Meets the Critic* from 1942 to 1956, will do interviews with community-minded citizens from 7:05 to 7:30 p.m. Personalities for a telephone show from 10 a.m. to noon, and another one from 6 p.m. to 7 p.m. have not been announced.

As of last week sponsors on WNBC were not officially informed of the change in format, but, according to Skinner, expectations were that the advertisers would stay and the new format might draw new ones.

George W. Norton IV now heads WAVE, Inc.

George W. Norton IV has been elected president of WAVE Inc., Louisville, succeeding his father, George W. Norton, Jr., who died Feb. 13 following an auto accident in the British West Indies. Ralph Jackson also joins top management with his election as executive vice president.

The new president has been secretary-treasurer of WAVE since June 1961. He's also a director and president of WFIE-TV, Inc., Evansville, and a director and president of WFRV-TV Green Bay.

Jackson has been second vice president and operations manager of WAVE since June 1961. Prior to that, he had been WAVE-TV commercial manager since that station went on the air in 1948, and had been WAVE assistant radio commercial manager from 1945-'48. He is also a director and secretary-treasurer of both WFIE-TV and WFRV.

Another C & W station

WSLS Roanoke joins the country and western bangwagon. While several other stations broadcast C&W to the Roanoke, WSLS says it will provide the only local country music service available in the evening right up until midnight. Host of *The World of Country Music* will be King Edward Smith, IV, one of King Records' best selling artists.

Buys another Va. AM

Lloyd Gochenour, who owns WAFC Staunton, Va., has bought WRIS Roanoke. Seller Cy Bahakel got $117,000 in the deal, negotiated by Hamilton-Landis Associates.



Houston's Intercontinental Airport, now under construction, will be completed in 1966, at a cost of approximately $150 million, and will be **the only terminal in the Southwest capable of accommodating supersonic intercontinental jets.**

K-NUZ guarantees your product fast-moving sales in a market where the future is sky-high and still climbing!

K-NUZ AM SOLD IN COMBINATION WITH KAY-C, BEAUMONT

THE KATZ AGENCY, INC.—NATIONAL REPRESENTATIVE

IN HOUSTON, CALL DAVE MORRIS • JACKSON 3-2581

GLOBAL $8 MILLION IN 'ROMPER ROOM'

Live kid-appeal series has many blue-chip air clients, new toy tie-ins

IN MORE THAN 75 U.S. markets, some $7 million in spot advertising dollars — about 60% of them from national ad budgets in the top 50 TV markets — rides annually on a series which is the most successful live syndicated program series on the air: *Romper Room*. Another million or so represents advertiser billing in the series' licensed overseas versions in Canada, Australia, Scotland, Japan, Venezuela, Brazil and Mexico, via Fremantle Intl.

Last week, Bert and Nancy Claster—who created the series in Baltimore more than 11 years ago—and the staff of *Romper Room* were in New York City, exploring new diversifications at the Toy Fair, since *Romper Room* is one of the hottest shows with which a manufacturer can tie in (for other news of the toy industry, see story, this issue, p. 41).

Nearly 40 manufacturers — from Burry Baking and Louis B. Marx Toys to Oak Rubber and Atlas Underwear — already have licensing deals with the moppet-appeal series covering everything from dolls and cookies to polo shirts and musical toys. By Bert Claster's estimate, the total annual retail volume in such merchandise is "well over $2 million," and he expects "several more licensing deals with national manufacturers" to be signed shortly.

As an advertising vehicle, *Romper Room* has carried the TV flags of a number of top blue chips. Among them, all using multi-market spot buys of as many as a dozen markets at a time, are: Post Cereals, M&M Candy, Continental Baking, Chocks Vitamins, Cocoa-Marsh, Diet-Rite Cola, Nabisco and Dr. Pepper. Several broadcast advertisers, whose products are aimed at parents of young children, have used the show on a spot basis, such as Chevrolet and Metropolitan Life.

"We don't add segments to the local live shows just to showcase new products," says Nancy Claster, who was the original *Romper Room* teacher in Baltimore and whose daughter has now taken over that role. "On the other hand, we have added features in the shows—such as a weather report aimed at children, or 'rhythm bands,' or our 'gallop to a foreign land' feature—which have given manufacturers the idea of bringing out new merchandise items such as *Romper Room* drums or hobby horses."

The station list buying *Romper Room*, which comes to a station not as a canned show but as a sort of grand-scale blueprint for staging the show locally, cuts merrily across network affiliation lines, and includes independent outlets in the larger markets like Chicago, New York and Los Angeles.

The only place where *Romper Room* is networked is Japan, which feeds a Japanese version of the show (the teacher, Midori Namiki, came to Baltimore for training) to a 21-station network.

As with any successful syndication show, the fact that the series is bought locally provides a built-in hedge against the kind of sweeping format changes which have knocked other network children's shows, from *Howdy Doody* to *Kukla, Fran & Ollie*, off the air. "Less than a year after we started, we had an offer to 'go network' from CBS-TV," Nancy Claster recalls. "We chickened-out at the last minute, and decided to keep *Romper Room* on a market-by-market basis. I'm glad we did." ■



Merchandise licensed by "Romper Room" has annual retail volume of over $2 million, is steadily growing. Here, (l. to r.) principals gather to discuss new items at Toy Fair: Bert and Nancy Claster, creators; Ben Seigel of Pittsburgh Wholesale Distributors; Sally Claster; Harry Shear, who manufactures Romper Room Dazzle Dough

Four Star passes 100 mark with "Rifleman"

The durability of TV film westerns and the flexibility of half-hour episodes in local-level programing have proved a strong combination for Four Star Distribution Corp., whose *Rifleman* rerun package has reached the 100-market level with a sales total of over $2.5 million.

Sales to TV outlets in Omaha, Corpus Christi, Colorado Springs, El Paso and Johnson City put the syndicated series over the century mark last week, reported v.p. and general manager Len Firestone of FSDC.

From a rating standpoint, the series is doing as well in syndication or better than it did in its network run, according to Firestone. Programmed in New York by WABC-TV (which carried it when it was an ABC-TV show), *Rifleman* is currently drawing a 20.5 share in a Wednesday 7-7:30 p.m. slot, running second only to *Evening Report* on WCBS-TV, which has a 29.0, and ahead of *Huntley-Brinkley* on WNBC-TV, which has a 19.5. It also tops film reruns and news on WNEW-TV, WOR-TV and WPIX.

Dozier reactivates Greenway Productions

William Dozier, who recently resigned as senior vice president and production head at Screen Gems, has reactivated his independent company, Greenway Productions, with headquarters in Beverly Hills. Board chairman and partner in production activities will be Louis R. Lurie, San Francisco financier.

Greenway schedule calls for developing and producing all types of TV series, possibly in association with networks or other producers-distributors.

Suppliers merge

Florman and Babb Inc., one of the major suppliers and servicers of motion picture equipment, has acquired the controlling interest in Camera Equipment Corp. and Ceco Industries. Move results in a newly organized company, F & B/Ceco, to be headed by Robert Bregman as board chairman; Arthur Florman, president.

The expansion is intended, Forman says, so that more and better facilities can be made available to the film producer.

How-to paint series free to TV stations

New series of five 27½-minute films, *Painting and Finishing Tips*, produced especially for video, has just been released for free use by TV stations. Produced by the National Paint, Varnish and Lacquer Assn., the series is available through Creativision Inc., 1780 Broadway, New York.

Titles include: *Interior Wall Painting, How to Paint Your Home, How to Finish Floors, Enameling and Spray Painting,* and *Common Painting Problems.*

New sound method syncs tape tracks

New method for syncing non-synchronous sound tracks from quarter-inch tape has been announced by Barney Kugel Sound Service, Chicago. System is said to match sound track with the picture, even in the difficult instances in which the sync pulse is left out of the tape.

The new technique, which took two years to develop, has "saved" several "hopeless" films—one, 40 minutes long—in past several months, according to inventor Barney Kugel.

AI-TV sells features

Originally a specialist in "exploitation" pictures which lured teenagers into movie houses while their parents stayed home to watch Humphrey Bogart or Clark Gable on *The Late Show*, American International Pictures is now taking the plunge into TV feature distribution. First offering from AI-TV is a 40-picture package of features, all post-1950 and all in color. Sales will start at the NAB convention.

Dividends from 'The Funny Company'



Drawing power of "The Funny Company," syndicated children's TV show now in nearly 100 markets, recently deluged KHJ-TV Los Angeles with over 3,500 responses to a brief, on-air offer of a special kit for 50¢, which included such items as a "Funny Company" wall pennant, cap, pin, etc. Watching the mail pile up are (l-r) KHJ-TV promotion mgr., Parker Jackson; Eddie Smardan, radio-TV director of Carson/Roberts, distributor of the cartoon-real life series; and Ken Snyder, producer

NATIONAL FILE

ADVERTISERS

C. W. Plattes and **D. F. Swanson** of General Mills' Grocery Products Div. appointed division vice presidents. Plattes, with company since 1947, now is director of marketing for cereals, pet foods, potatoes, and casseroles. Swanson, who joined General Mills in 1949, becomes director of marketing for flour, dessert mixes, and baking mixes.

John A. Silbey elected to board of directors of the Coca-Cola Co. Silbey's election fills the unexpired term of late Charles E. Thwaite, Jr. Honorary chairman of the board of the Trust Company of Georgia, he also serves on the boards of Georgia Power Co., Equitable Life Assurance Society, Retail Credit Co., Coca-Cola Export Corp., U.S. Rayonier, and Wellington Sears Co.



Carl Johnson, vice president in charge of advertising and public relations for Parke, Davis & Co., has been named by Mayor Jerome P. Cavanagh to be Detroit chairman of the 1964 International Freedom Festival, July 1-4.

Michael Keith appointed general sales manager of W. A. Sheaffer Pen Co. In this newly created post, Keith will direct an enlarged field sales force and administer all sales policies and programs except those related to specialty sales. Two other newly created top domestic marketing spots will be filled by **G. P. Karle** as marketing manager in charge of advertising, sales promotion, merchandising, and market research, and **E. C. Thorn** as sales promotion manager with responsibility for consumer and trade programs.

John Wayne Jones has joined The American Tobacco Co. as executive assistant, with responsibilities in the area of public relations and communications, reporting to marketing-p.r. vice president Robert K. Heimann. Since 1954 Jones has been a p.r. exec with various agencies, including Fred Rosen Associates and Sidney J. Wain, Inc. He has also served several years on the p.r. advisory committee to the tobacco industry.

Roger A. Thomas has resigned as national sales manager of consumer products for the Ingraham Co., Bristol, Conn., manufacturer of clocks, watches, and timing devices. Effective date is Mar. 25, after which he will become a life underwriter with the Willard H. Griffin Agency of Hartford.

William Lehrburger named marketing manager for United States Plywood Corp., succeeding **John Ball**, who has recently promoted to director of product marketing for the company. Lehrburger has been with U.S. Plywood since 1953.

Travelers Insurance Companies has promoted **Morrison H. Beach** to v.p. in its executive department and named research department director **Dr. Thomas F. Malone** and advertising-p.r. director **Herbert J. Kramer** as second vice president. Beach, with Travelers since 1939, has been second v.p. in the exec department since August 1962. Malone, research director since 1956, joined the company in '64. Kramer went to Travelers in '51 and was named its ad-p.r. director in 1959.

M. Woody Bates has been appointed manager of national accounts in the national sales department of Coca-Cola. Responsibilities include supervision of national sales activities in market areas of food chains, oil chains, military, and government. Bates will work out of Coca-Cola's headquarters in Atlanta.

Richar A. Aszling rejoins General Foods Apr. 1 as p.r. manager, reporting to p.r. vice president Allen Wagner. A member of Gen. Foods' p.r. staff from 1953-'55, since May 1961 Aszling has been exec v.p.-chief operating officer of Infoplan, Interrepublic's p.r. arm.

AGENCIES

Jerome Brown, to West, Weir & Bartel as account exec on the Benrus Watch Co. account. He was formerly account exec at McCann-Erickson in N.Y.

Frederick W. McQuibben, to newly created post of marketing director for Lynn Baker, Inc., responsible for operation of its marketing and marketing research departments. He joins from J. Walter Thompson, where he was an account research manager.

Leonard Ziegel, named account exec at E. S. Sumner Corp. He was formerly a media supervisor at Dancer-Fitzgerald-Sample, and has also been with Richard K. Manoff and Compton Advertising.

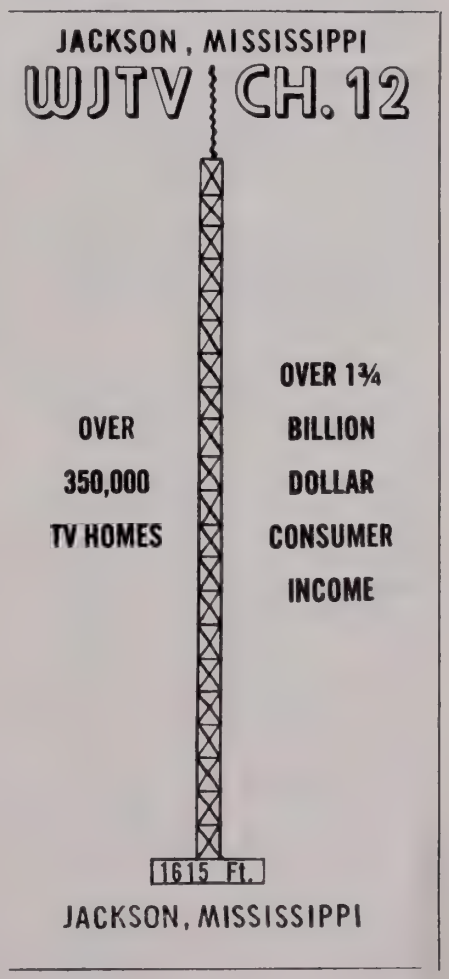
E. D. Cummings, formerly account exec at Chesapeake Advertising, Norfolk, Va., named its managing director. Also, production manager **T. W. Worthington** promoted to chief account exec, and **C. J. Ober** continues as creative director.

Robert Bryant named marketing-media-research director at Twin Cities office of MacManus, John & Adams, with **Peter Vetowich** joining MJ&A as media buyer from Ross Roy agency, Detroit. Bryant was formerly product manager for Gen. Foods' Kool-Aid division, N.Y., and regional sales manager for S.O.S. division, Chicago.

Robert Sowers elected a vice president of Ogilvy, Benson & Mather. He joined the agency in 1963 as an account executive on General Foods assignments.

Mary Ann Kocian to Kudner Agency media department. She was previously with the Rockwell Company.

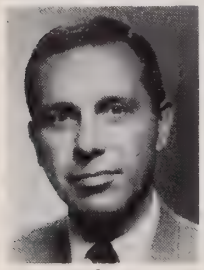
Albert C. Cook, associate professor of journalism at University of Nebraska, retained as creative consultant to Bozell & Jacobs, Omaha.



Bob Beadle elected to board of directors of Ferguson-Miller, Tulsa. Officers re-elected were **Benton Ferguson,** president, and **Davidson Miller,** vice president and secretary.

Irving (Ecky) Eckhoff to McCartney & Fritz Advertising, Studio City, Calif., as vice president. He will work directly with executive vice president Jimmy Fritz on special promotional accounts and new business.

Fredrick J. Sellers joins Henry J. Kaufman & Associates, Washington, D. C., as radio-TV writer.


Halprin

Jerry Halprin to Lavenson Bureau of Advertising, Philadelphia, as director of public relations. Halprin comes from same post with Bond Stores.

Harold Kaufman named director of broadcast design and production, newly created unit of Needham, Louis & Brorby, Chicago. Assisting him are **Fred Charrow,** associate director, and **Donald D. Zabel,** production coordinator.

Robert J. McKay and **Kenneth S. Olshan,** account executives at Doherty, Clifford, Steers & Shenfield, New York, named vice presidents.

William G. O'Brien joined Ted Bates & Co., New York, as a vice president and account supervisor. Formerly, O'Brien was advertising manager of the Schering Corp.

Roscoe Sturges leaves Donahue & Coe to join Cunningham & Walsh, New York, as account supervisor. Also joining D&C is **Robert Twiddy** as an account executive.

Edward M. Sterling joined North Advertising, Hollywood, as West Coast program supervisor and production coordinator.

Robert L. Ball and **William H. Caldwell** join art staff of Henry J. Kaufman & Associates, Washington. Other additions to the agency's staff include **Frederick J. Sellers** as radio-TV writer and **Phillip Ray Lackey** in the public relations department.

Walter Reed named creative director at Co-Ordinated Marketing Agency, New York.

Don Herrmann to Richard C. Lynch Advertising, St. Louis, as vice president and account executive. For the last 12 years he was with Arthur R. Mogge, Inc.

Sylvester Cleary from the Mennen Co. to Sullivan, Stauffer, Colwell & Bayles, New York, on the Noxzema account. Also joining the Noxzema account group is **Bridget Smiley,** formerly advertising manager of B. H. Wragge, Inc.

Tom Reynolds moved to Thor Advertising Co., Charlotte, as graphic arts director. Prior to his move, he had his own art studio in Philadelphia, and continues to handle the Burpee Seed Catalog.

George C. Whipple, Jr., public relations director of Benton & Bowles, New York, elected a vice president and will direct the newly reorganized public relations division.

Gerald Sneed moves to Cunningham & Walsh, New York, as art director for American Machine & Foundry Co., Chrysler Corp., Geigy Chemical Corp., and Wheeling Steel. Also joining C&W as art director is **Ronald Marchetti,** who will work on the J. A. Folger & Co., American Home Products Corp., Andrew Jergens Co., and American Telephone & Telegraph Co. accounts.

Richard A. Lane elected president of Galvin-Lane-Farris-Sanford, Kansas City, Mo., formerly Galvin-Farris-Sanford Advertising. **Fred D. Farris,** former president, becomes chairman of the board. **Robert R. Sanford** contiues as executive vice president.

Ralph W. Gilbert leaves J. H. Maish Co., Marion, O., to become copywriter on the Frigidaire Division of General Motors at Kircher, Helton & Collett, Dayton and Cincinnati.

Rodwell V. W. Todd to Rumrill Co., New York, as senior copywriter. He was with Papert, Koenig, Lois, New York.

Elson Rohrsen, vice president and director of Print Production, Tatham-Laird, Chicago, elected president of the Chicago Federated Advertising Club, succeeding James O. Hanlon of WGN, Inc. Other new officers are: **Richard H. Danielson, Roberta Miller, James W. Beach, Raymon M. Wall,** and **Lawrence W. Nortrup.**

Joseph F. Jackson and **V. Thomas Sullivan** have joined the San Francisco office of Guild, Bascom & Bonfigli as account executives. Jackson will handle Chex Cereals, Grocery Products Div. of Ralston Purina Co., while Sullivan works with Fresh Products for Foremost Dairies.


Jackson


Sullivan

Edward M. Sterling joins the Hollywood office of North Advertising as west coast program supervisor and production coordinator.

Edwin H. Mammen, Jr., vice president of Meldrum and Fewsmith, Cleveland, transferred to the Birmingham, Mich., office. He will handle the Ford Motors' Tractor and Implement Operations (U.S.). Replacing Mammen in Cleveland is **Richard S. Aldrich.**

Clyde Baird and **Ralph Breswitz** upped to art supervisors at Kenyon & Eckhardt, New York.

Albert J. Sullivan to Sudler & Hennessey, New York, as account executive for Heritage Furniture.

James L. Lurie, vice president of Earle Ludgin & Co. Chicago, elected to agency's board of directors.

Kristin M. Anderson to Gerson, Howe & Johnson, Chicago, as traffic manager. She moves from Caldwell Advertising, Chicago.


Benoit

Woodrow F. Benoit to Lennen & Newell, New York, as a senior vice president and management account supervisor on the P. Lorillard Co. account. He was formerly a vice president of J. Walter Thompson.

George W. Linn has joined Vaughan & Associates, Portland, as senior account executive and creative director. He was former publicity director for the Phoenix Chamber of Commerce.

Mike Schaffer formed his own agency, Macey I. Schaffer Organization, Miami, specializing in advertising, public relations, packaging, product analysis, and promotion.

Ronald W. Plummer appointed account executive with West, Weir & Bartel, New York, assigned to Lockheed Electronics Co. and International Telephone & Telegraph Co. accounts. He comes from BBDO on the Du Pont account.

Theodore M. Steele joined Lennen & Newell, New York, as senior vice president and director of personnel planning.

Robert F. Leetch to Kircher, Helton & Collett, Dayton and Cincinnati, as account executive. He is assigned to NCR Paper, a product of the Special Products Department of National Cash Register, and the Duriron Co.

Norman Lichtblau appointed executive art director for Firestone-Rosen, Philadelphia.

Joe Fiorino to Dunwoodie Associates, Garden City, N. Y., as creative and executive art director. He was formerly art director for Diamond Art Studio.

Constance McKenna, copy group head at Compton, New York, named vice president.

Lee D. Zetlin, formerly president and treasurer of Zetlin, Fletcher, New York, to vice president, director of marketing, for Smith & Dorian, New York. **Verne O'Hara,** formerly director of advertising and public relations, Susan Laurie Sportswear, to fashion co-ordinator for Smith & Dorian.

Ronald C. Davis to Erwin Wasey, Ruthrauff & Ryan, Los Angeles, as account executive. He moves from J. Walter Thompson Co., Los Angeles.

George D. Lewis named account executive for Harold Cabot & Co., Boston. Lewis moves to Cabot from Wilson, Haight and Welch, Hartford.

John J. Signor elected vice president and general manager of the Philadelphia office of Erwin Wasey, Ruthrauff & Ryan. Signor, who will continue as account supervisor, succeeds **Horace D. Nalle,** who has been named to take charge of business development on a national basis.

Richard Armstrong, account executive at Doherty, Clifford, Steers & Shenfield, New York, named a vice president. **G. Emerson Cole,** formerly copy supervisor at Dancer-Fitzgerald-Sample, has joined the DCSS copy staff.

James C. Gibson has retired as vice president of Al Paul Lefton Co., Philadelphia. Gibson had been with the firm since 1945.



Beckert

Frank C. Beckert named senior vice president of Dunwoodie Associates, Garden City, New York.

Frank Nicolo to Rumrill Co., Buffalo, as art director. He was formerly with Lowell, Myers & Lawrence in similar capacity.

Cole Y. Bender named director of research for Harold Cabot & Co., Boston. Bender comes to Cabot from Market Research Corp. of America, New York.

Richard Holland moves from Stral Advertising, Chicago, to Sander Rodkin, Chicago, as copywriter.

John Leonard from BBDO to Doyle Dane Bernbach, New York, as an account supervisor.



Ray

John C. Ray, creative account executive and administrative assistant to the president, appointed vice president of Graceman Advertising, Hartford.

Jerry Greenberg to the creative department of Ries Capupiello Colwell, New York, from advertising department of H. C. Bohack Co.

Anders Krall appointed manager of market research for Cunningham & Walsh New York. At same agency **Jan van Emmerik** takes over as manager of media research, a newly created post.

Edward G. Wilson, executive vice president-international of J. Walter Thompson, New York, appointed vice-chairman of the Commission on Advertising of the International Chamber of Commerce headquartered in Paris.

John W. Heaney, Jr., from Sylvania Electric Products to J. M. Mathes, Inc., New York, public relations department.

Mack Stanley appointed executive art director of Geyer, Morey, Ballard, New York. He was elected a vice president in January 1963.

Ray Lackey, former member of the public relations staff of Associated General Contractors of America, has joined Henry J. Kaufman & Associates, Washington, D. C.

Robert H. Levine named associate marketing director-pharmaceuticals for Norman, Craig & Kummel, New York. He comes to NC&K from International Latex Corp.

TIME/buying & selling

E. Melvin Pinsel, eastern sales representative for WBBM Chicago, has joined CBS Radio Spot Sales in New York as an account executive.

Roger H. Sheldon appointed eastern sales manager of Adam Young, New York. During the last five years Sheldon has served as branch office manager in both Chicago and St. Louis. Adam Young, San Francisco, has added **Robert E. Reilly** to its television sales staff. Reilly was formerly with Blair Television, San Francisco.

Bernard Howard & Co., expanding its New York staff with the addition of **Arthur Miller** to sales staff and **Larry Wasserstein** as eastern sales manager operating out of New York.

Robert Baird reappointed director of the Savalli/Gates Atlanta office. Baird opened the Atlanta office in 1955 and managed it until 1959. He rejoins Savalli/Gates after four years in the station brokerage and management field.

Wallace L. Hutchinson named manager of Blair Television's San Francisco office, succeeding Ned Smith. **Warren G. Paul** of Blair's New York office has been assigned to the San Francisco office as account executive.

George P. Hollingbery Co. announces executive changes: **Roy Edwards** appointed vice president in charge of the Chicago office; **George Hemmerle** to vice president in charge of West Coast operations with headquarters in San Francisco; **Clem Dowd** to manager of the Los Angeles office: and **William F. Reitmann** added to sales staff of the Los Angeles office.

Sam Posner leaves the Courier Publications to become manager of the San Francisco office of Savalli/Gates.

Metro TV Sales, New York, adds four to staff: **Jerry Molfese, Todd Gaulocher** and **Gerald P. Noonan** as sales account executives, and **Marty Ozer** as sales development specialist.

James Alexander moves from Fletcher Richards, Calkins & Holden to Kenyon & Eckhardt, New York, as a media supervisor.

Eugene Angus Plastrik, formerly of New York, appointed media research supervisor for Gardner Advertising. St. Louis.

Louis Crossin to Cunningham & Walsh, New York, as media supervisor for the Andrew Jergens Co. Crossin was most recently assistant media director at Lennen & Newell.

Richard C. Meeker and **Nancy Louise Adams** recently wed in Palm Springs. Meeker is an account executive with radio and TV station representatives Adam Young, Hollywood: his bride is assistant media director for J. Walter Thompson, Los Angeles.

Don K. Stuart joined Chicago office of Harrington, Righter & Parsons as account executive. He was formerly with KYW-TV, Cleveland.

Thomas K. Hardy replaces Frank J. Carlson in the radio sales department of Avery-Knodel, Washington.

Bernard C. Schramm, Jr., to Cargill, Wilson & Acree, Richmond, as media director, succeeding **Robert C. Hall, Jr.,** who is now in charge of the newly created marketing and research department.

Roger Creaden to McGavren-Guild as a sales manager in its St. Louis office. In addition to St. Louis, he will be calling on major agencies in the midwest.

TV MEDIA

George H. Anderson, president of Precision Products Co., appointed assistant sales manager of WBZ-TV Boston, succeeding **David Henderson,** who has been named sales manager.

James E. Allen, general manager of WBZ-TV Boston, appointed to new executive post at Group W, effective Apr. 1. He'll work closely with president Don McGannon in coordinating the production and distribution functions of the company's syndicated programs.

Donn R. Shelton has been promoted to promotion manager of another Group W station, WJZ-TV Baltimore. He replaces James Q. Frost who resigned in February to accept a position with Doner agency in Baltimore.

Art Seabolt, account executive with WTVD's sales staff in Durham, to manager of a new eastern North Carolina sales office in Fayetteville; and **Paul Haas,** of the station's newsroom, to chief of the eastern N. C. news bureau.

Tony Arnone, 33, assistant program director of KHJ-TV Los Angeles and formerly publicity director, died Mar. 6 from an apparent heart attack while taping a show at the studio. He had been with the station for six years and before that was in publicity with RKO Pictures, Bryna Productions, and McFadden & Eddy public relations firm.

Robert F. Spina to director of promotion for WKRC-TV Cincinnati, succeeding Donald Hardin who resigned to become assistant prosecutor for the city. Spina was formerly general manager of Brentwood Bowl and King Pin Bowling Lanes, which are also owned by Taft Broadcasting.

James T. Shaw, Jr., ABC-TV's assistant manager of daytime sales, to account executive of the eastern sales staff; **John Tiedemann,** manager of sales planning, to assistant manager, daytime sales; and **Mark Cohen,** manager of sales offerings, replaces Tiedemann as manager of sales planning.

Chris Duffy, promotion manager of the Cleveland edition of TV Guide since 1960, has joined the promotion department of WJW-TV. Duffy's new duties include the handling of the station's publicity and public relations.

Martin Connelly named to the newly created post of general sales manager for WTTG-TV Washington, D. C., from Metro-TV Sales in New York.



Wren

Ron Wren named public relations-publicity manager for KPIX-TV San Francisco. Wren moved to KPIX from KGO, where he had been manager of promotion and publicity since 1961.

John S. Hoover has returned to the Electronic Industries Association's marketing services department as manager of special projects and publications after serving one year as deputy executive director of the National Council of Architectural Registration Boards.

Leo F. Domeier, formerly WTCN-TV studio supervisor, has been named chief engineer for the WTCN stations in Minneapolis-St. Paul, Time-Life outlets.

Larry Pickard to executive producer of public affairs programming at National Educational Television.

Gene R. Jacobsen to sales development manager of WTVT Tampa-St. Petersburg. He was with WSFA-TV Montgomery as administrative assistant and operations manager.

William Kendrick to copywriter with the creative department of KXTV Sacramento, from writer and production assistant with CBS-TV.

Doug Duitsman, member of the NBC Press Department in Burbank since 1958, appointed supervisor, photo operations, NBC, West Coast.

Robert P. Richardson, former public relations assistant for the Portland, Oregon United Fund, named promotion manager for KOIN-TV Portland, succeeding **Dick Kryder** who was recently promoted to account executive for the station.

Steve Harris to the sales staff of KHJ-TV Los Angeles, from account executive with KGIL, also L.A.

Richard Reinauer, most recently director of radio, TV, and motion pictures for the American Medical Assn., to executive director of the Academy of Television Arts and Sciences Foundation. A Chicagoan, Reinauer was a radio and TV supervisor for Foote, Cone & Belding immediately prior to assuming his post with the AMA.

RADIO MEDIA

Zack C. Hill, veteran of 25 years in radio, has returned to WREC Memphis as a member of the sales force after an absence of eight years. He was nost recently with the U. S. Chamber of Commerce, living in Nashville.

Garrett D. Blanchfield, assistant advertising and sales promotion manager at WEEI Boston for the past two years, named an account executive.

Patti Searight resigned as program director for WTOP Washington, a post she held for 13 years, and general manager of information, which she held for the past year. Listed in "Who's Who of American Women," a former president of the Washington Chapter of American Women in Radio & Television, the Women's Advertising Club of Washington, and an active member of many other organizations, Miss Searight is slated to become AWRT's middle-eastern vice president during the national convention in Tulsa this May. She plans to remain in Washington.

Murray Arnold, general manager of WPEN, has been appointed Radio Chairman of the 1964 Philadelphia United Fund Campaign Drive.

Andrew Subbiondo, director of administrative operations for CBS Radio, named controller. He replaces **William J. Fennessy,** who has been named controller, CBS News.

Ed Charles, formerly commercial manager of WOL Washington, and general manager of KCKN Kansas City, named general manager of KBEA Mission, Kan., and affiliate KBEY (FM) Kansas City.

Harry Munyan named public relations director and **Don Stewart** promotion manager at WIOD Miami. Munyan, formerly WIOD promotion manager, has been associated with radio in Miami for more than 20 years. Stewart was associated with the Miami News from 1953 to 1963, concentrating on circulation and general promotion. He had been assistant promotion manager for WIOD since last September.

Gene Plumstead resigned as program director for Cleveland Broadcasting, Inc., and WERE. **Robert M. Miller,** currently director of Special Broadcasting's Services, moves into the spot.

Claire Hughes appointed director of the newly created community relations department at KHJ Hollywood. She also serves as continuity acceptance director.

James E. Allen appointed to new executive post at Group W (Westinghouse Broadcasting Co.), New York. He will work with **Donald H. McGannon,** president of Group W, in coordinating production and distribution functions. Allen assumes his new position Apr. 1.

Cleo Wright Warriner to director of advertising and sales promotion for WBAL Baltimore.

THE WEEK IN WASHINGTON

WASHINGTON BUREAU Washington, D.C., Mar. 13, 1964

Loudness solution

NAB's big push in pre-convention weeks has been directed at ways to make broadcast commercials sound better, look less cluttered, and play fair.

The mystery of the extra loudness, or "seeming" loudness of commercials may be solved at last. A baffled FCC gave up on it a while back, is reconsidering it again—but NAB thinks it has found the culprit. Agencies producing the more raucous effect are resorting to multiple use of certain high frequencies to bombard the ear—while remaining technically within required volume standards.

Code Authority Director Howard Bell says engineers are on the track, and new code provisions may be written in to bar the practice.

Common betterment more than appearance

NAB's president LeRoy Collins has exhorted arm-in-arm co-operation with advertisers for common betterment, in Detroit—while Code Director Bell urged the same course to admen in Chicago.

The NAB message to advertisers is a bid to share a new self-regulation and self-betterment moves with broadcasters, and support the NAB Codes for the common good.

Bell added some fairly strong warnings to the proposal that the "appearance" of overcommercialization can be eased by cutting down surrounding clutter. He said it had better be cut down—or both broadcasters and advertisers will suffer from adverse public reaction.

As tactfully as possible, Bell outlined disciplinary prospects. The Code is tightening up not only on piggybacks, but may make closer check on advertising claims per se, through a central clearing house. A scientific advisory council will help the NAB in this area. (Similarly, in Chicago, Collins was warning both broadcaster and advertiser that their freedom did not mean "freedom to fool" the public.)

Letting public in may cause NAB row

The NAB's new Code-to-people program, to let the public know what the codes stand for, will be unveiled at the convention—and may cause a row.

The public will be informed not only of what the code stands for but also what actions it takes against violators. There will undoubtedly be fireworks on any proposals to discipline code members publicly. Monitoring for code adherence will be doubled.

Toys in TV in for close watch

NAB Code staff will keep closer watch on the widening field of TV toy advertising, too (See page 39).

The code's 1961 TV toy advertising guidelines have been

updated to prevent deception of parents and children. Another aim is to cut down on warlike dramatizations that can "frighten" the kiddies or—and this is more likely—encourage them to make war on other kids.

Revised guidelines will require that advertising price claims be based on prevailing levels in the area. Guidelines warn against cajolery and bigger-than-life tactics in the TV toy ads.

FTC-FDA consumer protection

The Federal Trade Commission and the Food and Drug Administration are running neck and neck in consumer protection these days.

As FTC programs its talkathon on cigarette labeling and advertising curbs to protect consumers, the FDA plans a wholesale review of drug product labels and advertising, reaching back to 1938. FDA has also organized a new Division of Consumer Education.

Comments on rule due Mar. 26

FDA is asking drug product manufacturers to update information on all drugs previously cleared for safety—but not for effectiveness, since 1938 law took effect. Clinical backing would have to be given to justify label and advertising claims. Manufacturers would have to show that label and advertising claims match on safety and effectiveness of the drug, and reveal any required warnings about side effects.

Updating would not be necessary on product cleared since the Kefauver-Harris June 20, 1963 certification amendments to the Federal Food, Drug and Cosmetic Act. These recent applications have been cleared for both safety, effectiveness and side effects.

Lineup of products that could need revamp of advertising could run to 2,000. Comments on the proposed rules are due Mar. 26, rules would be effective 3 months from Feb. 28 publication, and failure to comply could mean cancel of the application.

New FDA consumer education chief

FDA's new Division of Consumer Education will be headed by James L. Trawick, FDA's Public Information Director for the past six years.

The new consumer education office would, apparently, have to mesh gears with Mrs. Esther Peterson's brand new presidential Committee for Consumer Interests. The new FDA office would encompass three branches: one on consumer information, a consultant office and a survey section. The information branch will put out instructive brochures to inform "population groups." The consultants will maintain liaison with consumer organizations and leaders.

FDA Cmnr. Larrick says the "informed consumer requires the least protection by government . . ."



Thinking about an NAB Convention ad?

Then think about SPONSOR's NAB Convention Special

Here's what you get . . .

1. your ad to all SPONSOR subscribers in the regular April 6 Convention Issue (regular issue rates)

2. your ad to all Conventioneers in a separate 2,000 run and distribution of the Convention Special ($30 per page extra)

3. A Convention Special that's loaded with useful reference information

4. A Convention Special that highspots the many Washington happenings of interest to advertisers and agencies, tells what the industry is doing about them.

5. That's the April 6 Convention Special. A real 2-in-1 special.



It's a special value! Call now (area code 212, MU 7-8080) or wire 555 Fifth Ave., New York 17, N.Y.

puzzle:



Tale of Four Cities

When Robert Gilbertson, Frank Dougherty, Richard Gardner and Byington Colvig, regional managers of Harrington, Righter & Parsons, Inc., first joined that organization, there was some confusion about who went to which city. The cities in random order: St. Louis, Hollywood, San Francisco and Chicago. Although each man knew where he had been assigned, he guessed wrong about the other three; no two erred in the same way.

For example, Dougherty thought Gilbertson was the Hollywood man; Gilbertson thought Colvig was assigned to San Francisco; Colvig thought Dougherty had been sent to Chicago. Gardner thought Gilbertson had the job that Colvig thought Gardner had, and so on.

It took several weeks before things got sorted out, but they've run smoothly ever since.

To which city was each man assigned? Where did Gardner think Dougherty was going? Address answers to: Puzzle #98, WMAL-TV.

* * *

If the people in your organization (e.g. Media Directors, Time Buyers) know where they're going, they'll investigate prime-time minute availabilities in WMAL-TV's 6 p.m.-to-7:30 p.m. Mon. thru Fri. slot. News 7 (6 to 7 p.m.) is followed by a sure-fire half-hour of comedy (Comedy Hour, 7 to 7:30 p.m.) for the whole family. Check Harrington, Righter & Parsons, Inc.—any city.



SEE THE
WORLD'S FAIR AND
WASHINGTON, D.C., TOO

Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014

wmal-tv abc

Evening Star Broadcasting Company WASHINGTON, D. C.
Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.
Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

MARCH 23, 1964/FORTY CENTS

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

TWIN CRISES: CIGARETTES, LIQUOR ADS

—page 19

CONTENTS—see p. 6

RECEIVED

MILDRED L. JOY
MRC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020



When KSTP-TV says "Go out and buy it," people go out and buy it

During the last 16 years, television viewers in the Northwest have learned to depend on KSTP-TV for the finest in television entertainment and information.

This confidence in KSTP-TV adds to the effectiveness of the advertising messages seen on the station and, as a result, people have also learned to depend on the Northwest's first station to help them decide *what* to buy and *where* to buy it.

That's why KSTP-TV is *your* most effective, most efficient buy in the Twin Cities.

Represented Nationally by Edward Petry & Co., Inc.

KSTP

TELEVISION · CHANNEL 5 · NBC

100,000 WATTS · MINNEAPOLIS · ST. PAUL

HUBBARD BROADCASTING, INC.

"Seasoned to Please!"



WKRG-TV

Mobile—Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager

AB BRIEFS INDUSTRY ON PIGGYBACKS

first public session, Code Authority clarifys new amendment

W YORK—Over 700 representatives from agencies, advertisers, stations, a producers attended meeting of Code Authority held to clarify the Code's w amendment on multiple product announcements.

The amendment doesn't ban piggyback announcements but requires they counted as two under Code. It prohibits more than three consecutive an- ncements within program or more than two commercials at station break.

opies of 450 statements on amend- t and about 1,000 copies of ques- -and-answer sheet explaining mean- of amendment were snatched up inutes.

rincipal speakers were Howard H. . Code Authority director, and kton Helffrich, director of the w York Code Office.

ell examined wording of amend- t and presented examples of so- d piggyback and integrated treat- ts as they would be interpreted r change effective Sept. 1. He d agencies to do six things: 1) e sure all agency personnel are e of Code; 2) encourage client ort, in betterment of own interest; emonstrate support of Code stand- by adopting policies which take into consideration, *a la* K&E; work with three Code offices in hington, New York, and Holly- d to prevent infringements; 5) give benefit of their thinking by car- on "continuing dialogue" on sub- among different sections of in- y; 6) join with Code to help ote it.

ly those multiple product an- cements which meet following ia will be counted under Televi- Code as single announcement Sept. 1:

) Product or services are related aracter, purpose, or use; (b) the ucts or services are so treated in or video throughout as to ap- to viewer as single announcement; (c) announcement is so construc- hat it cannot be divided into two re separate announcements. Mul- product announcements not meet- hese criteria (commonly referred piggybacks) shall be counted as r more announcements. (MPAs tail service establishments are ex- d from provisions of "a.")

estion and answer sheets were buted to explain the various ts of change. Purpose and intent nendment is to encourage pro- on and presentation of integrated s which viewer would regard as announcements.

nouncements now classified as integrated by Code Authority, but not meeting criteria of new amendment, will be regarded as piggybacks as soon as amendment is effective and will require appropriate revision.

RKO General asks triple damages in pay-TV suit

HARTFORD — RKO General has instituted antitrust treble damage suit in Federal Court here against 20th Century-Fox, Universal Pictures, and group of motion picture exhibitors in connection with its current on-air test of subscription TV. Complaint asks court to issue injunction to permit test to be carried forward . . . "without artificial restraints and impediments imposed by theatre interests." RKO has been conducting FCC-authorized test here since June 29, 1962.

Action alleges that defendant motion picture theatre exhibitors and other organizations — including Connecticut Committee Against Pay TV—have for some years engaged in concerted campaign to erect fence around film exhibition industry to keep out competition from newcomers.

It also alleges that, among other things, defendant exhibitors resorted to economic pressure and threats of group boycotts against producers and distributors of motion pictures to coerce latter into refusing requests of RKO and subscription TV operators in other parts of country for opportunity to license necessary supply of current motion pictures with which to carry out subscription TV operations.

RKO charges that as result of these threats of economic reprisals, its efforts to obtain any American-produced, first-run films for exhibition have been completely thwarted. "20th Century-Fox and Universal, moreover, have withheld not only first-run pictures but even older high-quality films" sought by RKO.

Purpose of RKO's action is to "break up an alleged conspiracy whereby 20th Century-Fox and Universal, acceding to pressure from theatre owners, have refused RKO's requests to obtain motion pictures for exhibition in subscription TV."

ABC-TV cancels Serling plan

NEW YORK — ABC-TV's dropped plans for new Rod Serling drama show similar to his Twilight Zone *fantasy series being discontinued by CBS-TV at end of season. Web considered series for Friday night time slot but unable to reach agreement with Serling after negotiating for several weeks.*

MINOW FOR MAG TV

WASHINGTON—Former FCC chairman Newton N. Minow, now Encyclopedia Britannica's exec v.p.-general counsel, is advocating "magazine concept" of radio and TV sponsorship to divorce advertisers from programing and put broadcasters in driver's seat.

In talk to be delivered tonight at annual dinner of Alfred I. duPont Awards Foundation here, Minow stresses: "Under present system, broadcasters often abandon own judgments and those of creative people to advertiser or his agency. Advertiser isn't licensed or required to serve public interest. His goal is almost entirely increasing sale of product . . . a legitimate private interest.

"But often when broadcaster abdicates to advertiser, the private interest takes priority over public interest. This often leads to placement of commercials within programs without regard to continuity of a drama, mood of a song, or seriousness of the news. Advertising, by paying the piper," says Minow, "calls the tunes."

He adds: "Networks and stations, operating under magazine concept, could be left free to use best possible creative forces for programs. Commercials would be placed—as in a magazine—by broadcaster where they fit most logically into a program. In long run, both broadcaster and advertiser would benefit, for TV and radio would become more honest, more attractive media for creative artist. And more honesty, creativity, and truth for artist means more service to viewer and listener."

Minow asserts that in newspaper or magazine, "the advertiser buys space for his commercial coverage. He doesn't influence stories or articles. His agency writes copy and draws illustrations for the ads, but that's all."

During dinner, being held at Mayflower Hotel, citations and checks for $1,000 for excellence in broadcasting in public interest will be given: Herbert B. Cahan, general manager of WJZ-TV Baltimore; Eldon Campbell, general manager of WFBM Indianapolis; and Louis M. Lyons, commentator on ETV station WGBH Boston.

CORE in renewed plea for more use of Negroes in video and print ads

NEW YORK—Another CORE plea for use of more Negroes in commercials and print ads came at closed session Friday in Summit Hotel, attended by 55 of nation's largest advertisers. Among companies present: General Motors, American Motors, General Electric, RCA, Alberto-Culver, AT&T, Armstrong Cork, Chesebrough-Pond's.

Meeting was second phase of CORE's efforts in advertising, according to Clarence Funnye, N.Y. chapter's program director and project director on its national advertising image campaign.

He said that of some 35 companies at first phase meeting last September, only five have been "equivocal or partly negative," and CORE's attitude is that they "will come along very shortly. We do run into companies with genuine problems . . . They aren't just trying to put us off." It's estimated that since first meeting, 100 commercials using Negroes have been produced.

CORE has system called selective purchasing, set up block-by-block throughout country in case advertisers refuse to cooperate, but hasn't had to use it as yet. The civil rights group is concentrating on top 100 advertisers, and basically seeks integrated ads "on screen" or in print 90 days from initial contact . . . but is willing to negotiate.

ASSAIL 'VOICE' THEFT

NEW YORK—Terming it "a clear case of appropriation for commercial profit of another's property rights," N. Y. State Supreme Court Justice Abraham N. Geller has granted summary judgment against Documentaries Unlimited, Inc., for producing John F. Kennedy memorial album containing unauthorized excerpt of CBS News correspondent Allan Jackson's radio report of President's assassination.

Action was initiated by CBS and Jackson for infringement of common law copyright, asking an accounting for defendant's profits and actual and exemplary damages in addition to an injunction.

Geller, in what may be landmark decision, noted: "The significant element . . . is that his (Jackson's) voice and style of talking, which in his profession is the foundation and source of employment and income, were appropriated by defendant without his (Jackson's) consent. A broadcaster's voice and style of talking is . . . his personality, a form of art expression, and his distinctive and valuable property."

WILLIAM PALMER, 79

NEW YORK — William G. Palmer, one-time chairman of the Advertising Research Foundation and ARF member for number of years, died at his home in Scarsdale, N.Y., last week at age of 79, following long illness. Active in publishing and advertising for over 40 years, he was retired v.p. and director of J. Walter Thompson, and before that was v.p. of W. S. Hill Co., N.Y.

Stanton sees first quarter ahead of CBS' 1963 record

NEW YORK—CBS prexy Frank Stanton, addressing New York Society of Security Analysts, sees this year's first quarter financial picture running ahead of 1963's like quarter, which was best January - through - March period in firm's history.

Although stressing that first quarter figures are not yet complete, Stanton notes momentum of 1963's record sales and earnings for CBS is continuing in 1964.

TV is copping biggest slice of national advertising revenues, and this has been reflected not only in CBS-TV producing largest timesales volume of any TV network, but also in "earning the greatest advertising support in its history," states Stanton.

Additionally, CBS TV Stations Div. also had its best year, Stanton continues, with "four and probably all five" owned TV stations leading in advertising revenues in their own markets.

CBS president also sees impressive comeback of CBS Radio (increased revenues, reduction in operating costs and strong trend running for national advertising during 1963) as further encourage for prospects in 1964.

NIELSEN MOVES ABC UP FOR TV OF N.H. PRIMARY

NEW YORK—ABC-TV loudly trumpeting results of latest 30-market Nielsen survey, which has web ahead of NBC in viewing of New Hampshire primary reports Mar. 10, beginning at 11:15 p.m., on all three networks. For coverage, Nielsen has CBS with 11.7 rating and 34.9 share of audience; ABC at 9.6 rating and 28.7 share; and NBC at 7.0 rating and 20.9 share.

ABC also notes that for three networks' airing of Conversation with the President Mar. 15, it had 8.8 rating and 21.6 share against CBS' 10.3 rating and 25.2 share and NBC's 8.3 rat and 20.3 share.

ABC attributes rise primarily teaming of newscasters Howard Smith and Edward P. Morgan.

In addition, network points out R Cochran's rating for evening news, cording to Nielsen national figures up 31% over last year, while CBS same period is down 12%, and NBC off 9%.

Greenthal agency sold

NEW YORK—Monroe Greenthal vice presidents David E. Diener Herbert S. Hauser, who have been r ning agency since death of princi stockholder Monroe Greenthal July, have purchased control fr estate of late founder. Diener becon president, with Hauser as chairman board. Each has spent 16 years w agency, launched in 1946.

On another front, Jean Boutye is resigning as publicity director American Assn. of Advertising Ag cies to join Foote, Cone & Belding its assistant publicity director.

British program quotas scored as 'disastrous obstacle' to TV

WASHINGTON—The British 86% c tent quota, which has enabled Bri program buyers to "adopt an extre ly rigid attitude on the price they pay for any program," is a "hig dangerous precedent for other mark to consider and constitutes a disastr obstacle to the United Kingdom m ket itself," according to John G. M Carthy, president of Television P gram Export Assn.

He told Trade Information Co mittee that "unless this highly j judicial British content quota is duced or eliminated, we fear that ot countries may follow the example create similar barriers." Already imi ing British quota, but to "lesser gree," he said, are Canada and A tralia.

McCarthy pointed out that "unl American TV interests are willing sell at prices set by British buy they will defer purchase until so one comes along who will. This res in huge profits for British buyers w acquire choice American products small amounts and program them prices far below what the trade gards as a fair price based on gener accepted standards throughout world."

Trade Information Committee i forum for American business inter experiencing trade obstacles abro and is headed by Christian Her special trade representative of U.S. Executive Offices of the Wh House.



why buy WBAL

RADIO NBC BALTIMORE

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NBC AFFILIATE IN BALTIMORE

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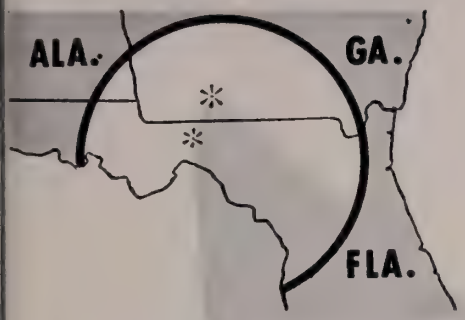
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New project will feature 20-story tower, 57 filming stages, many special production facilities

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WCTV-land

land of YEAR-ROUND good living, good business

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



WCTV
6
TALLAHASSEE
THOMASVILLE

BLAIR TELEVISION
A Division of John Blair & Company



Billion Dollar Spender

North Carolina's biggest market — tops in population, households, retail sales.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward



WNDU-TV

The Notre Dame Station

SOUTH BEND · ELKHART

ADAM YOUNG, INC.



PUBLISHER'S REPORT

Behind the CBS Fence

TOM DAWSON, vice president of CBS Radio, takes pride in his work. He's also resourceful.

When we went out to lunch on St. Patrick's Day, while the Fifth Avenue parade was at its peak, he suggested crossing the street so that we could take a look at the CBS fence at the site of the fast-rising headquarters building.

There were 100,000 people in the way.

"How do we get across," I asked?

"I don't know," he said, "but we ought to be able to figure out something."

We did. He found a subway underpass that led to a building that led to another building. Finally we emerged at 666 Fifth Avenue on the right side of the street.

You can't beat those CBS boys.

Which is probably one reason why the CBS fence with its 37 phones and picture panels has a listening audience (by actual traffic count) of over 100,000 each week. One week hit 136,000 and the Fair crowds are yet to come.

So fare as I know they haven't started selling fence commercials yet. But who knows?

The display I saw was created by CBS Radio and had been installed only the day before. Of the 37 phones along the fence, 10 feature one-minute tapes with up-to-the-minute news. If you came from New York, Philadelphia, Boston, St. Louis, Chicago, Los Angeles or San Francisco you picked up the phone fed by the CBS-owned radio stations in your city. If you wanted world news reports, three other phones were at your disposal. Tapes for these 10 phones are updated three times daily during the 18 hour "broadcast" day. The other 27 phones feature tapes that remain constant during the six week run of the radio exhibit.

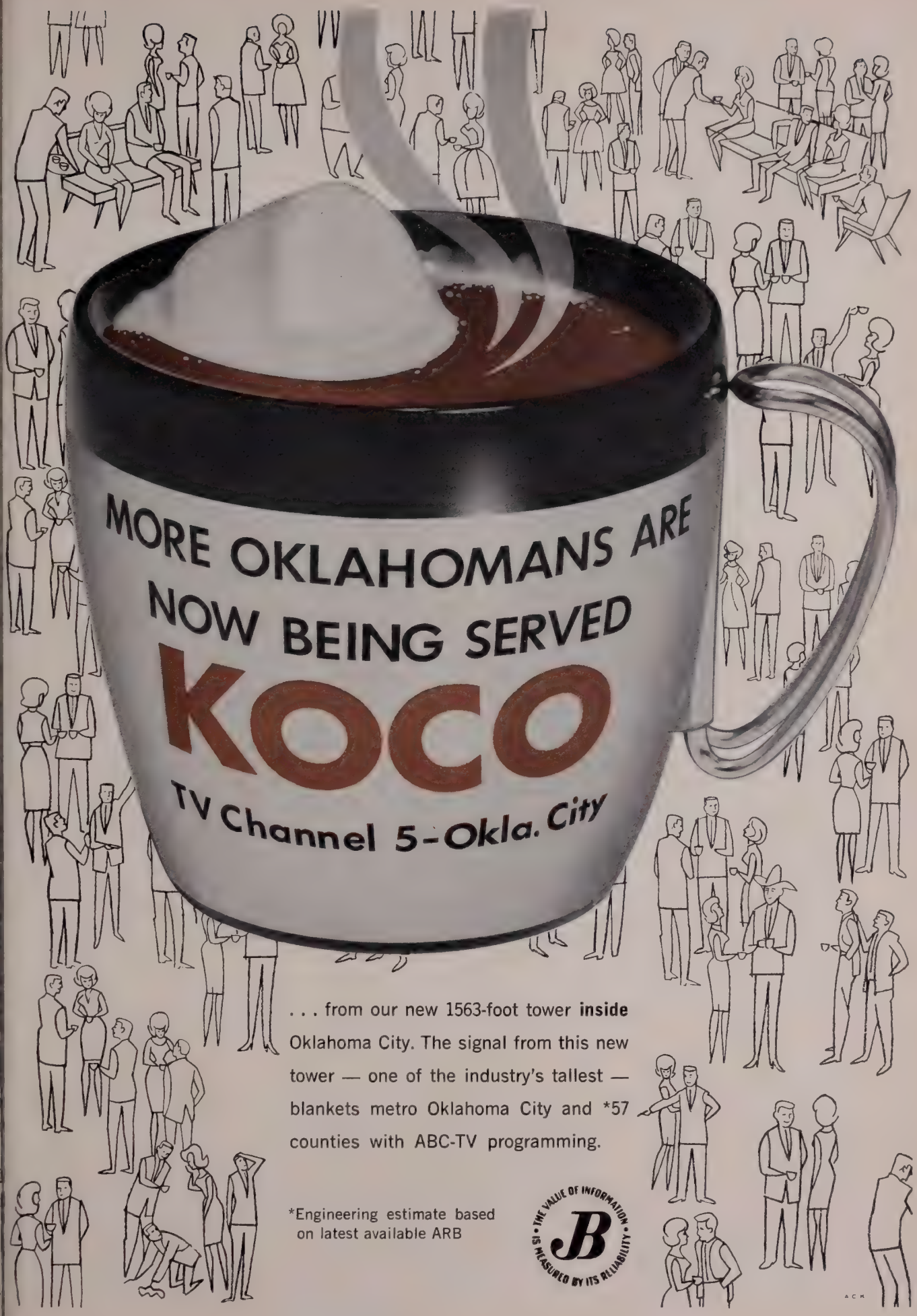
After six weeks another division of CBS takes over. And, believe me, there's rivalry among the divisions to produce a top hit.

I doubt whether anyone, since the advent of the "sidewalk superintendent" concept, has done anything as ambitious as the CBS Fence Exhibit. But when you have a $50-million building going up and you're in the communications business, you think of these things. Or maybe you do.

I tried to get an estimate of the cost involved. All I could learn was that CBS Corporate (which means Frank Stanton) thought it was a good idea and said "go ahead." The radio exhibit has a producer and five assistant for the duration.

I note that the address of the handsome 38 story building is 51W52 (typed that way). 51W52 is scheduled to be finished about the end of the year.

Norm Glenn



. . . from our new 1563-foot tower **inside** Oklahoma City. The signal from this new tower — one of the industry's tallest — blankets metro Oklahoma City and *57 counties with ABC-TV programming.

*Engineering estimate based on latest available ARB

THE VALUE OF INFORMATION IS MEASURED BY ITS RELIABILITY

B

CALENDAR

MARCH

Alfred I. duPont Awards Foundation, 22nd annual presentation dinner, Mayflower Hotel, Washington, D.C. (23).

Southwestern Assn. of Advertising Agencies, convention, Sheraton-Dallas Hotel (to 24).

Syracuse U. Communications Alumni Society, discussion of "Communication's Impact of World's Fair," cocktails at Fantasia Restaurant, meeting at CBS Studio 3, N.Y. (24).

Institute of Electrical & Electronics Engineers, international convention. New York Hilton Hotel and New York Coliseum (23-26).

National Sales Promotion & Marketing Exposition, 18th annual, Hotel Biltmore, N. Y. (24-26).

American College of Radio Arts, Crafts, and Sciences, first Radio Day Seminars, Conrad Hilton Hotel, Chicago (26).

APRIL

Exhibition of American Humor, preview, Summit Hotel, N.Y. (2-4).

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

Arkansas AP Broadcasters, session at Little Rock (3-4).

National Assn. of TV & Radio Farm Directors, spring meeting, Richmond, Va. (3-5).

Assn. of Maximum Service Telecasters, meetings at Sheraton Blackstone, Chicago (4), and ninth annual membership meeting, Conrad Hilton, Chicago (5).

Assn. for Professional Broadcasting Education, annual meeting, Conrad Hilton (4-6).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9.).

Broadcast Pioneers, 23rd annual awards dinner, Conrad Hilton, Chicago (7).

Boy Scout Lunch-O-Ree, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

Michigan AP Broadcasters Assn., session at Kellogg Center, East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers. at Plaza Hotel, N. Y. (14).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting. The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs (24).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N. Y., and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore. N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana. N. Y. (10-13).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N.Y. (11-13).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Visual Communications Conference (Art Directors Club of N.Y.), New York Hilton (27-28).



Courtesy of The Detroit Institute of Arts

"OLD PEASANT WOMAN PRAYING"

by Paula Modersohn-Becker demonstrates a vivid reaction against late 19th century naturalism. Painted in 1906, its decorative flatness and strong linear emphasis are reminiscent of both Gauguin and Van Gogh.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.



Inside SPONSOR

Define your audience. That's perhaps the first, vital lesson in advertising each of us learned, or should have. I think I made the point with a broadcaster recently. The way it happened is worth repeating, too, because it makes a point for SPONSOR which will pay-off for all of you who have something for our pages and those of us who aim those pages at a specific target.

A broadcaster asked me "put together copy for a small ad that'll get me a top flight morning man," and he would buy the space to carry it.

But I said "no".

"Save your money," I advised, "You couldn't get a pinch of coon-fuzz worth of reaction to such an ad in SPONSOR."

Sure, he was a little disenchanted with an attitude that seemed to lack loyalty to publishing for fun and profit.

But I finally got the point across that, to my knowledge, there are no air talent types on our subscription list. Unless it's some station owner who still finds it economically wise to spin his own disks and do time and weather checks while the clients he's going to call on later in the day, rate card in hand, are having their first coffee. He got the point. But he still needed an air man.

Later that week I called him with a new copy slant addressed to sales managers, agencymen, and client ad managers who want to get the highest-rated competing morning man out of their market. Just say "send me his name and I'll make him an offer."

The grapevine being what it is, he already had an airman but maybe now we're better friends than ever.

Sam Elber

555 FIFTH

Danger signs for FM

During the many years I have attended the annual conventions of the National Assn. of FM Broadcasters, one thing always impressed me . . . the unanimity of this group of broadcasters—bound together in the single purpose of bringing FM to the attention of the public and the advertiser.

The years rolled on and, figures appeared to substantiate FM listening and render a profile of the listener. The quality of this audience was found to be superior.

During this period of development, there was a kinship between FM operators in certain markets, but slowly this solidity broke down as surveys and ratings began to separate one from the other. In certain markets some have taken a lead substantial enough to pull away from the whole FM group in that area. This is where a situation of danger to the FM industry has developed.

Many of these local FM kingpins have forgotten that they are FM stations and have decided that they should be in competition with local AM stations. The operator forgets that he was originally sold to the public and the advertiser as something quite different from AM. The FM station broadcasts differently, is received differently, has courted a completely adult audience and has brought sanity to the commercial spectrum.

But the most successful FM operator no longer wants to be the best in this group, he now prefers to don the cloak of the AM station and fight for acceptance as the fifth or ninth station in a field of 15 or 20 AM outlets.

Nationally, the FM operator signs with an AM rep, feeling he can compete for AM business even though he has neither a license nor a position on the AM band.

It should be obvious to the FM station-owner that when FM offers nothing better and/or different from AM, FM as a separate medium will cease to exist.

Roger Coleman
President
Roger Coleman, Inc.
New York, N.Y.

Sponsor blankets industry

I certainly feel, as a SPONSOR reader, that the new SPONSOR format is fresh and stimulating. If for no other reason (and there are many more!) SPONSOR has taken a giant step forward in just organizing, in a simple way, the vast bulk of news that's being made every day by our business. Other trade publications: please note!!

We are both well-aware that a radio-TV trade paper has an almost impossible job: trying to cover not one business, but about 10 enormously large and complex businesses. And many of these are closely related but without sharing common interests: the timebuying business has little to do with the creating of the actual advertising that goes on the air. The management problems between radio-TV stations and the government are of little interest to large agencies.

It must be a herculean task to put out a magazine that must cover anything and everything about so many divergent areas—and keep all its readers happy and interested!

I think you are doing splendidly.

Edward E. Katz
Board Chairman
The Film-Makers, Inc.
Chicago, Ill.

More Rating Council reaction

I was impressed with your articles on the Rating Council. The work of the Council is a vital one and very important.

I'm enjoying SPONSOR and I'm impressed with the improvements that you have been making in it.

Simon Goldman
President
James Broadcasting Stations
Jamestown, N.Y.

ENCORE!

Public and critical acclaim of the initial Boston Symphony concerts has prompted the release by Seven Arts of a *Second Series* of 13 One-Hour TV Concert Specials featuring the world renowned 104-piece Boston Symphony Orchestra conducted by Erich Leinsdorf.

BRAVO!

"... Erich Leinsdorf's batonless conducting technique molded the music he drew from his superb orchestral instrument with extreme plasticity.... Televised concerts, to be successful, must achieve a mystic marriage between sonic and visual arts, and this one comes off well."

(Excerpts from critical review of debut of series on WTTG, Sunday, Feb. 2, 9-10 P.M.) —THE EVENING STAR, Washington, D.C.

"WNEW-TV last night (Sunday 9-10 P.M.) began another series of taped concerts featuring the Boston Symphony under the direction of Erich Leinsdorf. It was a delightful alternative to the viewer so disposed, particularly because the visual coverage was so tastefully restrained and unobtrusive.

—THE NEW YORK TIMES, February 3, 1964



BOSTON SYMPHONY ORCHESTRA
13 One-Hour TV Concert Specials— Second Series
Erich Leinsdorf, Music Director

1 Wagner: Good Friday Spell from "Parsifal" Strauss: Don Quixote (Soloists: Samuel Mayes, Cello and Joseph de Pasquale, Viola)

2 Hindemith: Metamorphosis on Weber
Schumann: Piano Concerto (Soloist: Theodore Lettvin)

3 Brahms: Haydn Variations Mendelssohn: Midsummer Night's Dream (Speaker: Inga Swenson)

4 Mozart: Minuet, K. 320 Shostakovitch: Symphony No. 10

5 Milhaud: Viola Concerto (Soloist: Joseph de Pasquale)
Dvorak: Symphony No. 7

6 Bach: Brandenburg Concerto No.4 (Soloists: Doriot Anthony Dwyer, James Pappoutsakis and Joseph Silverstein)
Bartok: Violin Concerto No. 2 (Soloist: Joseph Silverstein)

7 Schubert: Symphony in C (Posthumous)

8 Schumann: Symphony No. 4 Strauss: Till Eulenspiegel

9 Piston: Symphony No. 4 Rimsky-Korsakoff: Coq d'Or Suite

10 Mozart: Two Minuets Strauss: Ein Heldenleben

11 Mahler: Symphony No. 1

12 Mahler: Adagietto, Symphony No. 5 Tchaikovsky: Suite No. 3

13 Rossini: Overture "Il Signor Bruschino"
Beethoven: Symphony No. 7

Commercial success of the first series

In over 40 markets to date in the United States and Canada, Seven Arts' initial series of 13 one-hour TV Concert Specials featuring the Boston Symphony Orchestra has registered an impressive commercial success story for a variety of sponsors.

In 10 of these markets for example, the series was sponsored by a local bank or savings and loan association.

In *Detroit*, the series was the *top rated Syndicated Show in the market*. Telecast last Fall by Storer Broadcasting's WJBK-TV on Sundays at 2:30 P.M., the series registered an Oct. A.R.B. rating of 21 with a total Area Homes Reached of 257,500.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5641 Charleston Drive, ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193
LONDON W1 ENGLAND: 24 Berkeley Sq., Hyde Park 0671
Distributed outside of the United States & Canada, Cable: NORFILM London

MEMBER TFE '64

Preview these fine attractions at Seven Arts' Hospitality Suites 439 · 441 · 443 · 445 Pick-Congress Hotel, Chicago— Sun., Apr. 5—Wed., Apr. 8

COMMERCIAL CRITIQUE

Copy pro tabs four renegades

VICTOR BLOEDE
executive vice president
Benton & Bowles

FROM WHERE I SIT, the most exciting new campaigns of 1963 had only one thing in common: a complete contempt for rules and formulas. They didn't copy anybody's past successes. They were *originals.*

Some of them, I think, will take their place alongside those great campaigns of past years that are still running (and will probably continue to run) for Dial soap, Pepsi Cola, Gravey Train, Miss Clairol.

My selection of the best campaigns of 1963 were made on a very personal basis, as campaigns I would like to have written or I would be proud to have seen our agency run.

Here are some of my nominations for 1963 leaders:

• Probably no advertising has become more hidebound in recent years than food advertising. In 1963, two advertisers refused to follow this pattern and wound up with impressive campaigns.

With an appeal that is emotional, rather than logical, Betty Crocker casserole-dish advertising virtually promises the housewife a trip to Europe for the price of a box of noodles. These commercials are revolutionary in several ways. They take almost 50 seconds before they mention the name of the product. They spend this time telling the viewer what she *doesn't* have to do to make the product.

Instead of mouthwatering close-ups of the end result, they show quick cuts of bullfights and rockets (Rice Valenciana) and close-ups of dusty bins in an Italian food store (Noodles Italiano).

In short, they do everything the opposite of the way the rule book says to write food advertising. And they do it brilliantly.

Significantly, Doyle Dane Bernbach, the Betty Crocker agency, resisted the temptation to sell a whole line of casserole dishes in every commercial. Each commercial sells but one dish. Because of their distinctive style, however, the cumulative effect is excellent line-sell. How well is the campaign working? Doyle Dane says that sales results have been "very rewarding"—all anyone can ask.

• Another food advertiser who ignored the rules is Birds Eye with their "quiet corner" campaign for vegetable combinations. Agency: Young & Rubicam. The strategy is to present Birds Eye vegetable combinations as exciting news and to promise the housewife something wonderfully stimulating when she livens up the plates with these new vegetable products.

The advertiser asks the viewer, "Why should vegetables be the quiet corner of the dinner plate?" Then—bang!—you see a series of quick cuts between the plate and all kinds of violent action, ranging from a football game to a Fourth of July parade. This is exciting, interesting and unusual food advertising at its best.

The "quiet corner" campaign started only last October. Results have been very exciting to Birds Eye. Sales are up half again for the last quarter of 1963 over the preceding quarter — which means "quiet corner" is making a good-sized noise in the market place.



A veteran of nearly 14 years with the same agency, VICTOR BLOEDE *is executive vice president of Benton & Bowles, a board member and management supervisor. He climbed to his lofty post via the copywriting ladder, thus can spot a robust TV job from 60 paces—one eye closed.*

• Some of the most memorable advertising of the year came from —of all places—the manufacturer of an office-copying machine. Instead of running tried - and - true, nuts-and-bolts, trade copy, the Xerox Company went on television and told the world how much *fun* it is to have a Xerox copying machine in your office.

The agency, Papert, Koenig & Lois, decided to let the machine demonstrate itself in TV commercials. To dramatize its simplicity and speed of operation, they first cast a little girl as the operator. You've seen the commercial.

When the FTC stopped by to reassure themselves that a little girl really could operate the machine, PKL proved that she could by having her teach the FTC man how to run it!

Then, of course, they topped themselves by having a chimp do the work in their next commercial. Currently, they are keeping up their daring ways by running foreign language commercials.

• Who would have thought that a staid, British airline would provide one of the most exciting television campaigns of the year? BOAC fooled a lot of us.

Because new low fares offered an opportunity to appeal to a larger mass audience than ever before, Pritchard-Wood, BOAC's agency, turned to television. Logically, they chose to sell not the airline, itself, but the places it flies to. In the fall and winter, they feature the Caribbean; in spring and summer, they show England.

The commercials are deceptively simple. Quick cuts of destination scenes — played against a low-key sound track. The Caribbean advertising is particularly effective with fast-moving clips of island scenes cut to a swinging calypso by a steel drum band.

All four of these advertisers had the courage to be different. Birds Eye and Betty Crocker chucked the cliches of food advertising and found that it paid. Xerox refused to follow the accepted techniques of office-machinery selling—with spectacular results. BOAC proved that you don't have to be stuffy to be conservative. ■

WWDC radio salutes Washington's finest

When W. Franklin Morrison became Executive Vice-President and Manager of First Federal Savings and Loan Association of Washington in 1951, the Association's assets were $32 million. Today, Washington's largest federal savings and loan association's assets are over $205 million. Morrison, past president of one of two of his industry's national trade organizations, modestly stresses First Federal's success has been a team effort and due, in part, to effective promotion of thrift and home ownership over the years. WWDC thanks Mr. Morrison, First Federal and the Henry J. Kaufman agency for a share in this success story. It has been gratifying for "the station that keeps *people* in mind" to promote "the friendliest folks in town."

BLAIR GROUP PLAN MEMBER

Represented nationally by Blair Radio

WWDC RADIO WASHINGTON, D.C.



SPONSOR-SCOPE

Hollywood returns in '64-65 season as lensing leader

Hollywood's returning to networks' programing spotlight this fall after several seasons on sidelines; New York is practically out of the picture. One of several trend reversals shaping up for 1964-'65 is move back to film instead of live-tape programing—a three-web phenomena—with Hollywood producing almost 80% of all prime-time programing. NBC-TV, whose current schedule is about 74% film, will increase it to 94% in September; ABC, leader during late '50s in use or filmed programing, is vigorously re-embracing that approach with a fall film percentage of about 90% (vs. about 70% this season); and CBS, usually more conservative, will increase its film ratio from this season's 70% to about 74% in 1964-'65. For analysis of other directions to be taken next season by networks (and advertisers), see page 31.

New FTC move may force revamping of cosmetic aids

Advertising by U.S. manufacturers of cosmetic and toilet preparations may have to be drastically revamped, if FTC goes ahead with plans to adopt new rule prohibiting deceptive use of names or depictions suggesting foreign origin of product. Rule would declare unlawful "the practices by marketers of cosmetic or toilet preparation products not wholly made in a foreign country of: (1) representing in any manner that such products are made in a foreign country; (2)or using any foreign word, term, or phrase, or any depiction or other device or word indicative of foreign origin in any trade, brand, or product name, or otherwise (i.e., on a package, box, or bottle or in advertising) unless clear and conspicuous disclosure is made that such products were made, compounded, mixed, blended, or diluted in the U.S." Hearing on proposed rule will be held Apr. 22 at FTC Building in Washington, with written comments due by May 7.

Pitch seeks to put finance, oil firms into Negro radio

Look for new pitch for finance companies and oil companies to advertise on Negro-oriented radio stations. Arguments are that number of finance company offices are presently in both Negro and integrated communities, and Negroes are buying more cars all the time . . . and you can't run a car without gas. Meantime, or 1963's top 50 spot radio advertisers (SPONSOR, Mar. 9), 24 used Negro radio in N.Y. as part of their media-mix, according to WLIB general manager Harry Novik. Two of the 50 were Hamm and Falstaff, both western beers which don't compete in N.Y. market, thus reducing real total to 48—making true percentage 50%. Novik said analysis of non-using advertisers show six are airlines; six are finance and utilities companies; and four are oil companies. He adds that while air travel might still be limited in the Negro community, he can't understand reluctance of finance and oil companies to ignore the medium. "Obviously, there's still a major selling job to be done," Novik says. His N.Y. station carried 22 of the 24 top spot radio advertisers which were in Negro-oriented radio.

If papaya leaf OK as tobacco sub, other tests on tap

"Talkable difference" may be found once again for tobacco advertising if tests are successful to find "safe" substitutes for smokers by fabricating them out of many different types of vegetation. Currently undergoing study, according to Mutual Broadcasting's newsletter, is papaya leaf. If successful, slogan of future may be: "The Best Papaya Makes the Best Smoke." There's no information on whether the product is "uncommonly smooth" or whether "21 papayas make 20 wonderful smokes," says newsletter, which adds it never thought day would come when papaya leaft might be worth more than the fruit itself. The research may only be beginning of even bigger scramble, with banana leaf possibly entering picture, along with many other such types of foliage.

UNITED ARTISTS **SHOWCASE 2**

Paddy Chayevsky's

THE BACHELOR PARTY

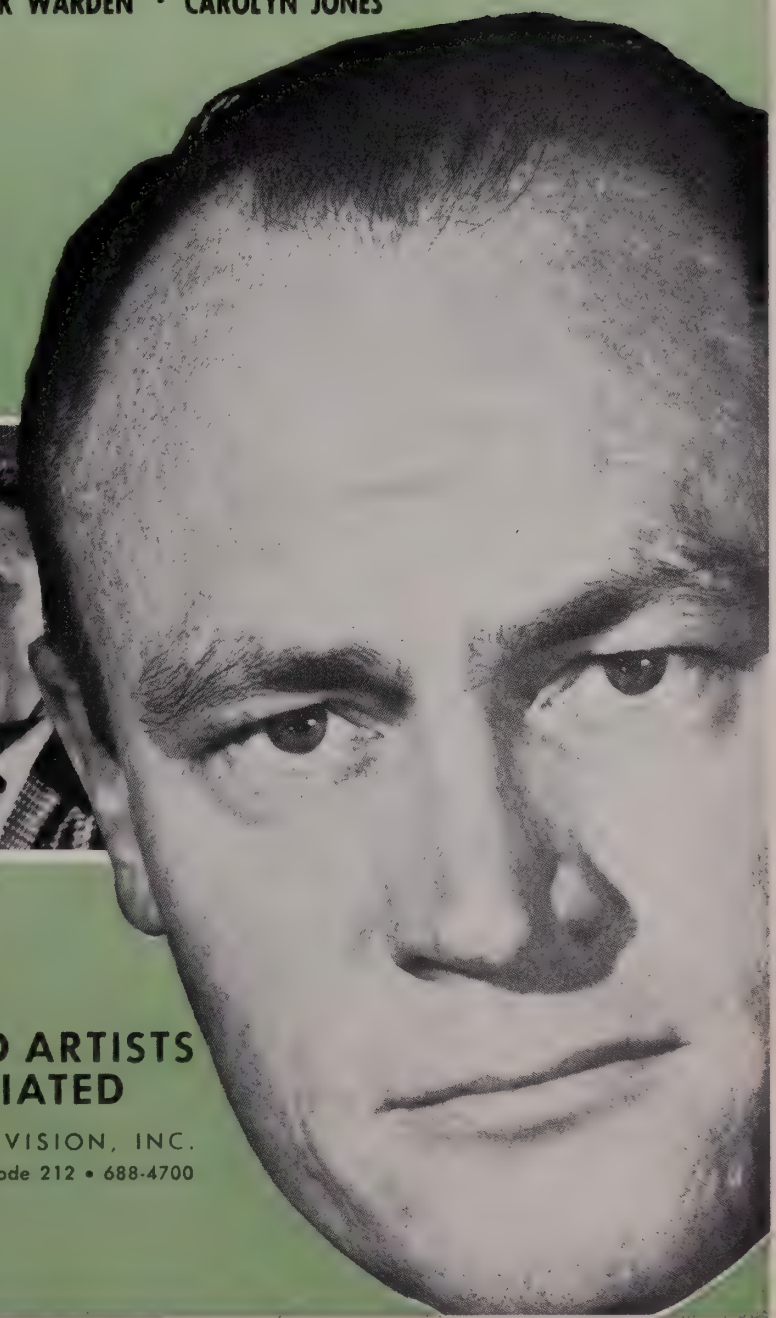
DON MURRAY

E. G. MARSHALL • JACK WARDEN • CAROLYN JONES

This movie's first-run on TV . . .
The boys at the office have a night on the town—and trigger a "real blast" of unexpected action and emotional fury . . .

Running time: 93 MINUTES



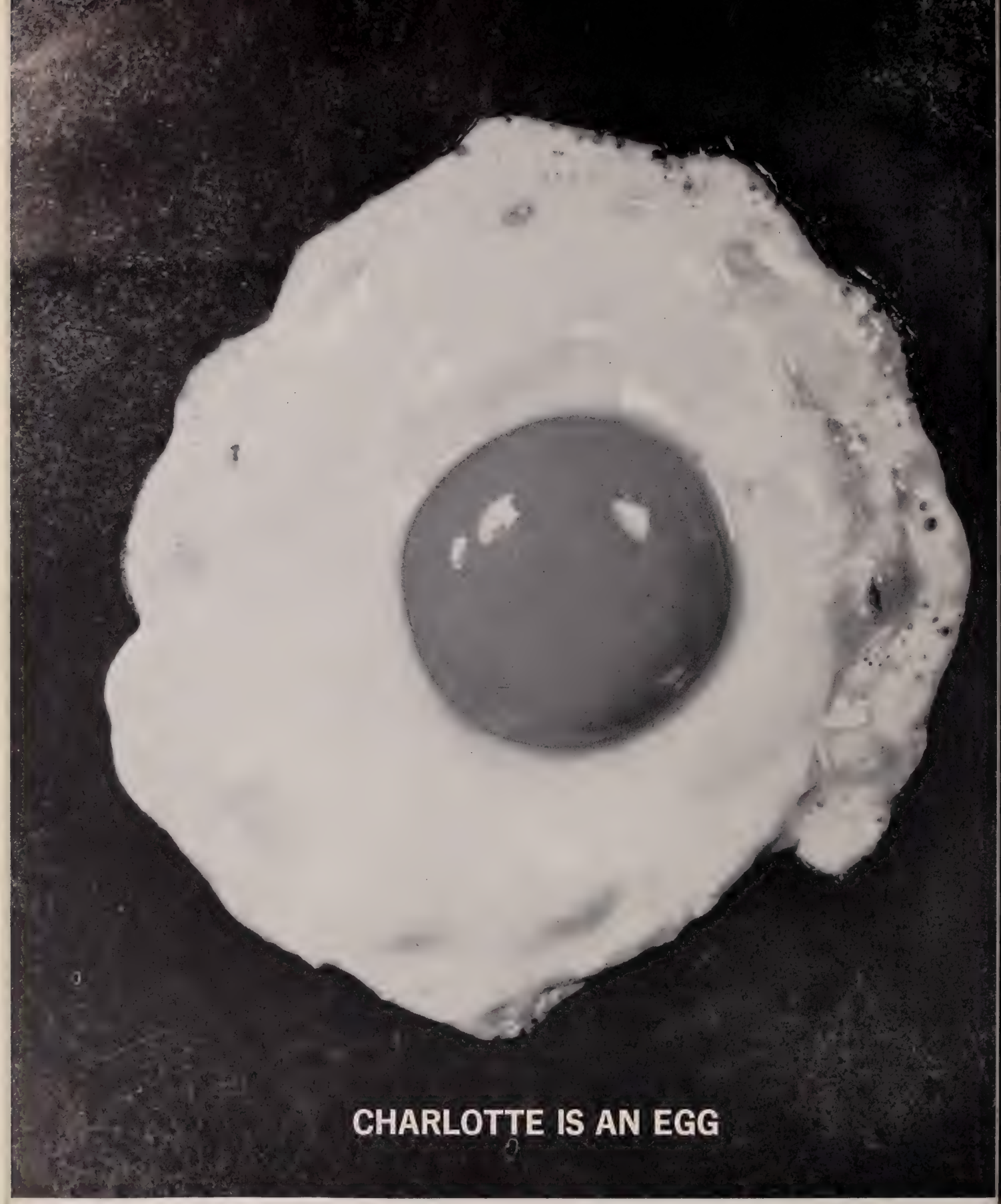


WRITE, WIRE OR PHONE

U.A.A. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC.

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Metro Charlotte is just the yolk. You get the whole egg — a market 75 miles in diameter — whe you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, on WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPL with $2½ BILLION in buying power. Your BLAIR man has the WBT story. Egg him on about it!

WBT RADIO
CHARLOTTE
Jefferson Standard Broadcasting Company

LIQUOR-ON-AIR: THE OLD PROBLEM'S BACK

WQXR New York's acceptance of liquor advertising results in shot-glass throwing—plus fast sellout



Sanger



Bell

RADIO STATION WQXR New York's Elliott M. Sanger, Sr., executive v.p. broke the news last Wednesday of the station's willingness to accept hard liquor ads, putting the issue of liquor commercials into renewed, sharp and public focus.

In immediate response, Howard H. Bell, director of NAB's Code Authority, saw the policy as "unwise."

"Please don't break down the gates," telegraphed NAB president LeRoy Collins.

By week's end WQXR hung up its "sold out" sign, for Muirhead's Scotch and Schenley Industries had bought a total of 11 half-hour, late-night programs between them, to start in early April.

Perhaps looking towards last week's FTC hearings on Capitol Hill, Code Director Bell said that anti-liquor groups were continuously pleading with Congressmen "This will give them more ammunition."

A non-subscriber to the NAB code, WQXR's principal exception to code standards is that they've long accepted ads for cordials, cocktail mixes to which must be added spirits and copy for carbonated mixes that suggests using your own gin or vodka.

"We've always carried something close to liquor advertising," Sanger explains, "and we've frequently wondered, 'Why not go all the way'?" WQXR broadcast its first vermouth commercial 28 years ago.

But after 28 years, why change now?

The station's been "seriously" considering the policy change for the last six months and, Sanger explains, had had "several inquiries" from potential advertisers. Were either of the current sponsors among them? "Yes," he says.

Madison Avenue rumors of the proposed move led to a public policy statement before any contracts were signed, contrary to the station's preference. Immediate news breaks no doubt helped formalize whatever negotiations had been in progress.

According to the station's time card, the contracts amount to about $630 per week for Muirhead and $450 for Schenley—roughly $1,000. While well above the average radio station's performance, the amount is not considered impressive in light of WQXR's (and The New York Times', its parent company) solvency.

The new policy is "not as radical a departure for us as it might appear," general manager Sanger continues. "The reason is that the programming of WQXR attracts a mature audience and we have always recognized the sophistication of these people. All studies indicate that only about 3% of our total audience is under 18, but as an added precaution our present plan is not to accept hard-liquor advertising before 10:30 p.m." Station's initial announcement said that it wouldn't accept spot announcements, only sponsorship of half-hour programs or more.

The contract for Muirhead Importers, Inc. was placed by Kenyon & Eckhardt and provides for the purchase of half-ohur musical programs from 10:30-11p.m. on Monday, Wednesday, Thursday, Friday and Saturday. It gives Muirhead five programs a week.

The Schenley Industries order was placed through Norman, Craig & Kummel. It also calls for half-hours of music, Monday through Saturday, in the 11:30 p.m. to midnight slot.

The station emphasizes that it's not accepting liquor advertising for Sundays.

The Distilled Spirits Institute, to which 70% of domestic distillers belong, has traditionally been against broadcast advertising for alcohol. When the Institute first got wind of the new WQXR policy back in February, the following was written to Sanger by Robert W. Coyne, DSI president:

"As you know the voluntary codes of good practice of both the NAB and the Distilled Spirts Institute preclude the advertising of distilled spirits on radio and TV. While these codes have no legal effect, their sound public relations basis is unquestioned.

"The element of our voluntary codes had been a highly persuasive influence on members of Congressional committees considering legislation that would bar the advertising of all alcoholic beverages, in-

cluding beer and wine, an objective of the militant drys which they pursue with vigor and determination . . ."

Last Wednesday, the Institute reaffirmed its policy publicly in The Wall Street Journal, stating essentially the same sentiments.

The Schenley buy on WQXR is not surprising, however, in that Schenley does not subscribe to the Distilled Spirits Institute.

Interest Shown

Many additional liquor advertisers and their agencies have expressed interest in possible WQXR buys, according to Norman S. McGee, vice president in charge of sales, but it's hard to tell who was really interested.

"Whenever something is sold—that's when people begin telling you they wanted it. Many agencies and advertisers were contacted a long time ago. Everyone had a chance," he said. "We contacted all the major domestic distillers and the major importers."

Seagram, one of the largest, says they were never notified of the WQXR policy shift. Seagram wasn't interested, however, and felt that WQXR knew it. Seagram ad manager Charles H. Weissner, Jr., stated that it has been "an historic policy of the company not to use either broadcast media or Sunday newspapers to sell hard liquor."

John Holgers, advertising manager for Hiram Walker, another of the giants, also says his company was not informed of the policy, but it wasn't particularly interested either.

Not A New Problem

NAB Code Director Bell noted that liquor has been advertised in scattered instances on smaller stations, but not on outlets with WQXR's status and prestige. He added that even beer and wine commercials must still be managed cautiously.

"If liquor is advertised in The New York Times, he observed, "it's hard to see why it cannot be carried on The Times' station," he observed, "but in fact there *is* a difference between media."

Historically, the controversy over hard liquor has been giving the broadcast industry a mild hangover for many years. Network radio was born in the Prohibition era, unlike other ad media up to that time, and started off with a no-hard-liquor ban. Individual stations followed the same line, which was never relaxed even after the Volstead Act became history and the chatter of sub-machine guns went into limbo to await *The Untouchables.*

Over the years, various minor assaults in the broadcast media have been made by distillers. Publicker stirred up a public row in Philadelphia in 1961 with an 80-station spot campaign—accepted by a number of non-NAB stations, and still current in some six markets—for its Philadelphia White Label. At about the same time, Heublein launched a campaign for its cocktail mixes in TV and radio, and Schenley has used late-night local radio. Seagram has been a low-pressure broadcast advertiser, using public-service-type shows and commercials to sell wines (and once drawing a reprimand for lingering on the institutional logo in TV commercials, since it's also featured on whisky labels). Marginal operators, such as one firm bottling an orange-juice-and-vodka concoction called "Texas Tommy," have cracked the rhythm-and-blues radio station market. But there's never been a really widespread campaign by a major distiller.

FM Lowers Barrier

Not surprisingly, there's a division of thinking between AM and FM-only station operators on the liquor question. Veteran FM sales red and consultant Roger Coleman told SPONSOR:

"FM stations have a primarily-adult audience anyway, and few are members of NAB. Therefore, a number of FM stations, seeing the potential revenue in liquor advertising, have been quietly accepting spot schedules for it in the past three or four years. The AM or AM/FM operators are more likely to be NAB members, and to be concerned about young listeners in their audience, and therefore shy away in most cases from liquor ads."

NBA president Collins' wire admitted "considerable pressure within the industry for similar action," yet told Sanger that "your position will strongly tend to undermine mature and responsible self-regulatory action within the entire broadcasting industry."

"Expediency," he said, should not be allowed to override present, long-standing, nationwide NAB code policy—i.e., "soundly based decisions reached after repeated and thoughtful examination by broadcasters over many years."

Collins based his plea on two factors: First, broadcast media "have demonstrated their impact in encouraging consumer demand," which, he felt, should not be imposed upon potential drinkers: "The increased consumption of hard liquor by young or old is easily demonstrated to be damaging to the public interest."

NAB's Collins Warns

Noting industry pride and credit won by voluntary bypassing of liquor-ad profits, he said he is "extremely disappointed" in the WQXR policy and "strongly urge that you reconsider any such action."

Asked if he plans a farmal reply to NAB wires and worries, Sanger says he's already explained to Collins by phone that the move was "carefully considered."

Although WNEW Radio New York intends to retain its firm "no-liquor advertising" policy, John V. B. Sullivan, its vice president and general and sales manager, believes his competitor's move is "a progressive step—and the most unpopular thing they could have done." The move should have waited out a show of industry responsibility in such current controversies as clutter and cigarette ads, he feels.

"It's criminal," he says, "that people feel this industry can't be trusted to carry the same merchandise as print. After all, the sports pages of any newspaper are filled with liquor ads and that's exactly where my 12-year-old son turns to find box scores." To say broadcasters should not carry liquor ads also is, Sullivan says, "hypocritical."

By week's end, WQXR was simply going ahead as usual. Part of its immediate business: to begin construction of a new, 300-foot AM transmitter tower on Long Island, a project that'll enable WQXR—liquor ads and all—to reach more listeners. ■

FTC PUSHES 'NO SMOKING' SIGN FOR ALL CIGARETTE COMMERCIALS

Broadcasters, tobaccomen fight proposed controls which could make commercials 'unsell' cigarettes

WASHINGTON—In the formal, velvet-draped hearing room of the Federal Trade Commission in Washington last week, on Monday at 10 A.M., a gavel rapped, everyone rose, a voice intoned: "The Honorable Commissioners of the Federal Trade Commission. The Commission is now in session." The chairman, Paul Rand Dixon, members Everette MacIntyre, Philip Elman and John R. Reilly, took their seats in high-backed chairs in a setting strongly reminiscent of the supreme court to hear some 34 witnesses argue FTC's proposed rules to curb cigarette advertising.

The setting and the highly technical legal arguments of some 17 opponent witnesses may have been prophetic of the day when the commission will have to defend its right to make the proposed rules, in the ultimate court test.

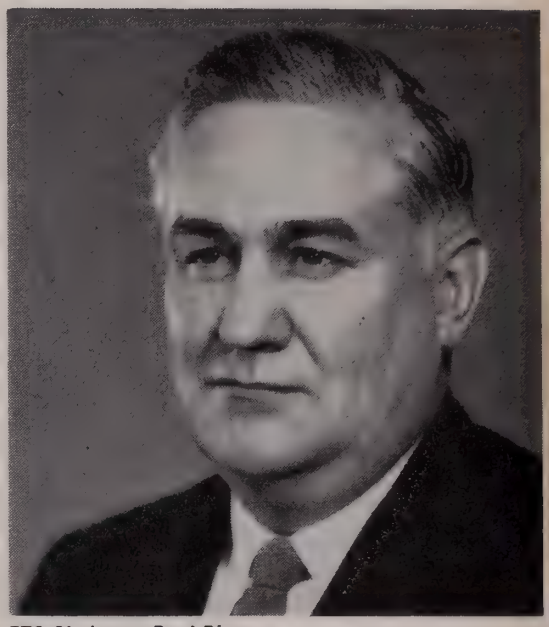
For it was plain from the start of the hearing that the commission was in hot legal water on its authority to propose "substantive" rules and to determine, in advance, that certain advertising practives by one particular industry would violate commission law. The approach is a "first" with the commission. Opponents say it is based on belief in FTC's moral rightness rather than on evidentiary proceeding of complaint-and-hearing with a factual determination. Opponents also claimed that Congress has in past instances refused to permit the FTC to proceed in this manner.

The rules (chairman Dixon began to refer to them more often as "tentative" as the hearing progressed) would require on every label and in every cigarette advertisement a warning: "Caution: Cigarette Smoking Is Dangerous To Health. It May Cause Death From Cancer And Other Diseases" —or a variation, including reference to the Surgeon General's report on smoking and health.

Another rule would limit all advertising implying in any way, shape or form that smoking contributes to well-being. A third bars claims that any one brand is preferential on a health basis to any other —until scientific tests have been made, geared to some future standards the FTC will decide on.

No one took issue with the commission's good intentions as far as public interest goes. Even the hardiest industry opponents of the rules admitted that the commission showed zeal, if not much acumen, in rushing into early action on request of numerous medical and scientific experts, The American Cancer Society, The Heart Institute, The Crusading Legislators. In the light of the Surgeon General's definitive pronouncement that there is cause and effect between cigarettes and cancer, particularly for the very youthful smoker, the FTC felt it had a mandate to move fast against what it believes to be a menace.

Not one witness, even those most



FTC Chairman Paul Dixon



ANA's Gilbert Weil



Federal Trade Commissionedrs Reilly, Elman and MacIntyre
. . . in legal hot water for "sunbstantive" rules

violently opposed to the rules on legal, economic or even commonsense grounds, denied that something should be done to curb cigarette smoking in the very young—particularly in TV youth-appeal advertising.

But for the most part, industry spokesmen managed—or tried to manage—not to get involved in the health aspects of the controversy. All argument by broadcasters, advertisers, tobacco industry (from the powerful tobacco institute to the smallest retailer) went to matters of law and the commission's lack of authority to "legislate" by rulemaking. The commissioners persistently pulled in the health question and the "psychological and social" hypnosis of youth.

The buttons came off the foils in an hour and more of bitter fencing between three of the commissioners (Newcomer Cmnr. Reilly was largely silent) and the Tobacco Institute's H. Thomas Austern. It was Austern who carried the main burden of oral argument the first day, and Association of National Advertiser's Gilbert Weil the second. Radio Advertising Bureau's Edmund Bunker challenged for radio, and American Newspaper Publishers' Association's Arthur Hanson for the press. Broadcaster Associations NAB and TV Bureau of Advertising submitted written statements for the record (See *Week In Washington*).

The commissioners seemed determined to prove then and there that the FTC has the authority to make the proposed rules, and that its unusual method of requiring affirmative declarations to keep "massive" cigarette advertising from menacing health was strictly legal. Admittedly, the route was never before attempted under Sec. 5's bar to "unfair and deceptive practices."

Argument between the commissioners and opponents and Austern and Weil, particularly, went to the last split hair over precedental court decisions during the past 50 years; wording of the statute; wording of the FTC's disclaimer preamble to the present rules that they are anything but ordinary allowable rules; and the ambiguities and prohibitions in the rules themselves.

Cmnr. Elman was particularly incensed about lawyers "categorizing" everything. He insisted that the rules were paralleling the FTC's peculiar line-crossing functions which are neither executive, legislative or judicial, but a mixture of all three. "The commission is a unique administrative agency," said Elman, and no one argued that.

The possibility that all cigarette advertising could fall under the proposed rules made Cmnr. Elman remark: "And should we shrink from this?" He obviously didn't think it would be a bad thing at all.

ANA spokesman Gilbert Weil, having needled the commission on its procedure and the rules themselves, said he resigned to "making the commission even more hopping mad"—when he taxed it with an illegal trend. He said the agency was demanding more and more "affirmative disclosure" — without the advertising having to be deceptive to incur the disclosure.

Said Weil, this takes the FTC a long way from its statute and from its purpose to stop "unfair or deceptive" advertising. It takes the agency, in fact, right to the point where it can jog the consumer's elbow. "It tends to more and more affirmative disclosure of facts, which, if known, would be likely to affect the purchaser's choice."

On the last day of the hearing, Virginia's Gov. Albert Harrison was to make the same point but more directly, as far as TV advertising went .Harrison urged the commission not to upset the "delicate balance" of economic interaction, with anything that could cause sudden drop in cigarette sales — such as cutting cigarette advertising from its strong sales arm, television. The Governor, whose whole state's economic structure and tax income hinges on tobacco, reminded the FTC that if TV advertising is killed, the Medium, In Turn, suffers a financial wrench from loss of its $130-million-a-year customer.

ANA's Weil, like most opponents of the rulemaking, urged the FTC to let Congress handle this highly complex and explosive situation.

In the matter of self-regulation, the Tobacco Institute spokesman said the industry is compiling guidelines to cut down youth-allure in its cigarette advertising.

Commissioners said: "Where is it? We've been waiting a long time for it." Chairman Dixon, in extending the deadline for further comment from all comers to April 15th, virtually commanded the tobacco manufacturers to submit their "guidelines" by that date.

The National Association of Broadcasters would actually have been the only one who could point to a concrete industry move in recent code action to cut down on youth-allure in cigarette commercials. NAB's Bunker was able to say the NAB's radio code was working on self-regulatory guidelines.

But wistful testimony of American Cancer Society's Dr. W. G. Scott highlighted advertisers' failure to make a showing in self-regulation. He said he was disappointed particularly because advertising people had been so helpful in getting the general cancer-prevention campaign spread so well on TV, on radio and in print.

The hearings made it obvious once more that television and radio are the most vulnerable media under the proposed rules. Whether it's win, lose or draw for the FTC's

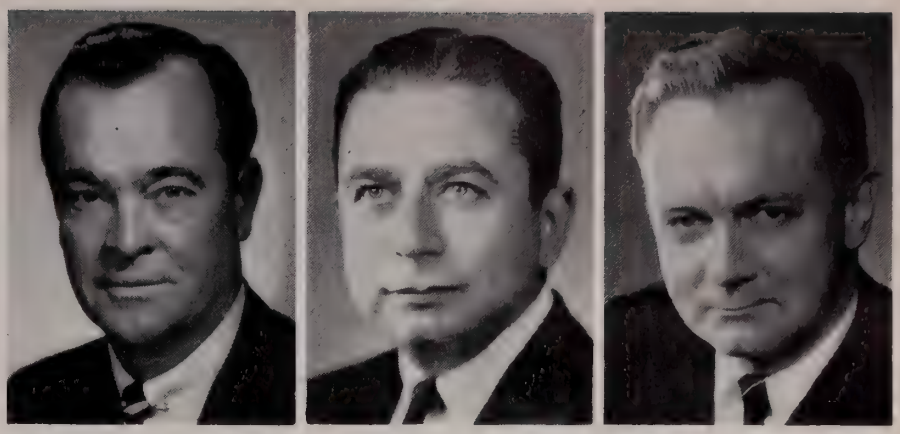
proposed rules, the broadcaster is between two fires while the controversy goes on in Washington—and perhaps for years in the courts. If the broadcaster rejects cigarette advertising to play it safe with the government, he's in trouble on advertiser commitments. If he goes along with the advertising to the final decision, and FTC wins—his very license could be in jeopardy.

The hearing to some was strongly reminiscent of the FCC's recent blanket rulemaking on commercials. It was a wide departure from precedent, for the commission — and its opponents, too — claimed the FCC was getting right into the substance of the licensee's programming and into a form of rate-fixing by trying to predetermine how many commercials were enough for survival and profit.

The FTC reversed the procedure and instead of issuing a blanket rule for all advertising—settled on cigarette advertising. Unlike the FCC, the Trade Commission had at its hearing 17 proponent witnesses, many in hgih places, backing up its proposals, plus cooperative government agencies cheering them on.

But the opponents seemed, by the end of the hearing's thresh-out of all the issues, to have even more going for their side. In addition to strong challenges of the legality of the proceeding, which could run on for years in court before the rules ever became effective, opponents lined up four or five big guns: First was the promised phase 2 of the surgeon general's report. FTC apparently jumped the gun on this. The original plan was to have no recommendation for action made in the first phase of the study, which was just to establish officially the casual role of cigarettes in cancer. All interested agencies of government (including those concerned with possible financial wrench to the economy if the tobacco industry suffers any sudden blow to its production or advertising) were to confer before action was recommended. Opposing witnesses pointed out that during a press interview, President Johnson said this was also his understanding.

Second was the statement submitted by the American Medical Association that it felt hazard warnings for cigarettes unnecessary, in the face of the government's educational campaign. But if more is needed, AMA believes Congress should legislate. This brought the angriest diatribes from Cmnr. MacIntyre who pointed out that AMA's individual members by the hundreds, many in the American Cancer Society and the Heart Institute, were urgently in favor of warnings on cigarettes as early as possible. Yet, said MacIntyre, a few weeks after AMA got $10 million for research from the tobacco companies, it says there has been enough publicity. (At a later point in the hearing, Dr. W. G. Scott of ACS, said the medical association may want to wait for research results of its study. Also, "medical groups are prone to act cautiously," said Scott.)



Industry opponents: RAB's Bunker, NAB's Annello, TvB's Cash
. . . prophetic of settings and arguments to come?

CONGRESS MAY ACT

A third factor is the strong possibility that, with or without court challenge, a Congressional test would very likely arise on this, a it did on FCC's commercials rulemaking attempt. There is a little doubt that Congress, with its strong contingent of regional tobacco spokesmen and fears of any economic or tax wrench in this happily bullish period, would rescue the issue from the commission.

Fourth—there is the massive research under way to render cigarette smoke less harmful, with more in prospect when Rep. Cooley recovers leverage on his proposed agriculture department research, government-financed.

Fifth—the wording of the rules themselves. Even the medical contingent has had reservations on the practicality of the presently proposed rules. With the exception of the AMA, they are fairly unanimous on the "hazard" labeling. But the rules allowing and/or disallowing certain claims by individual brands were cited as possible cause of confusion to the public.

The only meeting ground where opponents and proponents seem to agree is that youngsters should not be deliberately encouraged to start smoking at a very early age. Part of that mutual ground will undoubtedly be occupied by broadcasters and advertisers, in voluntary moves to keep the heat off until that hoped-for day when research will, in turn, take the heat off them.

RAB, Bunker said, looks "with concern" on the proposed rules, questions FTC's authority to adopt them and worries about their "ultimate wisdom."

"Any rule requiring *all* cigarette advertising to carry warnings," he argued, "assumes that all present and future cigarette commercials are in fact misleading"—an assumption that's clearly "erroneous."

Suppose, Bunker asked, a sponsor were to limit his commercial to "This program was brought to you by Brand X" or "if you enjoy cigarettes, you'll like Brand X"? To hold such messages misleading is, he said, "to torture the English language."

In conclusion, Bunker pleaded against the rules' punitive impact on radio, a factor he described as "not determinative, but one *more* reason your proposals are unsound." The effect would be to divert cigarette advertising *from* radio *to* other media because radio spots—the favorite vehicle—simply don't have time to insert warning into their brief timeslots. ". . . The impact would be harshest on radio." ■

Carbide pushes portable

Makers of Eveready batteries repeat last year's low-pressure campaign to aid radio, with promotion kit mailed to 3,800 listener-hunting stations

ADVERTISERS seldom concern themselves with promoting an entire ad medium. But, for the second season in a row, Union Carbide's Consumer Products Division has launched a non-commercial campaign designed to give radio a major boost. That's right, the whole radio medium.

Union Carbide, admittedly, has a product axe to grind. Unlike many broadcast advertisers, the giant firm is the supplier of a product — Eveready Batteries—which cuts across receiver manufacturing lines to a degree where virtually anything that helps the cause of radio helps Eveready in the long run.

The boom in transistorized portables has boosted Eveready sales to the point where Union Carbide is the leading U.S. battery manufacturer in the field, despite sharp competition from such firms as RCA and the leading Japanese electronics manufacturers. (Just how big a slice of the market Union Carbide has is something company officials won't say, although they admit it's "sizeable.")

Anyone who has seen the bewildering number and variety of battery portables in use at beaches, picnic grounds, athletic events, teen gatherings, and in all sorts of indoor locations probably feels that just about everyone in the country is wired for an earplug. Not so.

In a letter to radio stations (all AM and a selected list of FM outlets), Esty Co.'s Daniel M. Burns, v.p., updated last year's radio media promotion thusly:

"In the past year alone, battery-operated portable listening increased 40%! For the first time, battery-operated portables accounted for greater share of listening hours than plug-in sets. Yet only 43% of U.S. radio homes owned at least one battery-powered radio."

Then, touching on the basic motivation for the Union Carbide promotion, Burns added a broad hint: "Imagine what would happen to radio listening if every radio home had a portable!"

The promotion kit which accompanies Burns' letter is designed for station use as either a long-term or short-term campaign. There's a 12-inch e.t., with bouncy, low-pressure jingles themed to the idea that "You take a lively companion wherever you go when you take a battery-operated portable radio." There's also a selection of "live-copy" spots which stations can produce with their own personnel, a seven-point campaign outline whereby radio stations can promote local time sales to radio retailers, and suggestions for various sports and special-events radio promotions with por-



There's no "sell" for Eveready in 1964 kit of new e.t., live copy and promotions, but more portables mean battery sales

liven listening

table radio tie-ins.

Union Carbide has high hopes for success with the 1964 campaign. Consumer Products advertising manager A. H. Brust told SPONSOR:

"Between 400 and 500 stations used our promotion last year, and it received extensive cooperation from NAB and RAB. Our guess is that more than 1,000 stations will feature the promotion this season, with many receiver manufacturers and importers joining in and urging their dealer's support.

"The jingles, incidentally, are not simply done to our taste. We asked stations what they wanted, and we think we have it for them in a variety of musical styles."

One of the major aims of the Union Carbide industry-type campaign is to boost indoor listening to portable radios, a form of media exposure which has zoomed ahead as portables grew lighter, less expensive and better-sounding. Today, a battery portable can be carried from room to room, while a housewife tackles household duties or the head of the family catches a newscast during the morning rush of shaving, showering and break-

Here's the copy for a 50-second live spot in Union Carbide promotion kit which makes the point succinctly:

"Attention all indoor travelers — have you measured the mileage you cover each .day — upstairs and down from room to room as you dust and clean and mop the floors? It can add up to miles of monotony — and a sure cure for that is a portable radio. You take a lively companion wherever you go when you take a battery-operated portable radio! And, you get amazingly fine tone reproduction, thanks to modern transistor engineering! You can listen to show tunes while you're ironing clothes . . . the news . . . or an interview program while you're washing the dishes. And you listen uninterrupted, because your transistor radio goes right along. See the variety of portable radios available at your dealers. The prices are low, and they cost so little to operate. Do it soon. Take a lively companion wherever *you go . . . take a portable radio . . . and keep it tuned to WXXX."*



Giant postcard mailings are available for use in "Lively Companion" promotion

Do station executives in the practical, workaday world of commercial radio feel the Union Carbide promotion brings results? Here's a quick sampling of station comment in the wake of last year's portable radio promotion:

- From WWL New Orleans: "A great promotion for the radio industry, long overdue."
- From KBOM Bismarck, N.D.: "Sold schedule of portable radio spots daily for entire month, keyed to the transcribed announcements; client happy."
- From WSOC Charlotte, N.C.: "Very good — got good results and comments."
- From WBLY Springfield, Ohio: "The more we sell radio with radio, the better we are."
- From WNEW New York: "Great job, and WNEW will certainly make full use of the transcription and copy material."

Union Carbide, as an advertiser, has long put its money where its media sentiments lie. A show called *The Eveready Hour* was a radio name-star vehicle back in the days when boys turned from their crystal sets to say, "Gee, Dad, I got Pittsburgh!" Today, broadcast advertising still takes a large slice of Union Carbide's ad budget with network and spot radio and TV being used to promote Prestone Anti Freeze and Car Polish, Eveready Batteries and Flashlights, 6-12 Insect Repellent, and other consumer products. This fall, as its highlight air activity, Union Carbide will have prime-time network participations on a total of 11 shows on the three networks, backstopped with radio-TV spot activity in virtually all major markets. ■

FC&B names director of marketing services

John L. Rigotti, a vice president and vice chairman of the plans board in the Chicago office of Foote, Cone & Belding, has been appointed to the newly created position of director of marketing services. In his new position Rigotti will be responsible for the over-all direction and coordination of four related departments in the agency's Chicago office—media, broadcast, merchandising, and research. He will continue with his responsibilities as vice chairman of the plans board and as chairman of the agency's electronic data processing committee.


Rigotti

A graduate of the University of Chicago, Rigotti is an 18-year veteran with FC&B. He joined the agency as a research supervisor, later served as director of research, and as vice president in charge of media and research. He served the agency as an account supervisor prior to taking over his duties as vice chairman of the plans board.

CBS-TV sets sponsors for baseball & Dizzy

CBS-TV's tenth year of *Baseball Game of the Week,* which returns Apr. 18, is completely sold. The series will be telecast on 25 Saturday afternoons, Apr. 18-Oct. 3, and 21 Sundays, Apr. 19-Sept. 6. In addition, the network will air a ten-minute *Dizzy Dean Show* before each game, in which the famed pitcher will interview guests and present baseball features. Sponsors for *Dizzy* include Simoniz, via Dancer-Fitzgerald-Sample, and Texaco, through Benton & Bowles.

Sponsors for the games are Falstaff Brewing, via DFS, back for its 12th year in the series (tenth on CBS), which signed for half-sponsorship, with the other half shared by: Philip Morris (Leo Burnett Co.); Simoniz (DFS); General Mills (Knox-Reeves); J. B. Williams (Parkson Adv.); Bristol-Myers (Doherty, Clifford, Steers & Shenfield); Chesebrough-Pond's (Norman, Craig & Kummel); Texaco (B&B); Carter Products (Sullivan, Stauffer, Colwell & Bayles); and Colgate-Palmolive (Ted Bates & Co.).

Shick sets record with ABC radio buy

The Schick Safety Razor Co., out of Compton Advertising, Los Angeles, has placed a record-breaking half-million-dollar network radio buy on ABC.

The 52-week Schick buy sets several campaign records for the network and Schick, according to Jack Mann, vice president of ABC Radio's Western division. It is the largest Schick net radio buy to date and the largest single order for ABC's Western division.

Schick began this year's campaign on ABC with co-sponsorship of the network's exclusive coverage of the Clay-Liston fight in February. The current buys are adjacent to three ABC news personalities. The schedule, promoting the new Schick Shave Cream and the stainless steel Krono Blades, begins this month, features Monday through Friday participations on *Paul Harvey News; Speaking of Sports* with Howard Cosell; and *News and Commentary* with John Cameron Swayze.

Commenting on the buy, James Badgett, vice president and director of advertising for Schick, says the campaign will fulfill several Schick objectives. "It will reach a predominately young male adult audience with continuity and develop a personality association that will lend itself to a comprehensive merchandising plan, and I think we'll sell more razor blades."

Mann said that Schick will realize more than 21 million adult male listener impressions each week at a cost efficiency unequaled by any other medium.

The Aerosol Shaving Cream first shipment is just now beginning to reach dealers. A broad campaign for this product will get under way as soon as all dealers have adequate stock, it was announced.

"Our business in the Schick stainless steel and other blades is proceeding at a good pace," says a spokesman. "Advertising and promotional efforts, on which $15 million were spent last year in the 15 *Barbers* campaign, have enabled us to achieve a high penetration of the national blade market. In some cases, in the greater Los Angeles area, and New York City, for example, a recent survey shows that Eversharp blades have captured 39% and 37% respectively of the total blade market."

Lorillard introduces new filter cigarette

A new charcoal cigarette — York Filters — is making its debut this week in key markets on the East and West Coasts and in Arizona and Nevada, P. Lorillard announces.

The introduction is backed by heavy radio, TV, and newspaper advertising. Magazine advertising will begin in mid-April.

The TV campaign, including both spot and network, is described as "extremely heavy," "double or triple normal single brand cigarette advertising." Commercials are 60 and 20 seconds in length.

Now being channeled to distributors in initial markets, York Filters will be sold at popular prices, it was stated, and will replace non-filter York Imperial-size cigarettes in these markets.

According to Morgan J. Cramer, P. Lorillard president, the new cigarette is in line with Lorillard's policy of concentrating in the area of its greatest competence and success—advanced filter development.

The promotion campaign for York Filters includes extensive merchandising, promotional through Lennen & Newell.

York Filters, it was stated, feature:

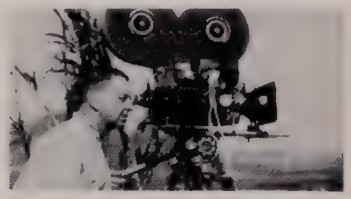
- An advanced method of guiding the smoke to the charcoal granules, so that every surface of every granule can come in contact with the smoke;
- The Lorillard-developed filter additive to reduce phenol;
- Fortified white cellulose to smooth the smoke, trap tars and nicotine, produce a rich flavorful good-tasting smoke.

Initial markets for the new York Filters are: the states of California, Arizona and Nevada and 31 counties in western New York.





Director George Watson directs as Columbia Screen Gems' Ed Beatty looks in camera



Creative director Bob Haumesser



Earl McClintock, local liaison

Beatty briefs two Hawaiian children featured in commercials as cameraman Bud Lawton (1) and plantation foreman look on

AGENCIES

KIDS, CANE AND CANDOR

Imaginative yet literal use of TV helps C and H sugar sell its unique Hawaiian image to mainland customers

BECAUSE an agency has offices near San Francisco's Grant Avenue, perceptive eyes saw, studied, and scaled the delight of Chinatown children as they chomped stripped-down stalks of California sugar cane.

"They love cane, and it makes a happy picture," says Eugene I. Harrington, board chairman of Honig-Cooper & Harrington. If a happy picture in life, why not happy on TV?

It was a provocative question and an idea began to jell, for Honig-Cooper has served 22 years as the advertising eye of The California and Hawaiian Sugar Refining Corp. of San Francisco. C and H Sugar's produce isn't Californian; the stalks would have to be changed for authenticity, but it *is* Hawaiian—and uniquely so. Alone of all major U.S. sugar refiners, it continues to grow in Hawaii what it sells on the mainland, cane sugar—pure cane sugar.

Well, the concept was half an ocean away from San Francisco's Chinatown, but couldn't it sell—providing a few 'if's' were chomped out?

"The idea wasn't hatched overnight," Harrington says, a smile of reminiscence punctuating his words. "We worked carefully."

Indeed, it took some doing before agency, client, and production matters were all resolved to everyone's satisfaction: three trips to Hawaii, three years' lapse of time, three weeks' shooting in the field (and, sometimes, in the rain)—plus a generous mixture before all was said, sung, and put in the can, of San Francisco, Hollywood, Broadway, and, happily, the cane fields of Hawaii.

That's the beginning of the story about *Kids and Cane* commercials, now seen on stations throughout a 15-state western market and heard on some 100 radio outlets west of the Mississippi.

"A number of us had the idea for quite a while," Harrington resumes. "Our offices aren't far from Grant Avenue and frequently we see the youngsters over there. We at the agency finally decided to explore the possibility of getting this picture into C and H advertising."

Thus, the overall project started logically with advertising objectives in mind, the picture of children and cane. It required ripening so that the concept could be expanded—without forcing—ultimately to include television, natural settings in Hawaii, and non-professional plantation children.

"To begin with," Harrington continues, "we contacted Wayne Miller. He's a well known editorial photographer who's handled assignments for *Life* and other national magazines and who lives in the Bay area. With local children from Chinatown and a few props, we headed for Stinson Beach in Marin County, across the Golden Gate Bridge. With a real beach, prop palm trees, and Oriental children munching California sugar cane, we took our first experimental shots."

Results were rushed to the client as soon as they were out of the fixative. The pictures were shown to C and H officials and they enthusiastically approved. They were good pictures, and some may wonder why agency and client didn't settle for their mainland version of the Hawaiian scene. The answer lies in the company's background and position in the sugar industry.

Robert C. Cook, advertising and sales promotion manager, reports, "We wanted a direct tie-in with Hawaii because we don't want consumers to lose sight of the fact that ours is the only sugar from Hawaii and that it is pure cane sugar. These are the right and left hands of our advertising concept. And we feel that the best way to contact consumers is to reach right out and shake hands—both hands—with them."

Such a policy had been developed with good, but uncommon sense. C and H literally has its roots in Hawaii, where it was founded in 1906 as the refining and marketing company for sugar producers there. Today, its product is the major brand in the western two-



Male Singer: Hey, kids! Let's sing that song you like . . . The one about the sugar cane.



KIDS: O.K.! **Singer:** C and H . . . Everyone sing about C and H . . . the only pure cane sugar from Hawai

TV FRAMES COUPLE KIDS, CAN



2 Girls: Mommy uses it to bake her cakes. She makes the greatest cookies, snacks and candy.



Singer and Boys: They're dan-dan-dan



3 Boys: And man that's quite a treat . . .



One Boy: Neat!



Kids: C and H comes from the sugar cane. It's the only pure cane sugar from Hawaii.



One Boy: In the bright pink package.



ys: That's our sugar! **Kids:** C and
and H

ITH MUSIC



er: Island kids all love that cane . . .
ows so clean and sweet . . .
eat it when it's freshly cut . . .



: Blessed by sun . . . kissed by
. . .



er: C and H. The pure cane sugar
Hawaii. **Kids:** Wheeeeee!

thirds of the United States. The company operates a fleet of steamers to deliver raw sugar and molasses to the mainland, where they are refined in the world's largest refinery, company-owned and located in Crockett, Calif. In spite of its resources, development, and market position, the company's advertising is keyed, Harrington explains, "to an extremely competitive business."

The Hawaiian background, however, leads advertising manager Cook to identify the islands as "the warmest image we could build for our brand."

Because Hawaiian children—like the Chinese children in San Francisco—also like to chew raw cane, the agency and company decided to go ahead with authentic location shots. Besides providing a sound advertising approach, it was an image that competition just couldn't claim.

"On our first trip to the islands, Miller took black and white photographs of Oahu, Hawaii, and Kauai," Harrington continues. "We used them in newspaper, Sunday supplement, and billboard placements.

"The next year, we tried a little television with minute spots of our *Kids and Cane*. These were filmed in the islands, with background Hawaiian music and straight announcer's voice over.

"It was on the *third* trip to Hawaii that the advertising reached its full potential," Harrington says. A catchy jingle was developed, based on the melody of *B-A Bay*, a folk song written by Margie Cooper and sung by the Limelighters in their RCA Victor album, *Through Children's Eyes*."

"Musically, we went to Hawaii via Hollywood," says Bob Haumesser, vice president and creative director of the agency. "Johnny Mann recorded our special lyrics for C and H with those kids who did such a great job on the Frank Sinatra *High Hopes* record."

Then Haumesser and George Watson, TV director-producer for the agency, packed up their music and went out to Hawaii for filming. "We took synchronized discs of the recording made in Hollywood," Haumesser explains, "plus a portable synchronist disc playback, a 35mm Mitchell camera, and sound recording equipment."

"Playing back the Johnny Mann singers' disc right out in the sugar cane field where we were shooting, we were able to film the action to synchronize with the sound track," the director adds. "We hooked up our camera and sound-recording equipment on a single line with one switch so that we could simultaneously record our on-camera kids' voices, as a check for later putting the Hollywood sound track and the Hawaii pictures together."

The production unit became a caravan. Transported to an island sugar plantation by trucks rented in Honolulu were five reflectors, a score of batteries, and a generator to run the camera and recorder. The juvenile performers, their families, and food for everyone were transported in airport limousines called "stretchouts."

"We had gone directly into the schools near the plantations to find our young performers," director Watson explains. "The teachers allowed us to watch the children in their classes and at play. Since virtually all the kids were attractive and personable, our only real casting problem was to determine the number we needed."

"After selecting the children and getting their names and addresses," creative director Haumesser adds, "it took us a couple of nights to find their houses and get their parents' permission. These were the most natural, unspoiled, cooperative children I've ever seen. And working with them in the commercials, we have Ed Kenny who played one of the leads in *Flower Drum Song* on Broadway and who is one of Hawaii's most popular entertainers."

Like Hollywood film-makers some years ago, these TV commercial producers found impressive new realism and authenticity —which contributes strongly to the believability of their sales message —by leaving their studios and venturing into the outside world. Location shooting has its problems and demands a lot of extra planning, ingenuity, and flexibility, but it also has advantages.

"One of the beauties of filming in the islands," Watson says, "is that the Hawaiians are an unself-

conscious, happy people. Making the C and H commercials was genuine fun for the children, for their parents, and, certainly, for us."

Besides Haumesser and Watson, the production group consisted of Ed Beatty, Dick Hearns, Richard Kuna, and Bud Lawton of Columbia Screen Gems, Hollywood, and Earl McClintock, who recruited several production hands in Honolulu.

But the crew wasn't without its mishaps.

"We used only natural lighting with 4′ by 4′ reflectors," the director says, "and we had to assign one man to each of them, just to hold it in position against the wind."

Filming was also frequently interrupted by sudden tropical squalls. "Sometimes we'd just be set up, ready to roll," Haumesser relates, "when a rain cloud would suddenly come over, sending all of us running for cover. But it didn't last long. After a few minutes, the rain would stop, the sun would come out, and we'd start all over again."

After 8,000 feet were shot and in the can, the film was sent to Hollywood to be developed. The crew waited in Hawaii for its return so they could screen it and be certain that it was properly exposed and not scratched. "All in all, it took between two and three weeks to complete three one-minute commercials in exactly the way we wanted them," Watson reports.

With both "kids" and "cane" helping to sell the C and H message, it's little wonder that what advertising manager Cook calls "the major chuck" of its budget goes for broadcasting media. Currently, *Kids and Cane* spots are running on TV stations in Arizona, California, Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, Nevada, New Mexico, Oklahoma, Oregon, Texas, Washington, and Wisconsin.

The sound track jingle has been recorded on ET's and is proving "very successful" as a radio commercial with live, 10-second dealer tags. C and H buys radio in some 100 markets where television's impact is light.

One of the most reasurring criteria for measuring the series' impact is the bulging file of complimentary letters that the sponsor is beginning to collect. "Exceptionally enthusiastic," is how ad manager Bob Cook describes them.

Wrote one viewer from San Mateo, Calif.: "I enjoy your commercial so much—thought you are entitled to a compliment. . ."

From Porterville, Calif.: ". . . writing to tell you how much I've enjoyed your sugar cane commercial—the one where all the island kids sing the sugar cane song. Pardon me while I go buy another five-pound bag. . ."

From Leavenworth, Kan.: "Your C and H commercial . . . affords a delightful few minutes to which I look forward each evening. As a matter of fact, if I hadn't been using C and H sugar, I'd certainly make the proverbial switch."

As a result of consumer satisfaction, both the agency and sponsor are, of course, delighted with their new series. And it all started because, one day along San Francisco's Grant Street, perceptive eyes studied the delight of Chinatown children as they chomped sugar. ■

Ted Bates enters merger with Australian agency

Ted Bates & Co., New York-based international agency, confirmed reports circulating on three continents in the past several weeks that it is entering into a merger agreement with the largest Australian agency, George Patterson Pty., Limited, which has capitalized billings in excess of $20 million (commissions and fees).

The announcement was made simultaneously in Sydney by Bill Farnsworth, managing director of Patterson, and in New York by Rosser Reeves, chairman of the board of Bates.

The new agency will be known as George Patterson-Bates Pty., Limited, with offices in Sydney, Melbourne, Adelaide, Kaula Lumper (Malaysia) and Bangkok.

This merger catapults Bates into third position among American agencies in international billings, estimated in excess of $60 million. Bates previously ranked sixth among U.S. agency billings abroad.

Reeves, who pointed out that the Australian arrangement is one of the largest single international mergers in the industry's history, estimated that total Bates worldwide billings had now reached the $210 million level, with 2,200 employees in 16 offices.

Reeves stressed that, in accordance with the operations policy of the associated group of Bates agencies, the new Australian firm would continue to operate with complete autonomy and that Farnsworth would not only remain in charge of the over-all Australian operations, but would join the board of directors of Ted Bates in New York. Patterson employees will be offered an opportunity to acquire shares in the new company.

J. Ross MacLennan, senior v.p. in charge of international operations, Bates-New York, and Reeves will join the George Patterson board in Australia. Both Farnsworth and MacLennan issued statements explaining that the merger is "the inevitable result of more than 20 years of close association, mutual clients, and friendship between the principals of both companies."

"Further expansion in the Far East is definitely planned under the guidance of the Australian company," MacLennan said.

MacLennan announced that Luis Soria, who formerly headed Cuba's third largest advertising agency in Havana, with more than $2 million in billings, would leave for Madrid this week as a permanent Bates representative there. In recent months Soria has been in the New York office in the creative and account servicing departments. He will operate initially in Madrid, and, at a later date, expand his duties to Barcelona.

At this time there is no Bates Spanish office and no Spanish accounts. Soria's function can best be described as within the exploratory and potential areas, the agency said.

Foote, Cone & Belding reports earnings up

Record billings and income were reported by Foote, Cone & Belding for 1963, in a preliminary financial statement. Net income was $1,823,000, or $1.05 per common share, as compared to $1,414,000 or 81 cents

per common share for '62. Gross billings to clients of FC&B totaled $157,391,000, up from $135,274,000 for '62. Operating income (fees and commissions) was $23,103,000, as compared to $19,818,000 for '62.

The audited financial statement for 1963 will be included in the agency's first annual report to be distributed to stockholders the end of this month.

Foote, Cone & Belding, one of the ten largest advertising agencies, offered 500,000 shares, or approximately 28% of the total number of outstanding shares, to the public last September. The stock is traded over-the-counter.

Agency switches

Young & Rubicam has resigned the Caron account, it was announced by George Gribbin, chairman, and Edward L. Bond, Jr., president of the agency. Now handling the account is **Albert Frank Gunther Law**, New York, according to Henry Millett, account executive . . . **Knox-Reeves Advertising**, Chicago, acquires Aunt Nellie's Foods, Clyman, Wis. Established in 1929, Aunt Nellie's now produces one of largest volumes of glass-pack vegetables in nation. Howard W. Jones of KR handles account . . . **Sander Rodkin Advertising**, Chicago, awarded Bradley Industries, manufacturers of plastic packaging.

Kastor Hilton Chesley Clifford & Atherton, New York, named by Whitehall Laboratories division of American Home Products Corp., for Hill's Cold Tablets . . . **McCartney & Fritz**, Studio City, Calif., specialists in independent Super Market cooperative advertising, appointed by five more independent market chains, bringing the number represented by the agency to 19, comprising 60 stores with yearly volume in excess of $180 million. New chains acquired are: Food Round Up Markets, Royal Foods Markets, Pronto Markets, Shopping Basket Markets, and Lloyd's Markets.

Black & Musen, Springfield, Mass., assigned Hamilton-Ward Division of Colonial Art Co. Hamilton-Ward sells personalized social stationery and name and address labels via mail order. Arthur Musen, president, handles account.

FALL 1964:

Shades of Golden Age

Co-sponsorships, escapist fare spark new net schedule

NO MATTER HOW the plans of network and agency programing pundits fare, fall 1964 has already gone down in TV history. It is the year of the reverse trend. And it's not without its nostalgic notes.

The names may be different—General Foods, Gillette, Chrysler, P&G, where they once were U.S. Steel, Armstrong, General Electric—but the excitement and aura of class generated by the big single and co-sponsorship signatures for next season's programs are more reminiscent of TV's "Golden Age" than anything recorded on the three-network sales roster in any recent year. And a promising plethora of prime-time comedy, music, and variety, in conspicuous contrast to recent insistence on Freudian-flavored realism, lends a "let-us-entertain-you," almost vaudeville-like luster to the programing marquee.

Some things don't change, as harried heads of production houses and networks well know. Mortality rates remain sky-high—40% of next season's shows will be new. Although 57 of last year's 6 shows are returning, almost all of these are carry-overs from previous years. Only nine of the 33 hopeful entries in the 1963-'64 sweepstakes have survived, topping the record mortality rate of 72% on new shows set the previous season. There is no let-up either in the mad scramble to set the fall schedules earlier and earlier. Last season, agencies were delighted with a six-month preview of the new season's wares. This year, schedules are set and a hefty percent of fourth-quarter availabilities spoken for with seven months to spare.

American admen appear to have tossed aside Britain's magazine concept of network TV advertising as wholeheartedly and with about as much ceremony as their ancestors disposed of its tea. Not only has the mushrooming trend to minute participation buying taken an about-face for the first time in seven seasons, but the number of hours bought in that smallest of time segments will be almost 50% less than last season (29½ participating network hours a week next fall vs. 49 in the middle of the 1963-'64 season).

The swing has not been all the way back to single sponsorship, no surprise in view of greatly increased costs compared with five or more years ago. In fact, there'll only be 30 minutes more of prime evening network time sold to a single advertiser than last season's seven hours. The big difference is in the almost atavistic reversion to alternate sponsorship (this also includes alternate week halves). Hours in this category will be double this fall what they were last (36 hours vs. 18½).

If the seeds of discontent with the participation approach to network economics can be traced to any one place, that would have to be 485 Madison Avenue. CBS-TV, regarded in some sales circles as Tory in its resistance to the participation selling trend, is now well in the vanguard. Never high, it will sell minutes in only 4½ of its 24 hours a week (6:30-11 p.m.) this September, assuming co-sponsors can be found for *World War I*. NBC-TV is selling minutes in only 11 hours this fall (and four of these are movies), while ABC, with the highest percentage of spot carriers (14 of its 22½ weekly hours), will nevertheless have 30% less in this category than last fall.

NBC can once again claim more of the big bankrollers than its competitors, having sold five-and-a-half hours of the new schedule to single sponsors. But a seasonal 5% hike in production costs has made the stakes so high that in every case on NBC the programs under single sponsorship have already received a viewing vote of confidence in previous seasons (Chrysler's *Bob Hope Theatre*, *Kraft Theatre*, P&G's *Grindl*, Chevrolet's *Bonanza*, *Bell Telephone Hour*, and Ford's *Hazel*. The other half-hour under full sponsorship for the fourth quarter is *TW* 3, which has been renewed by one of its current sponsors). On CBS, the

Turn page for '64-'65 at a glance ▶

OLD and NEW sho

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
7:30	WAGON TRAIN W	MY FAVORITE MARTIAN SC Kellog (AW) Toni (AW)	WALT DISNEY PRESENTS V Kodak (AW) RCA (AW)	VOYAGE TO THE BOTTOM OF THE SEA A-S	TO TELL THE TRUTH R. J. Reynolds (AW) Whitehall (AW)	90 BRISTOL COURT SC Coca Cola (1)	COMBAT A-C A.C. Sparkplug Miles Beecham American Tobacco (1½) Colgate (1) Allstate (1)	LOCAL	MR. NOVAK DS Bristol-Myers Frito-Lay Warner-Lambert Pontiac	& A G Col
8		ED SULLIVAN V Pillsbury (AW½) Whitehall (AW½) Lever (AW½) Lorillard (AW½)			I'VE GOT A SECRET QU Toni (AW) General Foods (AW)			WORLD WAR I DOC		I G M
8:30	BROADSIDE SC Contac (AW)		GRINDL SC P&G	NO TIME FOR SERGEANTS SC Shick (AW) L&M (AW)	ANDY GRIFFITH SC General Foods		McHALE'S NAVY SC R. J. Reynolds Oldsmobile	RED SKELTON V Lever (AW½ Whitehall (AW½) Alberto-Culver (AW½) Phillip Morris (AW½)	SOLO A-S Chevrolet (AW)	ALI THI
9	SUNDAY MOVIES M	LIVING DOLL SC American Tobacco (AW)	BONANZA W Chevrolet	WENDY AND ME SC Consolidated Cigar (AW) Olds (AW)	LUCY SHOW SC General Foods (AW) Lever (AW)	ANDY WILLIAMS V	WALTER BRENNAN SHOW SC American Tobacco (AW)			
9:30		BILL & MARTHA SC Bristol-Myers (AW)		BING CROSBY SC Lever (AW) Lincoln-Mercury (AW)	MANY HAPPY RETURNS SC General Foods		PEYTON PLACE I DS Clairol (AW)	PETTICOAT JUNCTION SC P&G	TW 3 V Sold	B Wh Alls
10		CANDID CAMERA QU Lever (AW) Bristol-Myers (AW)	THE ROGUES A-S Miles (1) American Tobacco (2) National Biscuit (1½)	BEN CASEY DS	SLATTERY'S PEOPLE DS Drackett (1 min. AW) Philip Morris (AW½)	ALFRED HITCHCOCK A-S L&M (AW½)	THE FUGITIVE DS Beecham(1) Mobil (1) Noxema (1) Contac (1) Whitehall (1)	THE NURSES DS Brown & Williamson (AW½) Noxema (1)	BELL TELEPHONE MU Bell	
10:30		WHAT'S MY LINE American Tobacco (1) Kellogg (2) J. B. Williams (AW)								
11										

SUNDAY: CBS *starts at 6 p.m. with* The 20th Century; *6:30 p.m.* Mr. Ed; *7 p.m.* Lassie. NBC *starts at 6:30 p.m. with* Profiles in Courage

Program types are indicated a
Anthology (Different stories, c

s for 1964-65 season

SDAY		THURSDAY			FRIDAY			SATURDAY		
S	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
TS: CLE	THE VIRGINIAN W Bristol-Myers Carnation National Bisquit Miles Union Carbide	THE FLINT-STONES SC Best Foods (AW)	THE MUNSTERS SC Beecham (1) Noxema (1)	DANIEL BOONE W Pharmacraft (1)	JOHNNY QUEST SC	RAWHIDE W Brown & Williamson (1)	INTER-NATIONAL SHOWTIME V Warner-Lambert Block Drug National Biscuit Carnation Vick	HOOTE-NANNY MU	JACKIE GLEASON V Philip Morris (AW½) Ralston (AW½) Drackett (AW½)	FLIPPER A-S Mattel (AW)
		DONNA REED SHOW SC Campbell (AW) Singer Sewing (AW)	PERRY MASON DS P&G (AW½) Sterling (AW½) American Tobacco (AW½) Bristol-Myers (AW½)		FARMER'S DAUGHTER SC Clairol					MR. MAGOO SC Libby, McNeill & Libby (AW)
LY LIES (AW) ds		MY THREE SONS SC Hunt (AW) Quaker Oats (AW)	DR. KILDARE DS Colgate L&M Warner-Lambert Maybelline Glenbrook Labs Nabisco		THE ADDAMS FAMILY SC	THE ENTER-TAINERS V General Foods (AW½) Noxema (AW½) Alberto-Culver (AW½) P Morris (AW½)	BOB HOPE THEATER DA Chrysler	LAWRENCE WELK MU J. B. Williams Block Drug Whitehall	GILLIGAN'S ISLAND SC Philip Morris (AW)	KENTUCKY SC
'KE ard W)	WEDNESDAY NIGHT AT THE MOVIES M Gillette (6) American Tobacco (2) Vick Dodge	BEWITCHED SC Quaker Oats (AW) Chevrolet (AW)	PASSWORD QU R. J. Reynolds (AW) Bristol-Myers (AW)		WITCHES, WARLOCKS & WARE WOLVES SC				MR. BROADWAY DS Brown & Williamson (AW½) Alberto Culver (AW½)	SATURDAY NIGHT AT THE MOVIES M American Tobacco (2) R. J. Reynolds (1) Bristol-Myers (1) Vick (1) Miles (1) Green Giant (1) Maybelline (½) Starkist (½) Sunbeam (½) Carnation
MS W) l W)		PEYTON PLACE II DS Brown & Williamson	BAILEYS OF BALBOA SC Reynolds Metals (AW) Philip Morris (AW)	HAZEL SC Ford	12 O'CLOCK HIGH A-S Allstate (1) Contac (1)	GOMER PYLE SC General Foods	JACK BENNY SC Miles (AW) State Farm (AW)	HOLLYWOOD PALACE V		
f ng an s) n)		PRICE IS RIGHT QU	THE DEFENDERS DS Alberto Culver (AW½) Brown & Williamson (AW½) Whitehall (AW½)	KRAFT SUSPENSE THEATER A-S Kraft		YOURS TRULY, DANNY TAYLOR DS American Tobacco (AW½) Alberto Culver (AW½)	JACK PAAR V P. Lorillard (AW½) Speidel Block Drug		GUNSMOKE W P&G (AW½) Whitehall (AW½) American Tobacco (AW½)	

venture and/or Suspense; (DA) Dramatic DS) Dramatic Series (With week-to-week leading characters); (DOC) Documentary; (M) Movies; (MU) Music; (QU) Quiz (Includes audience participation and panel shows); (SC) Situation Comedy; (V) Variety; (W) Western

Sales revolution overturns minute participation rule

only new, singly sponsored shows are the General Foods replacements for Danny Thomas and Jack Benny, *Many Happy Returns* and *Gomer Pyle.* The food giant will be back as sole coiner of veteran *Andy Griffith,* and P&G with the proven-popular *Petticoat Junction,* making CBS' two hours of singly sponsored programing.

Alberto-Culver's shift of several million dollars from ABC and NBC into the CBS stable and Gillette's $7 million move from ABC *Fights* into NBC Wednesday night movies are the more dramatic spots on specific sponsor front. But basically, in terms of individual advertisers, next season's sales picture bears a surprisingly strong resemblance to the current one and may set a record for renewals, at least on CBS and NBC.

CBS is about 85% sold for the fourth quarter (77% for the year) and NBC about 82% (70% for the year). Missing Alberto-Culver, Gillette, and a lot of participation buyers who traditionally come in later, ABC still has some 64 minutes available. It's wide open on Sunday nights except for the new distaff version of *McHale's Navy, Broadside;* has sold its three new half-hour comedies on Monday, but only two-thirds of the diligent *Dr. Casey* and one-sixth of the new adventure hour *Voyage to the Bottom of the Sea;* and is having trouble with its new Friday night shows. ABC's most powerful night seems to be Tuesday, with its strong lead-off of *Combat* and *McHale's Navy.* Agencies are also banking on web's Thursday troika of situation comedies to come up with some strong competitive ratings.

Biggest headache for NBC is Monday. Madison Avenue isn't going for the network's rather radical response to the General Foods blockbusters on CBS—the 90-minute situation comedy 90 *Bristol Court*—and there are six minutes open in *Andy Williams,* 4½ in *Hitchcock.* Its other sales sore spots are *Daniel Boone,* up against ABC's strong Thursday shows and *Perry Mason* on CBS, and its three new half-hours on Saturday. If CBS can be said to be having any problems they would be, as anticipated, its two documentaries (*World War I* and *CBS Reports*) and, more surprisingly, one of its only two westerns, Friday night *Rawhide.* But in the areas of situation comedy, variety, and drama it's very near SRO.

The strong emphasis on escapist entertainment is seen by many as both a natural reaction to TV psychological-social documentary drama and an inescapable temptation to stay with a good thing—in this case situation comedy which worked so well for CBS this season. So, 19 of the 36 new shows on the boards this fall all are situation comedies, six are equally escapist adventure and suspense, and five are drama, almost exactly the reverse of the new-show trend last fall when the networks debuted 16 dramatic programs, no new adventure-suspense, and seven new situation comedies.

Looking at the total upcoming network picture, over 25% (19½ out of 73 hours) will be situation comedies; another 22½ hours will be devoted to music-variety and adventure-suspense programs, with drama, which last fall accounted for 17½ hours out of 33, limited to 13 hours this fall. CBS and ABC have most of the comedies between them (seven-and-a-half hours and eight hours respectively); NBC and ABC have each programed four hours of adventure-suspense (CBS only 30 minutes a week); and variety fare finds five hours on CBS, four-and-a-half on NBC, only one on ABC.

NBC has only eight new shows, while CBS has 13 (eight alone in the situation comedy category) and ABC has 16 (nine situation comedies), reflecting the continuation of a relatively radical programing policy at NBC. Unlike ABC and CBS which have dispersed the ratings risk with 31 and 34 programs respectivly, NBC is putting all its eggs in a 26-show basket this fall. It has only one more 30-minute segment than last season (seven vs. six) and one less hour (15 vs. 16), while ABC has added four 30-minute programs for a fall total of 19, and CBS has added six for a total of 22. ABC reduced its programs of the hour variety by one (to 11) and CBS by two (to 14). ■

LATE ABC-TV SALES

(not included in chart)

DAY	SHOW	SPONSOR
Sunday	BROADSIDE	Consolidated Cigar (AW)
Monday	VOYAGE TO THE BOTTOM OF THE SEA	Coca-Cola
	BEN CASEY	Brown & Williamson Contac Noxema American Home
Tuesday	MCHALE'S NAVY	Warner-Lambert
	FUGITIVE	Brown & Williamson P&G
Wednesday	PATTY DUKE	Breck Sterling
	BURKE'S LAW	L&M
Thursday	PEYTON PLACE II	Contac
Friday	FARMER'S DAUGHTER	L&M
	12 O'CLOCK HIGH	Brown & Williamson
Saturday	HOLLYWOOD PALACE	Warner-Lambert

How to cure "media perspectivitis"

Many new media men suffer from estimating fatigue and demographic deterioration because they prepare by studying zoology, French, or music, adman says

TULLY PLESSER
Vice President, Director of Marketing
Erwin Wasey, Ruthrauff & Ryan, Inc.

THE TREND toward specialization appears in every sector of the economy. The architect once involved in "structures" now focuses on World's Fair pavilions or summer theatres in-the-round. The electronic engineer trained in all phases of the art narrows his interest to the abstract world of lasers, or the wordly world of IBM. The doctor is launched into general practice, then builds his career in the direction of those specific ailments offering maximum challenge or gratification, whichever is more lucrative.

Through the years, we have observed this specialization tendency among managements and technicians in most industries, and the advertising segment of the communications industry is no exception. But the growth of the all-around advertising man into a communication specialist has created a difficult adjustment problem for today's advertising agencies, and the primary source of this difficulty can be defined as "perspective."

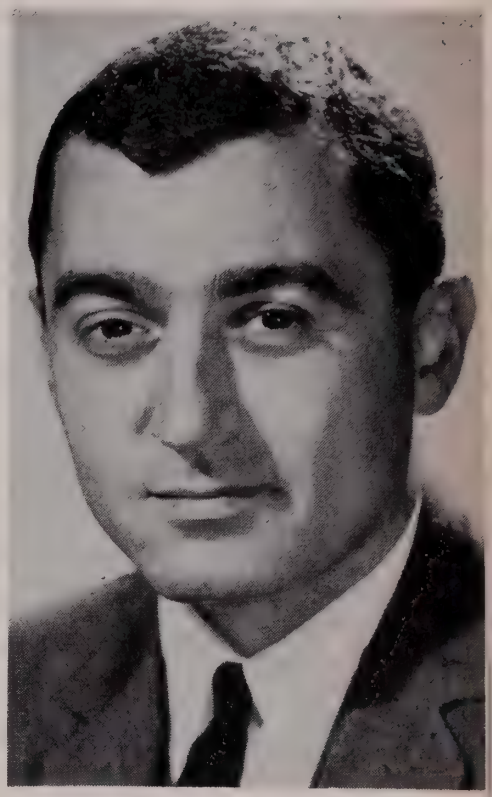
Where the engineer, and the architect and the physician all relate their peculiarities of specialization to basic disciplines — that is, physics, or anatomy or biology — the communication specialist in advertising has no universal structure of laws against which to position his creative explorations, marketing hypotheses or media considerations.

This absence of structure or focal point of reference, often distorts the advertising specialist's evaluative vision, to the point where the creative man sees the commercial as an independent work of art combining gripping phrases with memorable sounds, on a field of award-winning visuals — forgetting that across the country, hundreds of wholesalers and retailers are counting on that commercial to reduce inventories and generate profits.

Similarly, the lack of comprehensive perspective sometimes generates in the mind of the merchandising man a feeling that any effort that doesn't result in a retail sale within five minutes after it is expended, is frivolous. He either is unaware of, or forgets, the long-term objectives of the advertiser— and the indirect tactics that must often be used if these objectives are to be achieved profitably.

And now to the media specialist, who too often finds himself concerned with evaluating magazines, newspapers or stations as "Vehicles in a vacuum," counting dollars-per-decimal point while ignoring those dimensions of the marketing program that may exert the greatest influence on the success or failure of his plan: timing, competitive strategy, merchandising requirements, distribution goals, and so on.

Why is perspective a more frequently observed weakness among advertising men than members of other professions? Stop any hundred advertising men on the corner of 49th and Madison (there are some admen who can't be stopped, but they are the exceptions) and ask them about their educational backgrounds and professional training for their jobs. The range of schools, major courses of study, degrees and previous occupations will amaze you, and will provide an insight into how "undisciplined" is our profession, and why this perspective problem is such a formidable one.



TULLY PLESSER

Vice president and director of marketing at Erwin Wasey, Ruthrauff & Ryan since January, Tully Plesser has been active in the advertising industry. Previous to coming to EWR&R he was v.p. for marketing services, research at Fuller & Smith & Ross for three years. Before that, director of ad research for Fairchild Publications

In a recent address at the American Marketing Association Research Design Conference, Columbia University's Dr. Paul Lazarsfeld pointed out that many advertising researchers prepared for their careers by devoting themselves to academic curricula involving zoology, French, or the cello. Although he stressed the need for cultivating the ability to interpret from the marketing or advertising problem to the research design, and then back again to the

THE RULES

The playing field consists of eight consideration categories. Each category is to be given studied analysis, and all information gaps must be filled before the planner may move on to the next section.

To complete each category, the planner may go to any one or all of the service-banks located in the center of the field: market research, media research and marketing/sales strategy.

While kibitzing by creative or account personnel is allowed, spectators are asked to stay off the playing field until the final inning is completed.

Consideration categories

START

8. Marketing goals—Does the planner know the immediate and long-term marketing objectives of the client company for the specific product or brand groups in question? Have there been recent changes in management thinking regarding these goals, and what steps might be taken to bring media planning in line with these changes?

7. Current distribution—Where is the product available for sale today? Which geographic regions, city sizes, outlet types? And what level of advertising support is required to maintain that scope and level of distribution?

6. Customer profiles—Who are the ultimate consumers? (Age, income, occupation, etc.). In what ways are the characteristics of your brand's target group different from users of the product in general?

5. Timing considerations—Are there seasonal variations in product purchasing and usage? Do special seasonal promotions require special media support? What is the normal trade and consumer purchase cycle, and how can media schedules be balanced accordingly?

4. Trade merchandising requirements—How will the advertising be used in selling to and for the trade? What modifications in media planning are required to compensate for expanded distribution to new outlet categories?

3. Future marketing and distribution objectives—Can media planning contribute to long-term corporate growth and diversification into new product categories or industries? How can media input be directed forward where the company will be ten years from now, while at the same time providing required support for today's activities?

2. Total market history and trends—What patterns have been established with regard to industry—wide or market growth, and what expansions or reductions are expected for the future? Will the company or brand follow the industry trend in sales and profits, or do we forecast unique results for our entry?

1. Competition marketing and media strategy—What are "they doing to meet and overcome our tactics? Are we leaders or followers in the market? (As leaders, can we predict competitions reaction to our moves? If we tend to follow, to which specific marketing moves should be reacting?)

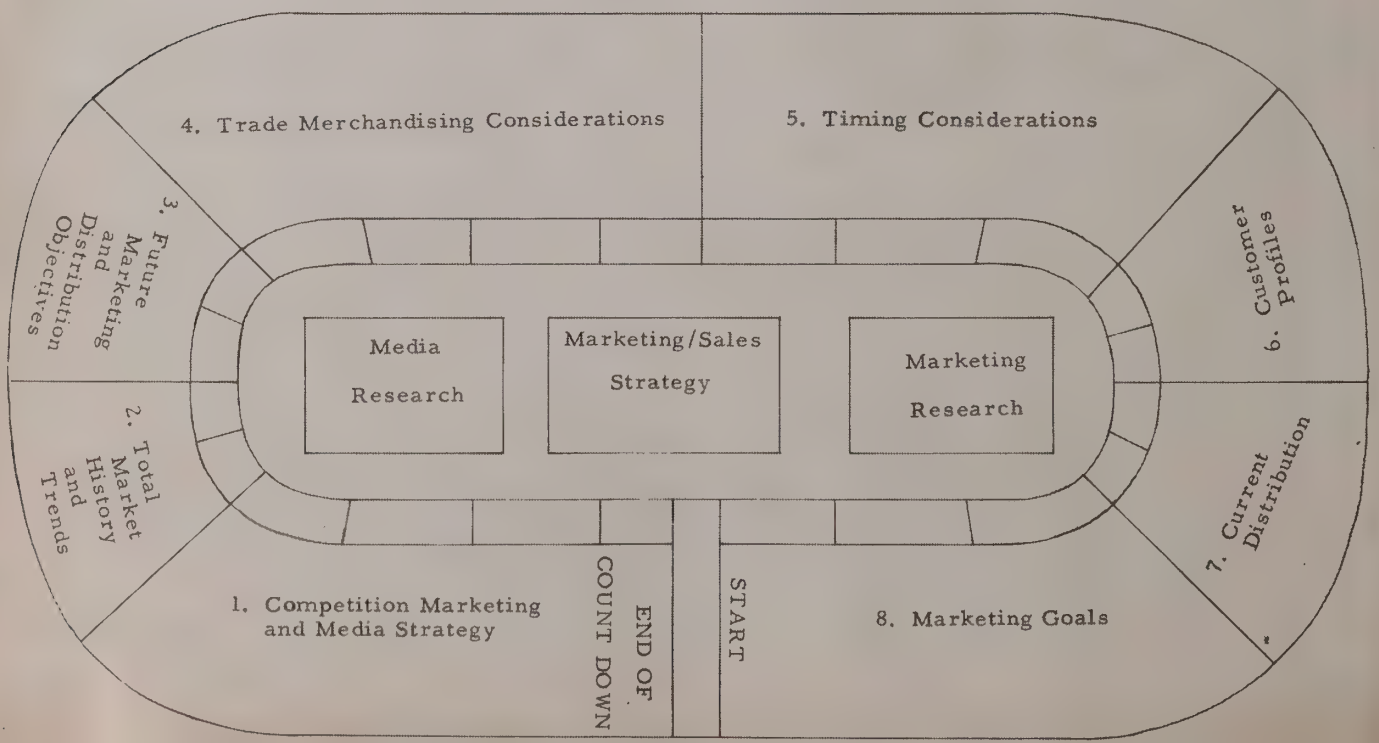
The categories have been held to general considerations applying to most marketing situations, but leaning heavily on consumer product variables. Where industrial situations are concerned, the planner has the right to modify some of the ingredients to be evaluated, but under no circumstances can an entire category be passed over.

It should be noted that not only does the planner *not* lose points for making frequent trips to the service-banks (market research, media research or marketing/sales strategy) but he gains stature for indicating both playing-field honesty and outstanding professional form.

If, after several attempts at playing COUNT DOWN, pain of "media perspectivitis" persists, a long talk with the agencia media director is recommended.

COUNT DOWN

THE MARKETING GAME FOR MEDIA PLANNERS



communication solution—his comments are certainly as applicable to the media world as they are to its research ally.

Many agencies have already taken important measures to insure the balancing of their marketing, media and creative efforts. At Erwin Wasey, Ruthrauff & Ryan, marketing coordination is structured into day-to-day operations at every level. Writers, art directors, media buyers, merchandising and sales promotional specialists, and account management representatives travel as a group through each phase of strategy development — beginning with basic exploratory research into consumer attitudes and behaviour, through the structuring of marketing hypotheses and goals, to the final responses that take the form of finished creative, media and marketing recommendations.

Like some other agencies, EWR&R has also embarked on an informational exchange program, aimed at familiarizing specialists with the techniques and points-of-view of their counterparts in other fields, whose objectives they must appreciate if their own efforts are to be in line with the total requirements of the client effort. Backing up this exchange of technologies is the agency's marketing director, who includes coordination of strategy development among his many management burdens.

So much for what the agency can do to build perspective among its specialists and technologists. What can the media man do to expand his own scope of marketing considerations and evaluations before arriving at a recommendation or buying decision?

Since management games are still in fashion, and since missile metaphors continue to offer an image of modernity, COUNT DOWN is submitted as a new diversion for media men suffering from estimating fatigue and demographic deterioration — definite symptoms of acute "media perspectivitis."

ARLENE GROSSMAN: know media, learn marketing

"Through marketing research a product's potential customer can be defined amazingly accurately, showing immediately that a media plan for one product can be very wrong for another product in the same field," says Arlene Grossman, media buyer at Richard K. Manoff. One of Manoff's three all-media buyers and three timebuyers, Arlene has been at the agency for two years, primarily on the Bakers Franchise Corp. account (Rite Diet Bread). "Plans are made strictly on a market-by-market basis," she says. "We work with 100 individual bakers, many of which have other bread products besides Rite Diet." In mid-April Arlene will take over media buying for Stri-Dex, a new account for Manoff. A graduate of Barnard, now 23, Arlene wanted to be an English teacher at one time, but now has decided her business-life lies in media planning. "The field is exciting and challenging, and there is opportunity for women," she feels. Arlene takes outside interest in her job. She attended the IRTS seminar on buying and selling last fall and reads books on the industry—David Ogilvy's "Confessions," and Martin Mayer's "Madison Avenue." "Now I don't see how I could have done anything else," she says. "Once you get to the point where you dream about media recommendations you're really hooked." For pure relaxation Arlene likes to read, go to the beach in the summer, and ski in the winter. "I'm a real ski bug," she says.



General Mills tests new product with TV

An experiment to test a new product — Sodaburst, an instant ice cream soda for serving at home— will be undertaken in Jacksonville, Florida next month with utilization of local TV and print advertising. The announcement was made by Birds Eye Division of General Foods Corporation.

In launching the test-market program for Sodaburst, Birds Eye stressed the limited scope of the experiment, explaining it was designed to determine if a market actually exists for the product.

Sodaburst consists of a frozen, cylindrical-shaped unit of ice cream, syrup, and carbonation, packed in a paper container.

TV for Yuban

The Maxwell House Division of General Foods has announced that it will use heavy nighttime TV in "the strongest advertising campaign for the brand in its history" beginning in April. Yuban is going 100% Colombian, enabling it to enhance its reputation, a spokesman says. The new blends of regular and instant Yuban are formulated entirely from coffees grown in Colombia, include aged Colombian beans.

In-store promotional material as well as print and TV will be included in the campaign.

Mid-West & Select open new rep offices

Mid-West Time Sales and Select Station Reps each has opened a new office in St. Louis. The Mid-West office, located at 915 Olive St., will be managed by Leo A. Militello, while Jack Hetherington has been named manager of the Select office at 8138 Normal Dr. Militello was formerly associated with the St. Louis Chamber of Commerce; Hetherington had been with Gardner Advertising and prior to that managed the Adam Young office in St. Louis. Additionally, he has operated as a regional rep and will continue in this capacity.

IN MADISON

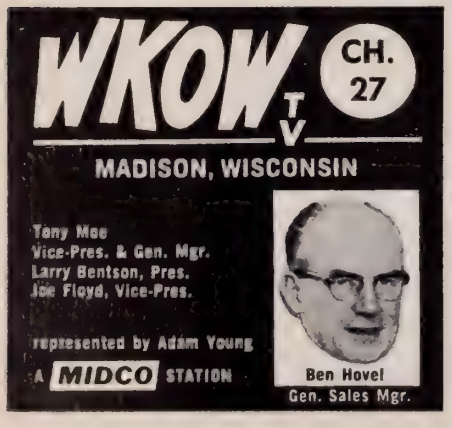
WKOW-TV'S ○○○ The Rifleman ●●● shoots up rating records!

The Rifleman on WKOW-TV, outdraws network television's highly touted news pair (on another station) 2 to 1.

Want another sure shot? WKOW-TV's own EARLY NEWS peaks with a whopping 40% share of audience.

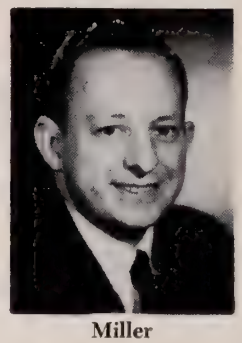
Local and lively programing like this scores amazing gains for WKOW-TV throughout the week! Ask your Adam Young salesman for minutes in this power-packed Ch. 27 lineup!

Source: Nielsen Station Index rating estimates. Nov. '63.



New media supervisor Geyer, Morey, Ballard

William H. Miller, Jr., has joined the media department at Geyer, Morey, Ballard, Inc, as a broadcast media supervisor.


Miller

Miller comes to GMB from J. Walter Thompson. Prior to that he spent four and one-half years with Lambert & Feasley, Inc., first as a timebuyer and then as a group media supervisor. From 1949 to 1958 he was with N. W. Ayer as a radio/TV timebuyer, and before that director of the agency's traffic department.

Maccabees in spot buy

Maccabees Mutual Life Insurance Co. has made its first buy in spot radio through D. P. Brother on Detroit's WJR. Specially created by Raymond Scott for the firm's 28-week campaign is an "electronic music" three-note tone beat that spells out the company's name to the meter of the words. The commercials are being aired on the *Business Barometer* show and on the station as spots throughout the week.

Soup's on—Campbell to cook on spot radio

Campbell Soup Co., through BBDO, has made heavy spot radio buys in the New England area and parts of New York State. The nation's top seller of condensed soups (some 85% of the market) has made this move into radio spot advertising on the heels of continued sales and earnings increases during the six-month period ending Jan. 26, 1964.

Earnings for this period were just short of $23 million or 68¢ per share, an increase of 4.9% over last year's 65¢ per share or a total of $21,836,000. Sales during the six months rose 2.9% to $333,981,000 from $325,422,000. (Figures for both periods reflect the three-for-one stock split on Mar. 10.)

The firm has three new plants under construction: a Paris, Tex., facility slated for operations this fall; a new frozen food plant in Fayetteville, Ark.; and a mushroom-growing operation in LaGrange, Ind., slated to start production this summer.

150 ad agency buyers made 'angels' by WIP

One hundred and fifty advertising agency timebuyers will soon become "angels," thanks to WIP Philadelphia. The Metromedia station plans to issue a share of the new Broadway-bound musical comedy *Cool Off!* to timebuyers who will be transported to Philadelphia on Mar. 31 for dinner and a showing of "his" show.

While in the "City of Brotherly Love," WIP hopes to impress the "angels" with the position of the station and its value in the Philadelphia area.

Cool Off!, a spoof of modern morals, stars Stanley Holloway and Hermione Baddeley.

Yankees on WNYS-TV

New York Yankee weekend baseball games will be telecast on WNYS-TV in Syracuse. Signed as sponsors are P. Ballantine & Sons, R. J. Reynolds Tobacco Co. (both through William Esty Co.) and Atlantic Refining Co. (N. W. Ayer & Sons).

Yankee broadcaster Mel Allen has taped on-the-air announcements as part of the ABC affiliate's promotion plans. Sale was handled by Peters, Griffin, Woodward station representatives.

WBRE & WSCR to PRO

WBRE, Wilkes-Barre, and WSCR, Scranton, both Pennsylvania, have appointed Prestige Representation Organization, New York, as exclusive national sales representatives, with the exception of sales in Pennsylvania and Maryland. Gill-Perna previously represented the stations.

Both stations are NBC affiliates in their markets, and are operated in conjunction with WBRE-TV, Wilkes-Barre, which will continue to be represented by the Katz Agency, New York.

Pontiac saturation on with 450 weekly spots

Saturation radio campaign utilizing 450 spots per week for a 13- to 14-week period for Pontiac dealers of Los Angeles is under way through MacManus, John & Adams.

The heavy spot buy is an attempt to maintain Pontiac's sales momentum during the traditionally active spring season, and follows a 13-week fall campaign that revolved around the query, "What kind of Pontiac People am I?"

In addition to the Pontiac account, MJ&A also handles the separate account of the Los Angeles Metropolitan Pontiac Dealers Assn., comprising 30 retailers in the area.

Chicago man named v.p. of Eastman rep firm

Dale Stevens has been named vice president of the Robert E. Eastman Company.

In making the announcement Robert Eastman stated: "Steven's promotion to vice president was richly earned due to record-breaking sales volume by the Chicago office under his direction."

Stevens joined Eastman when it was formed in 1958. In October 1963 he was elected manager of the Chicago office and member of the board of directors. Prior to his association with Eastman he was account executive with Everett-McKinney, Chicago.

McCarthy set as mgr.

John M. McCarthy has been named Chicago manager by Robert L. Williams Co., national radio station representatives. McCarthy had been advertising and assistant division sales manager for Holsum Food Co. Prior to that, he had been a radio-TV sales representative with the Chicago office of the Branham Co.

Barry now Webb exec

Grant Webb & Co. has named Charles F. (Chuck) Barry manager of its Los Angeles office. He had been an account executive with Soper Advertising of Glendale.

Prior to that, Barry was associated with KCUR and KIMO, both Kansas City, and had been an account executive for KCMO-TV, also Kansas City, and KWKW Hollywood.

RSB adds 3 stations

CJLR Quebec City; CKPM Ottawa; and CKLW Windsor, have joined Radio Sales Bureau, Canadian nonprofit association devoted to promotion of radio as an advertising medium. RSB now boasts 99 members (90 commercial radio stations and nine representatives) and plans to announce its 100th member at the Canadian Assn. of Broadcasters' convention in Quebec City, Apr. 6-8.

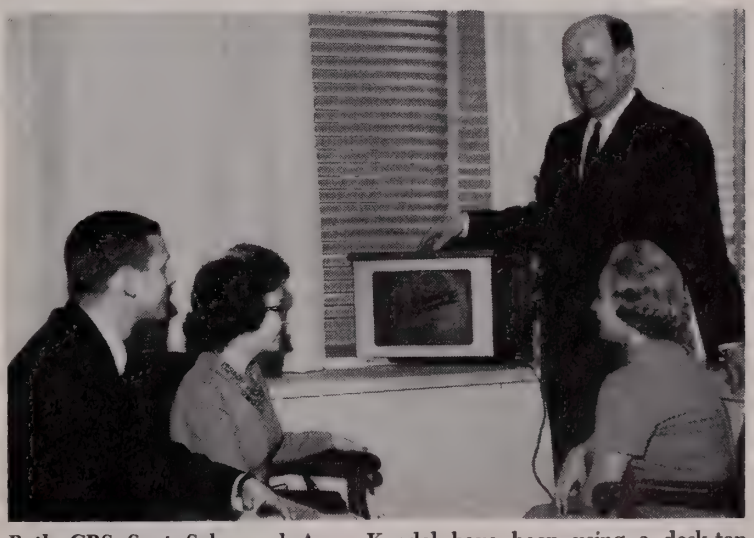
Rep appointments

H-R Representatives has been appointed national representative for KIXI Seattle . . . WDEE New Haven has named **Mort Bassett & Co.** its exclusive national representative . . . ABC affiliate KBMT-TV Beaumont, Tex., has designated **Paul H. Raymer Co.** as its national representative . . . **George P. Hollingbery Co.** has been reappointed national representative by KYNO Fresno.

Bill Creed Associates has been named New England sales representative by WHAY Hartford-New Britain and WALE Fall River, Mass. . . . WMAY Springfield Ill., and WKMF Flint, have appointed **Mid-West Time Sales** as its regional sales representatives . . . **Robert L. Williams Co.** has been named to represent KDEF Albuquerque; WDBF Delray Beach; and WCVS Springfield, Ill.

Tico Enterprises has named **Adam Young** as national representative for its four radio stations: WCAY Columbia, S.C.; WEET Richmond; WGYW Knoxville; and WKTC Charlotte. Young also has been named representative by the Notre Dame stations in South Bend, WNDU-AM-TV, and by WEEE Albany, N.Y. . . . **Roger O'Connor** has been appointed national representative by WSHO New Orleans . . . WCKY Cincinnati has named **Ohio Station Reps** as representative in Ohio outside the Cincinnati market.

Sound and film projector



Both CBS Spot Sales and Avery-Knodel have been using a desk-top film strip machine with sound synchronization to give brief and detailed market stories. Above, media executives watch a presentation by Avery-Knodel for Upstate Michigan (Cadillac-Traverse City-Sault Ste. Marie). Seated (l-r) they are Irwin Fleischer, media supervisor, Ted Bates; Helen Johnston, associate director of media analysis, Grey; Jacqueline DaCosta, assistant v.p. and media research supervisor, Ted Bates. Standing is Gene Ellerman, v.p., general manager, WWTV/WWUP-TV.



If plenty of spending money sends you, *Charlotte's WSOC-TV is a hot spot for your spot buying. Charlotte's Consumer Spendable Income per Household highest of any metro area in the South. Tops cities like Dallas, Miami, Nashville, Houston. Nearly three million consumers are served by WSOC-TV. Ask us or H-R to tell you more–show you how you can get more for your spot dollar on* **Charlotte's WSOC-TV**

NBC-ABC. Represented by H-R. WSOC-TV/WSOC associated with WSB-TV/WSB, Atlanta; WHIO-TV/WHIO, Dayton; WIOD, Miami; KTVU, San Francisco-Oakland

Last in a three-part **SPONSOR** *series on plight of U. S. admen in Italian TV, where research data is hard to come by, and so is TV time*

ITALIAN TV: Audience research is rare

CONCERN over ratings, shared by all admen in the States, is nonexistent in Italy. Nobody asks "How many TV sets were tuned in during our commercial?" or "Should we sponsor a program with low ratings?" or "Is the rating sample large enough?" There are no ratings.

For this reason admen go by the average audience numbers for different periods of the day, taking into account that a good program will probably draw more viewers and a bad one less viewers. For special shows an estimated 17 million people have tuned in. For others very few, but the average audience is considered to be about 9.25 million a night at the peak quarter-hour (9:00 to 9:15 p.m.), or about 25% of the adult population.

A great percentage of the audience watch TV outside of their homes, at a local coffee bar, or restaurant. They sit in rows, like in the theater, perhaps for the whole evening.

For this reason the number of TV sets does not tell the media man all, but does provide a guideline for estimating audience figures.

In February 1962, eight years after the first few TV sets began to appear on the Italian scene, the three million mark was passed. With an average increase since then of about 75,000 sets a month, due in part to the operation of



TV SET OWNERS PAY TAXES

Because government collects $20 annually in taxes from radio and TV set owners, ad money is not important to survival of TV. It is estimated that taxes account for $50 million, ad revenue $15 million

Licensed TV sets* in Italy

1955	170,000
1957	673,000
1958	1,000,000
1959	1,500,000
1960	2,100,000
1961	2,700,000
1962	3,400,000
1963	4,200,000

* An additional 10% should be added for sets not licensed. Number of sets does not indicate the size of the TV audience accurately as a great number of people, not owning TV sets, nevertheless watch TV regularly in coffee bars, restaurants.

RAI's second channel, the figure has risen to 4.25 million TV set owners or licensees.

The owner of a TV set pays a license fee of $16 a year if he owns a TV set alone; $20 if he owns both radio and TV. This license fee, called *abbonamento* in Italian, entitles him to watch the programs of his choice uninterrupted by commercials which are themselves grouped into programs. Over the years, this tax has decreased. In 1957 it was $30, $10 more than it is now.

The 4.2 million set owners, representing about 32% of the families in Italy, reportedly bring $50 million in tax money, considerably more than the $15 million brought in by TV advertising monies. Because of this double income RAI does not need to cater to the advertiser to buy TV.

The programs beamed at the Italian viewers are often separated with light music and still shots from different towns, or paintings by different artists. This time could be utilized for commercials.

RAI-TV is on the air from 8:30 a.m. to midnight, with a total of 18½ program hours a day Monday through Saturday. These programs are aired over its two channels. While Channel 1 has been broadcasting a full day since 1960, Channel 2, which began operating in 1961, limited its first year's schedule to three hours, from 9 p.m. to midnight. Last year two additional hours were added on Sunday.

A typical TV day on Channel 1 begins with eight hours of *Telescuola*, educational programs for children ranging from 10 to 15, although adults also listen. At 5:30 an hour of children's programs come on (plays, stories, cartoons, games, etc.). Usually 6:30 marks the beginning of adult programming with news forecasts, weather forecasts, and sports reports, as well as a half-hour educational program for adults.

The evening hours are devoted to programing ranging from drama to variety shows, from quiz programs to documentaries. Long serialized dramatizations of great novels such as Dreiser's "The American Tragedy" may be a special feature. There is no set pattern for the evening programs on Channel 1.

Channel 2 *Seconda Programma TV* on the other hand, follows a regular schedule in which each day of the week features a particular type of show.

Sunday night's highlight, for instance, is a musical or variety show. Monday is drama night. Tuesday features *TV Magazine*, devoted to current events of cultural, political, and general interest. Wednesday belongs to the movies while Thursday is devoted to *TV Original*, or a "special" as we would call it. Friday evening a long documentary is shown. Saturday night alternates between opera, concerts, and feature films.

The news, too, is handled in a different manner by both channels. Channel 1, which offers three nightly editions of *Telegiornale*, carries mostly straight news, sports, and weather reports. Channel 1 newscasts 15 minutes long, are brought in at 7, 8:30 and 11 p.m. A special 50-minute weekly TV news program called *TV 7* was introduced early last year to offer more detailed coverage of current events.

The commercial program *Girandola* is brought in around the TV for children. *Gong* is aired after the afternoon *Telegiornale*. *Tic Tac* is before and after the hour signal. *Acrobaleno* is on after the sports news and the weather bulletin. *Carosello* has the best position, after the news and the presentation of the featured evening program.

On radio, advertising is a commonly-accepted familiar feature, and much easier for the advertiser to enter. There is no particular rule about the direct sponsorship of programs as there is on television. Any time one is likely to hear the words "presented by" on radio. There is one exception. On the third station *Terzo Programma*, no such messages are allowed to interfere with programming.

The limitation in the number of frequencies assigned at the International Conference of Copenhagen was a great handicap. It was over-

An unmeasurable part of TV's audience is the segment which gathers in coffee bars

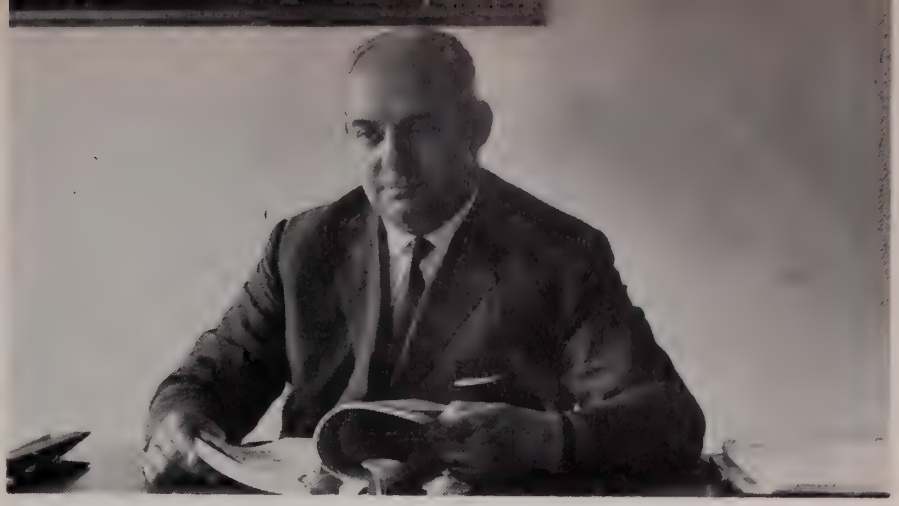


come by a system of group synchronization. RAI succeeded in making several transmitters function at the same wave length with a minimum of interference.

In the fifties radio continued to expand, parallel to TV, giving more and more impact to FM transmitters which today form the bulk of the entire network. FM car radios have come into great popularity this decade.

Subscriptions for the use of radio sets now number about 9 million. Radio is holding out well in spite of the popularity of television. The average growth rate of radio buyers is 500,000 a year.

Regular programs are broadcast over three stations, each with its own specific characteristics. The first station, *Programma Nationale,* concentrates on news and informational programs. On the second station, *Secondo Programma,* the accent is on song, light entertainment, and variety, while the third station, *Terzo Programma* is known for its cultural programming: classical music, drama, discussions and lectures by outstanding people.



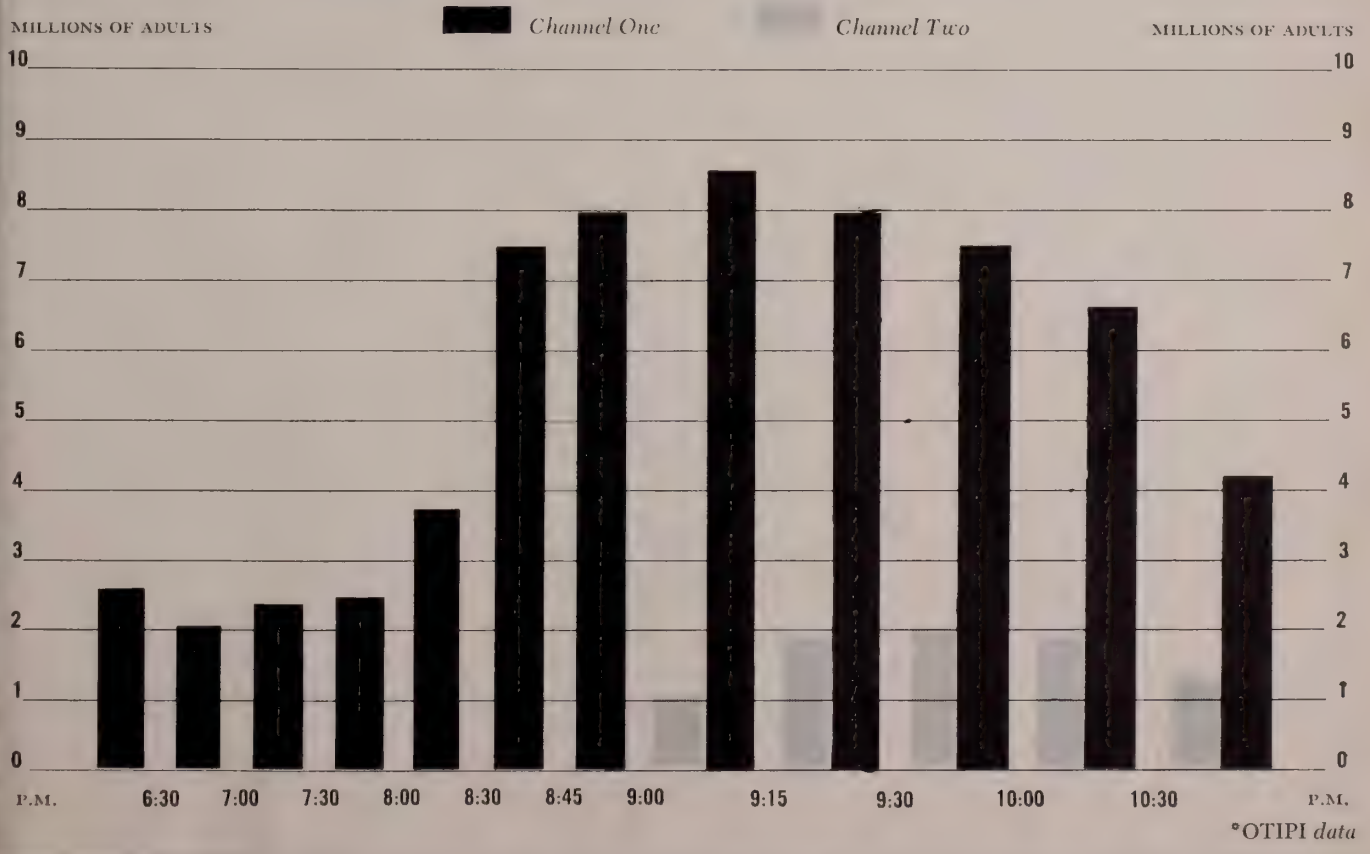
Research by OTIPI (equivalent of 4As), headed by A. Cappellini, helps U.S. admen

Air time for the first two radio stations is 17 hours and 15 hours respectively. The third station, which is on the air a total of 12 hours a day, is split into two sessions. This program schedule, a streamlined edition of the original, was introduced in 1962.

Of the three stations which carry radio news, the first station is far ahead. This carries twice as many informational programs as the other two stations combined. The second station is primarily entertainment, while the third leads in documentaries and high-level debates.

Qualitative media research on radio and TV is hard to obtain. Although advertising based on serious professional standards is now beginning to come about, the industry still retains an artisan bias, true to all forms of commercial life in Italy, which inhibits the collec-

VIEWERS OF ITALIAN TV (6:00 - 11:00 PM)



*OTIPI *data*

tion and dissemination of proper data; thus preventing the proper application of scientific data to selling and promotion.

Research into media is at an elementary stage of development in Italy. Most research companies are prepared to try their hand in the advertising field if requested, but their restricted activities for a few individual clients leave their methods and finding open to doubt, U.S. media men say. Only two research companies claim to be in part organized to supply regular media information. They are DOXA and ATTWOOD.

DOXA was founded in 1946, originally to conduct political surveys, but subsequently to set up three commercial surveys now carried out every six months. They are a TV and radio audience barometer, a brand barometer, and a pharmaceutical barometer.

ATTWOOD was started in Italy in 1958. Since 1960 it has added questions on reading habits to consumer surveys.

The DOXA TV and radio audience barometer consists of 2,000 home interviews every six months by random sample. Breakdowns are by sex, age, class, and geographical divisions. The chief limitation is the lack of "real" audience figures since answers by interviews are taken from the whole family. Results of the TV and radio audience barometer are issued in January and June.

The Attwood consumer panel consists of 2,000 interviews every month on a constant sample of housewives covering all of Italy. The housewives are requested to note every product and every publication they buy. The product information is collected on a weekly basis, readership on a quarterly basis. The consumer panel, by product, is available to advertisers for varying costs, depending on the product field.

Two industry organizations commissioned the first general media survey back in 1958. They were Utenti Pubblicita Associati, UPA, and the association of agencies, OTIPI. Planning and elaboration of the questionnaire was carried out by DOXA. It covers press, radio, TV, and cinema, and is still in use. Interviews were carried out among 16,276 adults over 16 years of age. There is no information on distribution or circulation of the press, but there is information on audience, readership, frequency, broken down by sex, age, social level, and profession.

The second general media survey was commissioned by OTIPI and carried out by DOXA with the help of a committee of five supervisors chosen among the market research people of the most important agencies. It covers the press, TV, radio, and cinema with 16,000 interviews of adults over 16 years.

Research is one of OTIPI's primary functions. The audience figures given by OTIPI in this latest report act as a double check on the figures that RAI puts out. The figures vary, but not radically. OTIPI puts out "Readership," a book containing information on viewership (age, education, work, autos, geographical areas etc.). Each agency which is a member of OTIPI gives about $3,300 to the organization each year to cover the cost of the research.

Other than the aforementioned studies there are no independent media analyses available. The planner in Italy has to integrate and compare isolated facts and figures collected from other sources in order to give weight to any media selection attempted. Experience has taught that most internal research reports issued by publishers or concessionaires are biased and untruhtful, U.S. admen say.

Some significant facts are available which aid the advertiser, but they are not specific enough to help in the choice of media.

The president of the Italian Republic, Signor Antonio Sengi, told U.S. businessmen this year that per capita income in that country has increased substantially, going from $320 in 1951 to $560 in 1962. It was in 1951 that expansion in Italy began, he says. That year's net national income was $15.2 billion. In 1962 it was $29 billion.

"We are aware of the hard and long road that still lies ahead to raise the per capita income, and therefore the living conditions of the Italian people to the level attained by you and other peaple," Segni said.

Incomes in the north and the south differ considerbly. It is estimated that the average wage-earner in the north gets about $1,000 a year; in the south, $416 a year. Because TV can only be used nationally, this adds to the many complications American admen in Italy must endure.

The recent shakiness of the Italian lira, hopefully stabilized by the $1 billion credit issued, may have some temporary negative effect on investment in Italy, but in the long run, admen feel. ■

Television viewership in Italy

Adult population of Italy		**37,000,000**
Watch TV in an average week:		
every day	26.4%	9,770,000
at least five days a week	6.7%	2,490,000
two to four days a week	14.4%	5,310,000
one day a week	16.6%	6,150,000
Watch TV in an average week	64.1%	23,720,000
Don't watch	35.9%	13,280,000
Watch TV in an average day	38.0%	14,070,000
Don't watch	62.0%	22,930,000

°OTIPI *figures*



Cramer



Stromberg

CBS and ABC promote their programing men

Robert Lewine's resignation as vice president of programs, CBS-TV Hollywood, let the way for the promotion of Hunt Stromberg, Jr., to the job. At ABC-TV, the foremost change is the election of Douglas Cramer, director of program planning, to vice president of program development.

Lewine, in Hollywood, announced meanwhile he was becoming a partner in Creative Management Associates, Ltd., talent agency headed by former MCA executive Freddie Fields. Lewine will serve as executive v.p. of CMA-TV, Ltd., and as v.p. of CMA's agency operations, specializing in TV. Lewine's headquarters will be in Beverly Hills.

Stromberg has been a program development vice president for CBS-TV on the west coast since November 1960, having joined the network in 1956 as a program development executive. In addition to his new duties, he'll continue to direct all west coast program development activities.

Other developments in the ABC programing area include the promotion of Len Goldberg, manager of program development, to director of program development, Eastern division. Harvey Bennett, manager of program development, Western division, has been promoted to director of program development for the division.

Leonard Maskin, administrative and budget manager of the program department, has been promoted to director of program administration, Eastern division reporting to Theodore H. Fetter who assumes the new title vice president and national program director. (He has been vice president and program director for ABC-TV.)

New additions to the ABC-TV program department on the West coast are Dwight Hauser and Michael Allan who have been appointed program supervisors. They report to Adrian Samish, director of current programs for ABC-TV in Hollywood. Ben Brady, vice president in the Western division, will devote his time to individual program projects.

TvQ matches top shows as hypothetical foes

As network program juggling nears season's end, Home Testing Institute assigned its TvQ a provocative task: What might have happened if different programs opposed each other?

Special study quizzed 1,069 respondents (enough for national sample) on 55 pairs of programs, asking which one of each pair they'd prefer. Results showed that while *Ben Casey* outpaced *Ed Sullivan* (58 to 39%), for example, Casey himself came near to being knifed by *Dr. Kildare* (47-45%). *Sullivan* got overall drubbing in matchings against *Bonanza* (25-73%); *Wagon Train* (29-69%); *Virginian* (38-60%).

Other preferences were: *Combat* vs. *Eleventh Hour*, 54-37%; *Defenders* vs. *Flintstones*, 58-39%; *My Three Sons* vs. *Hazel*, 56-40%; *Bonanza* vs. *Gunsmoke*, 62-34%.

In support of ETV



NBC donated $100,000 to educational station WHYY-TV in Philadelphia, recognition of the good work done thus far to stimulate and benefit the community. Here Raymond Welpott (l), executive v.p. in charge of NBC's owned stations and gen. mgr. of WRCV-TV and radio, presents the check to William Goldman, WHYY pres.

AWRT guiding visits of foreign distaffers

The first of four foreign female broadcasters has arrived in this country to spend 60 days touring our broadcasting centers as guest of the Educational Foundation of American Women in Radio and Television and the U. S. State Department.

She is Electra Mirta Arlt of Buenos Aires, who will be followed within the next two months by Ogenia Simchoni of Israel; Irene Vesna Vrkljan of Yugoslavia; and Irena Sobierajska of Poland.

AWRT established the project last year to promote international understanding through communications. During their visits here, the four women will be the guest of almost 20 AWRT chapters and will be given the opportunity to visit broadcasting operations of all sizes and types, be apprentices in their particular fields at the broadcast centers of the U.S., and get to know American broadcasters on a personalized basis.

1963 sales, earnings new Wometco record

Continuing the annual-increase trend set in its five years since public ownership, Wometco Enterprises reported an 18% increase in earnings per share for the year ended Dec. 28, 1963, in addition to record net and gross income.

Per share earnings amounted to $1.25 as against $1.06 in 1962. Net income after taxes was $2,185,026 compared with the previous year's $1,831,254, and gross income was $22,677,534 vs. 1962's $18,723,132.

Straus new president of N. Y. Broadcasters

R. Peter Straus, president of the Straus Broadcasting Group, is the newly elected president of the New York State Broadcasters Assn. He succeeds Merl L. Galusha, manager of operations, WRGB Schenectady.

Second in command for the coming year will be Herbert Mendelsohn, vice president and general manager of WKBW Buffalo, who will be NYSBA vice president. El-

liott Stewart, executive vice president of WIBK Utica, was elected secretary, and John Lynch, president of WWSC Glens Falls, was named treasurer.

Perry Samuels, vice president and general manager of WPTR Albany, was named to fill the unexpired term of director Sam Nielsen, formerly of WTRY Troy, who resigned. Other directors elected to serve for two years were: Walter Schwartz, vice president and general manager, WABC New York; Robert Dreyer, vice president of Metromedia, New York; Peter Affe, station manager, WNBC-TV New York; William Griffiths, general manager, WELM Elmira; William Rothrum, vice president, radio and TV, WSYR Syracuse.

ABC Worldvision grows

Channel 6, the only commercial station in Quito, Ecuador, will begin operating Apr. 1, associated with Primera Television Ecuitoriana, S.A. ABC International Television will serve as sales representative and program purchase agent. This brings to 49 the number of ABC Worldvision stations in 21 markets.

Joseph Smith to WJZ as sales coordinator

Joseph A. Smith, a native Baltimorean who for the past 11 years has been with the Sunpapers of Baltimore, has joined the WJZ-TV sales department as national sales coordinator for the Group W station. He replaces John F. Burk, who left WJZ-TV to open his own advertising and public relations firm, New Concepts, Inc.

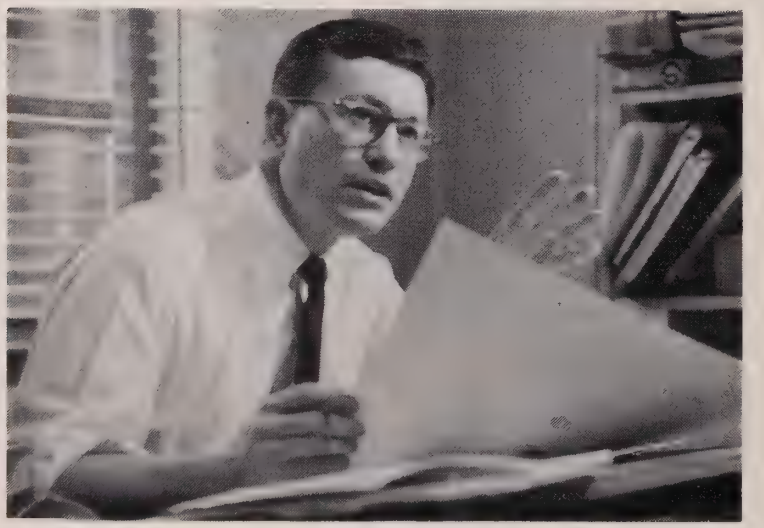


Smith

Coincidentally, Joseph T. Chairs has been appointed financial accountant, replacing Fred R. Koehler, who last week was promoted to assistant business manager with the station.

During Smith's tenure with the Sunpapers, he served successively as a classified advertising salesman, national advertising salesman, assistant classified advertising manager, and finally as manager of food sales. Smith is married and is the father of a son and daughter. Chairs, also born in Baltimore, received his B.S. degree in accounting in 1963 from Loyola College. He is married and has two sons.

Graphic Arts award for CBS exec



Louis Dorfsman, creative dir. of advertising and sales promotion for CBS-TV, has won two major honors in the annual 50 Best Advertisements of the Year competition conducted by American Institute of Graphic Arts, N.Y.C. They were for ads titled "Notes of Triumph," dealing with the network's "Lincoln Center Day" special, and "We Did It," dealing with film produced by CBS-TV on comparative effect of TV and magazines

Oral hearing delayed on radio report forms

A promise has been kept. FCC's delaying from Apr. 23 to May 25 its oral hearings on proposed radio reporting forms gives radio broadcasters same chance to argue details that TV has had. NAB president LeRoy Collins and counsel Douglas Anello promised during recent State Assn. Presidents Conference here that special committee will be set up in advance of oral hearing to discuss the radio form requirements.

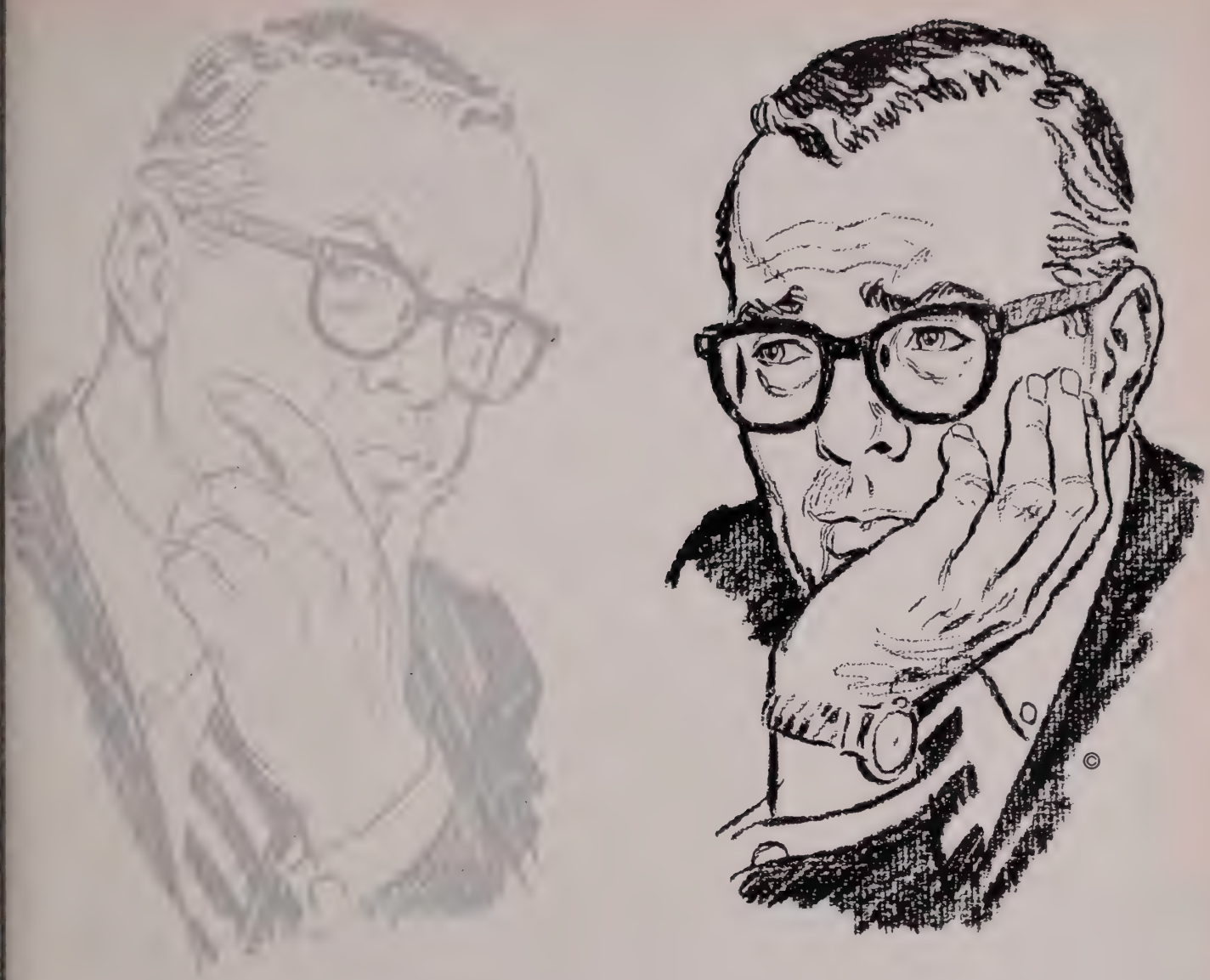
FCC's announcement of postponement last week said delay was to permit joint committee of broadcasters, members of Bar, and FCC staff to thrash out radio program reporting forms, similar to committee now going over TV forms (which have been heavily protested).

Although radio forms aren't as exacting on program and commercials reporting as those for TV, and don't have to be filed annually (except for commercials reports), broadcasters said detailed tabulations would be onerous, particularly for the small broadcaster without legal and clerical staff large enough to handle them.

Oops! That's what we call a media mix-up

You can't get much more democratic than they did in Atlanta recently when a local TV station copped a top award in the city's Ad Club competition for excellence in radio spot announcements. WAGA-TV pulled it off, placing just behind the jingle for a national soft drink firm.

The TV station's spot—"Tune In a Wonderland of Fun on Five"—was created by Chuck Shields Advertising and produced by Robert Swanson Productions. It was used on three Atlanta radio stations last fall and, not surprisingly, was scheduled for airing again beginning this month.



TALKING TO YOURSELF?

Some people are, and perhaps you are talking only to yourself and your contemporaries in some magazines . . . but not in SPONSOR!! SPONSOR's editorial package is directed 100% to broadcast-minded agency and advertiser personnel. These people read SPONSOR each week to find out what's working and what isn't, the changes, trends, techniques, and direction in the broadcast field.

The national timebuyers read and **use** SPONSOR! Is your message reaching them . . . or are you talking to yourself?

SPONSOR

AN OJIBWAY PUBLICATION

555 Fifth Avenue New York 10017 212 MUrrayhill 7-8080

WBT MILKS A GOOD SALE

Refusing to be cowed by local dairy's preference for print, a WBT Radio sales exec decided to try a go-for-broke scheme. Here's what happened

HAROLD HINSON was frustrated, and by a cow, of all things.

A sales executive of WBT, a 50,000-watter in Charlotte, N.C. whose signal echoes electronically all over the Eastern seaboard, Hinson had brought many a non-radio-using advertiser into the WBT fold.

But not Charlotte's Harvey Hunter Dairy. For a year, Hinson had tried every attention-getting trick he knew on the dairy firm. No dice, and no media moo-la for WBT. He had enlisted the aid of the ad agency handling promotion and advertising for sister station WBTV, Kincaid Advertising. Still no dice.

Recalls radio salesman Hinson: "Everybody talks about the big burst of creativity in radio today—the fresh idea, the new approach. You know, take your prospect a presentation in the form of a mobile. Hang it over his desk so it'll float around his head all day. He'll think you're very clever, and you can't lose. Or, there's the audio-visual approach—the elaborate production skit, complete with dancing girls, each bearing a profound blurb in trochaic hexameter.

"There are a million new ideas, but you don't know the guy who owns this dairy!"

Hinson brooded. National, regional and local spot advertisers continued to use the station, whose list of air achievements ranges from pioneering broadcasts in radio's earliest days to single-handedly reviving a forgotten pop record (Ted Weems' "Heartaches") in the late 1940's to award-winning news and documentary coverage. Harvey Hunter continued to use newspapers. Hinson brooded some more.

Then, Hinson got his Big Idea.

Hinson's brainstorm was, as he describes it, to put to use "the oldest, most hackneyed, unoriginal, overworked idea in our precarious politico-socio-economic power structure." In short, Hinson was ready to resort to a picket line.

First, he decided on a trial run at the ad agency. Rounding up the



IMMICK

station's sales and promotion staff, he explained the project, and got to work. Hinson tells of what follows in these words:

"Six pieces of remnant cardboard, one Magic Marker and five ill-fated promotion recruits later, I was leading a march on my advertising agency, in the middle of downtown Charlotte. I figured this is a free country, and I've got my rights.

"People stared, traffic stopped, horns blew, cameras flashed. But we marched bravely on amidst withering jeers until the agency president yelled down for us to come in before we ruined him."

Over coffee, Hinson told the Kincaid group of the next step in his shake - up - Harvey - Hunter plan: a picket line in front of the dairy. Result, according to Hinson: "My cooperative agency president looked pretty pale, down there on the floor."

Now, Hinson was ready to make a frontal assault on the recalcitrant newspaper advertiser. More signs were lettered, which if heavy on puns were at least direct in their sales message and the *Ty Boyd Show*, which Hinson felt the dairy should buy. Samples:

- *"1500 Harvey Hunter Cows fall in love with* Ty Boyd*—Frustration Acute!"*
- *"Moooove over — and give WBT a chance! Harvey Hunter Cows Threaten Strike!"*
- *"Drive Safely — Watch for Hunter Cows migrating to* WBT *Radio, the Number 1 Cow Salesman in the nation!"*

(Etc. Etc. — you get the idea.)

Was Hinson's ingenuity rewarded with a shower of signed contracts and a Slow Fadeout on Handshaking Bit? It was not.

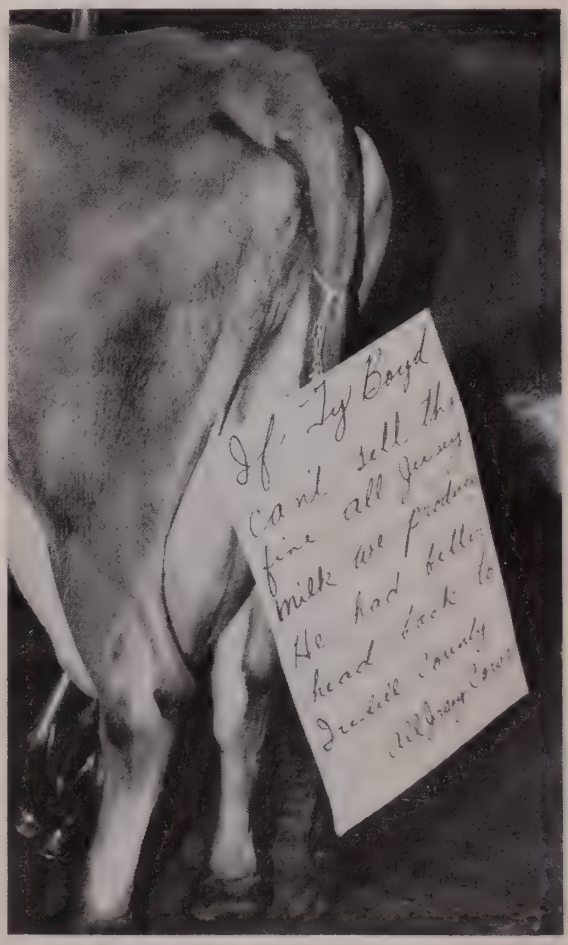
"The dairy president didn't waste much time stumbling out to greet us," recalls Hinson. "He was unsmiling, unamused, uncommunicative—un-everything. With nothing to lose, at this point, I asked him if he'd have a lunch meeting with me next week. His reply was pretty calm: 'Anybody stupid enough to do a fool thing like this *needs* to talk to someone.' "

That's all that Hinson really wanted. He had his luncheon meeting, and the Harvey Hunter people listened. Next week, the cows came home at the WBT sales department, to the tune of a $7,500 order for a spot radio schedule in Ty Boyd's morning series. Fifty-two weeks, firm, in "peak drive time."

Moral of the story? Hinson says: "I don't think I'll be using my unoriginal idea around here any more. My agency couldn't bear the strain. But I'm passing this along to you, and *your* agency, graciously. Go ahead and try it on one of your long-sought prospects. You might get thrown in jail, but it'll make lots of nice publicity for your station. This will endear you to your management. You might even inspire government action of some sort, and this will endear you to Mr. Henry." ■



ent of Harvey Hunter Dairy was greeted by sight of station "pickets" before office



les exec Hinton, hiding behind Kincaid" placard, pre-tested his n to picket a local dairy by stagotest in front of the station's local cy, aided now by WBT assistants

A swinging protest was evolved by WBT's Harold Hinson, who tied placard to tail of one of prize cows in Hunter Dairy herd, in attempt to persuade owner to place spot schedule in "Ty Boyd Show"

KMIN subsidiary pays $925,000 for Ore. AM

KGON Portland, Ore., has been sold by Robert J. Hartke and Irwin S. Adams for $925,000 to Republic Broadcasting, wholly owned subsidiary of KIMN Broadcasting, Denver. KIMN principals are Kenneth Palmer, John Hunter, Robert Donner, and Elliott Knoll. Edwin Tornberg negotiated the deal.

In North Dakota, KEYD Oakes was sold by Interstate Broadcasting Co. to Q. P. Coleman of Mobridge, S. D., for $52,500. An asset sale, it was handled by Hamilton-Landis.

Radio on the fence for sidewalk supts.

Special exhibit which will run through Apr. 24 for the benefit of New York city sidewalk superintendants is a showcase for CBS Radio programing, a plaudit for WCBS, and a promotion for the flexibility of the medium in general. A sound sampler of the network's offerings is installed in 37 specially equipped audio-and-picture panels on the fence at the construction site of the new CBS Headquarters Building.

The latest news may be heard at three of the panels; summaries of local news from CBS o&o cities are available at seven panels. Other panels include the voice of Joseph Dembo, WCBS, as he broke into the Ed Joyce program on Nov. 22, 1963, to make the report on the shooting of President Kennedy; the swearing-in of President Johnson; Pope Paul VI's first Papal blessing; and the climax of the two-day effort to rescue Henry Thorne and David Fellin from a caved-in mine in Pa.

Entertainment personalities are represented, as are samples of CBS Radio's *Dimension* series, sports personalities, and political commentators.

All stereo for WRFM

WRFM New York has built up a backlog of stereo records enabling it to program its entire schedule, seven days a week, in stereo. Station began part-time streo broadcasting on Dec. 1, 1963.

all over America, people of all ages
are listening to the radio again, to
THE LIVES OF HARRY LIME
Orson Welles
CAPT. HORATIO HORNBLOWER
Michael Redgrave
SCARLET PIMPERNEL
Marius Goring
THEATRE ROYALE
Laurence Olivier
SECRETS OF SCOTLAND YARD
Clive Brook
THE QUEEN'S MEN
Royal Canadian Mounted Police
THE BLACK MUSEUM
Orson Welles
7 network series . . . 364 radio dramas . . .
irving feld, 230 park ave., new york mu 9-5857

Lake Shore appoints Gardner v. p.-gen. mgr.

James H. Gardner has been named vice president and general manager of the Lake Shore Broadcasting Co., operator of WDOE Dunkirk, New York.

He has been sales representative for WGR-TV Buffalo. Previously Gardner was sales manager of WHEC-TV Rochester and on the broadcast and sales staff of WBEN (AM & TV) Buffalo. He is the only media or advertising representative to serve as president of the Western New York branch of the Grocery Manufacturers Representatives, an organization of 200 members. He was president in 1962 and chairman of the board in 1963.

Poppele in WACE buy

Tele-Measurements has bought WACE Chicopee, Mass. President of the new ownership company is J. R. (Jack) Poppele, for more than 30 years associated with WOR in New York and at one time assistant director of Voice of America. Poppele plans to continue the station's current format of contemporary music and news and the staff, which is headed by general manager Paul Rogers.

Elliot takes over KSO

Now that FCC has given a green light to the Whitehall station group on its acquisition of KSO Des Moines, the growing Gene Milner-headed broadcasting operation has promoted Tim Elliot to vice president and put him in charge of the new property as general manager.

Elliot has been associated with all the other Whitehall stations: WCUE Akron; WICE Providence; and WHIH Portsmouth, O.

ABC raises Sulzburgh

Arthur L. Sulzburgh has been appointed director of research for ABC Radio. He's been manager of the department since joining the network in July 1963.

His previous experience includes assistant director of research for CBS TV's Stations Division; sales development manager of SRDS-Data; manager of special studies for American Research Bureau.



Artist's sketch of what new "Film City" on Manhattan's Eleventh Avenue will look like

SYNDICATION & SERVICES

'Film City' to rise in N.Y.'s West Side

New project will feature 20-story tower, 57 filming stages, many special facilities for 1966 occupancy

NEW YORK CITY, the country's leading film production center in the earliest days of movies, is feeling the space squeeze now that it's the country's leading center of commercial TV film production and the frequency site of dramatic and comedy TV film series.

The plight of New York producers who don't have facilities handy to them on an everything-under-one-roof basis—such as exist at plants of Filmways, MPO and Producing Artists — was summarized recently by David Susskind, whose firm produces *East Side, West Side:*

"We rehearse on the lower East Side, we shoot in the Bronx, we edit in upper Manhattan, and we mix in the building at 42nd Street and Eighth Avenue. We are spending a lifetime getting from one spot to another."

A new project has been launched, however, in an attempt to solve the problem. It is the brainchild of Allan Haymes, real estate developer active in the development of the Filmways Studios at 127th Street and Second Avenue in Manhattan.

What Haymes hopes to build is a "Film City" center which would feature a 20-story building and a two-level structure which would have 57 sound stages, an acre of rooftop space, and everything from a steam room and a cafeteria to a film processing lab and carpentry shops (see photo). The architectural firm: Herbst and Rusciano.

Location of Haymes' project is the eastern blockfront on 11th Avenue, between 44th and 45th Streets in Manhattan, and extending some 350 feet on each of the side streets. Haymes has already contracted to purchase the 70-000 - square - foot site at a cost of $2 million, and estimates that the Film City project itself will cost $15 million, apart from specialized equipment.

The studios at Film City will come in a variety of sizes, with an eye on the sometimes-large, sometimes-small demands of TV commercial filming. The biggest stages will be 200-by-90, with 40-foot ceilings. The smallest will be 36-by-26, with a 15-foot ceiling. Design has been such that a set can be erected on one stage without interfering with sound recording on an adjoining stage.

Target for the start of construction is October 1 of this year, with completion slated for the summer of 1966. "Negotiations are under way for about half of Film City's 492,000 square feet of space," says Haymes, with prospective tenants representing different aspects of the film industry.

Choosing a site for Film City wasn't easy, according to Haymes, who says he considered "many Manhattan properties" over a long period of time as possible sites for the project. As he relates the key factors of the area-choosing problem, they shaped up like this:

"The development had to be located in a zone that permitted such varied activities as film production, carpentry and the like. The buildings also had to be removed from noise generated by air flight patterns, heavy truck traffic, subways, tunnels, vibrations from adjoining buildings, and general outside noise.

"At the same time, Film City had to be located close to Broadway, the major theatrical agencies, advertising agencies and hotels, and had to be convenient to transportation. The site we finally chose best satisfied all our requirements."

The space squeeze in TV-age filming isn't confined to New York, by any means, and new-studio construction and remodeling is going on in other cities. Recent examples:

In Pittsburgh, the city's "only full-service motion picture production center" is that of independent The Latent Image, Inc., which has moved to larger, remodeled quarters at 247 Fort Pitt. Blvd. In addition to its existing technical, production, creative and still photography departments, The Latent Image has added art, sound, casting-direction and editing departments. New quarters include offices and lab facilities.

In Hollywood, Heller-Ferguson has completed adaptation of the Butterworth Building, North Highland Avenue into a new production studio, with special recording and editing facilities. Now named the Heller-Ferguson Building, the structure has 7,200 square feet of working space. ■



New tape unit runs on many currents

Los Angeles' Kouyoh International Corp. is marketing a new portable tape recorder, the all-transistor Saxon 555, which should give broadcast newsmen and others considerable location flexibility. The unit can operate on a variety of energy sources — portable 9-volt batteries, 12-volt DC auto battery supply (via a cigarette-lighter jack), or an ordinary AC power.

The Saxon 555 (see photo) has three speeds, from 1⅞ IPS to 7½ IPS, push-button controls, tone control, tape counter, external speaker jack. Standard accessories include dynamic remote-control mike, radio patch cord, earphone, batteries, cigarette lighter connector cord, tape reels, and carrying case. Price: "under $170.00."

New areas for William Morris, Stern agencies

Two talent agencies announced diversification moves last week.

William Morris was named as sales representatives for the U. S. telecasts of pro football games fed from Canada and packaged by Fourth Network Inc., of Los Angeles. Wallie Jordan of the Morris agency will handle agency-level sales of segments and spots.

The Charles H. Stern Agency, which has so far handled talent exclusively in the field of radio and TV commercials, is broadening its sales horizon to include television and motion pictures. Stuart Miller has been signed to head the newly developed department.

Audience Studies opens Chicago branch office

A new division of Audience Studies Inc., TV program and commercial pre-testing research firm, has opened in Chicago, with Frank Adrana — former member of J. Walter Thompson's Qualitative Advertising Research Group—named to head the branch.

ASI, active in research for CBS-TV, several major agencies and production-distribution companies, has its headquarters in New York, with offices and test sites in Los Angeles and London. Announcement of Adrana's appointment was made by Pierre Marquis, v.p. and general manager. Address of the new Chicago office: 230 N. Michigan Ave.

Four Star showcases 'O'Toole' film for reps

Since station representatives are frequently consulted by TV stations when lining up next season's local-level shows, Four Star Distribution Corp. is stepping up the level of its campaign, launched about a year ago, to service reps with a steady flow of sales material.

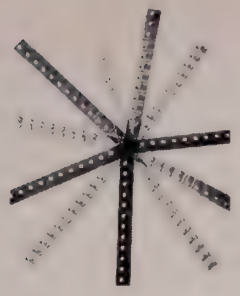
"The recommendations of the station rep often carries a great deal of weight in the station's final decision. This makes sense, since it will be the station rep's responsibility to sell the spots on the series to national advertisers."

Latest FSDC project in this area: a special screening for reps, scheduled for March 31, prior to the TFE meet, of *Ensign O'Toole,* the 30-minute comedy series selected from its backlog by Four Star for syndication distribution this summer.

Available: NBC's color TV peacock



Merchandising-licensing rights to NBC's multi-hued TV peacock, familiar to viewers of the network's color shows, have been awarded by NBC to a New York firm specializing in sales promotion, The Fellman Company. Above, president Leonard Fellman, standing, waits his turn to sign merchandising contract, about to be inked by NBC's George A. Graham, Jr., v.p. in charge of the network's Enterprises Division. What's in store for the NBC peacock in its non-TV appearances? Plans of the Fellman organization call for licenses in the areas of fabrics, cosmetics, costume jewelry, accessories, interior design items. Several deals are being discussed



TELEVISION STATION EXECUTIVES
visiting Chicago next week
are cordially invited
to a reception
and cocktail party
given by the members of the
TELEVISION FILM EXHIBIT '64
on Sunday April 5th,
in the Great Hall,
4 to 7 P.M.
Pick Congress Hotel, Chicago

Admission: by invitation
If you have not received your invitation
please contact any of these TFE member companies:

Allied Artists Television Corp.
American International Television, Inc.
Desilu Sales, Inc.
Four Star Distribution Corp.
Hollywood Television Service
Jayark Films Corp.
King Features Syndicate
National Telefilm Associates, Inc.
Official Films, Inc.
Screen Gems, Inc.
Seven Arts Associated Corp.
Telesynd, Division of Wrather Corp.
Trans-Lux Television Corp.
Twentieth Century-Fox Television, Inc.
United Artists Corporation
Warner Bros. Television Division







The NAB CONVENTION IS APRIL 6!





Thinking about an NAB Convention ad?

Then think about SPONSOR's NAB Convention Special

Here's what you get . . .

1. your ad to all SPONSOR subscribers in the regular April 6 Convention Issue (regular issue rates)

2. your ad to all Conventioneers in a separate 2,000 run and distribution of the Convention Special ($30 per page extra)

3. A Convention Special that's loaded with useful reference information

4. A Convention Special that highspots the many Washington happenings of interest to advertisers and agencies, tells what the industry is doing about them.

5. That's the April 6 Convention Special. A real 2-in-1 special.



It's a special value! Call now (area code 212, MU 7-8080) or wire 555 Fifth Ave., New York 17, N.Y.

NATIONAL FILE

ADVERTISERS

John R. Reardon, formerly of Quaker Oats Co., moves to Gale Products, a division of Outboard Marine Corp., Galesburg, Ill., as sales promotion manager.

Anthon C. Lunt named director of press relations and editor of publications for ANA. Lunt succeeds **Alvin A. Dann,** who has joined the Infoplan division of McCann-Erickson.

Ray Onslow appointed public relations officer, Eastern States, for BOAC. He will coordinate BOAC's public relations activities in the 20 eastern seaboard states.

Joseph A. Moore elected vice president in charge of corporate development for Oleg Cassini. Moore will assist in development of future growth areas for the House of Cassini and its 15 licensee firms which market fashion-related merchandise sold nationally under the Cassini label.

Richard Swift, former TV president of the Bolling Co., appointed general manager of KROD-TV El Paso. Swift, associated with CBS for over 18 years, was general manager of WCBS-TV, New York, prior to joining Bolling.

Alger B. Chapman, chairman and president of Beech-Nut Life Savers, Inc., has been elected to the board of trustees of the Bank of New York.

Jerry LaPeter has been elected executive vice president and treasurer by Hazel Bishop, Inc.

WTRF-TV STORY BOARD

7 PETRY*

LONDON HEADLINES . . . "Revolution Avenged — Beetles Invade Colonies."

wtrf-tv Wheeling

STOCKS AND BLONDES! Learn the difference if you want to stay in business.

Wheeling wtrf-tv

OLD BOWLING BALLS? They use them for roll-on deodorants for elephants! And it seems the elephant jokes have survived the smoking scare and the Beetles. What's gray and comes in a red and white can? Campbell's Elephant Soup! Why aren't elephants allowed on the beach? Because they always walk around with their trunks down!

wtrf-tv Wheeling

INTERCEPTED TELEGRAM to husband from his vacationing wife: "Having a wonderful wish; time you were here."

Wheeling wtrf-tv

EX-SMOKER admits that he's been driven to drink and now, if he reads any government reports on the ill effects of drinking, he'll have to give up reading completely!

wtrf-tv Wheeling

JUST REMEMBER, it's hard to get drunk when the flesh is willing but the spirits are weak!

Wheeling wtrf-tv

BUMPER CROP! Whether driving in traffic or on the open road, if the sign says "Crossroad," humor it!

wtrf-tv Wheeling

* MAN WITH ANSWERS! Your Petry man will be glad to tell you all about the big Wheeling/Steubenville Television Market. Ask him about WTRF-TV's taller tower and the 529,300 TV Homes who get the Wheeling message. Who is Edward Petry & Company? WTRF-TV's national rep!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

AGENCIES

Harry Gard Shaffer, Jr., formerly account supervisor at Bachman, Kelly & Trautman, elected as vice president of the agency.

Maurice Mahler has been appointed vice president, creative director, by Tromson/Monroe Advertising. He was formerly with Mendelsohn Advertising as art director.

Edmond Cohen, formerly with Elkman Advertising, rejoins creative staff of Wermen & Schorr as associate copy chief.

Harry Carlson to Wolcott & Associates as executive vice president in charge of eastern operations. He was formerly president of General Public Relations, division of Benton & Bowles.

Don Roessner, account executive in the New York office of Infoplan, has been transferred to its Los Angeles office.

Joan Lipton named supervisor in the creative department of Benton & Bowles, Ltd., in London. Has been with Benton & Bowles in New York.

Jordan Massee, James Steuer, and **Howard Sutton,** associates research directors at Doherty, Clifford, Steers & Shenfield, have been named vice presidents of the agency.

John M. Clason appointed vice president-personnel and training by Campbell-Ewald, and **John D. Meyer** has joined Campbell-Ewald as supervisor of the Marathon Oil account. **Albert V. Cole** has been appointed manager of radio and television for the Hollywood office of its west coast division; **Warren Rebell,** formerly with Calkins & Holden and then Fletcher Richards, Calkins & Holden, has joined its New York division.

Richard S. Seclow joined Carl Ally, Inc., as an account supervisor. He formerly was with Ogilvy, Benson & Mather.

Miss Lilyan Browne and **Floyd Stone** have joined copy department of J. M. Mathes, Inc. Miss Brown was formerly with Pritchard Wood, and Stone was formerly associated with Muller, Jordan & Herrick.

J. Walter Thompson elected **Edward Dooley, William Hammond, James E. Kleid,** and **Thomas J. Wood** as vice presidents in its New York office.

TIME/buying & selling

Jerry Molfese, Todd Gaulocher, and **Gerald P. Noonan** to sales account executives, and **Marty Ozer** named sales development specialist at Metro TV Sales. Molfese was formerly national sales manager of KHJ-TV Los Angeles, and prior to that was sales account executive with RKO General. Gaulocher comes to Metro from his position as vice president in charge of sales for the E. S. Summer Corp., station representatives. Noonan was an account executive with WCAU-TV Philadelphia. Ozer was formerly with the D'Arcy Agency.

Esther M. Rauch joins PGW Radio as director of sales service. Miss Rauch, who completed a special assignment for KVIL Dallas at the close of February, has been a timebuyer with Leo Burnett Co., Chicago; KSTP St. Paul; and WMT Cedar Rapids, serving latter in various supervisory and creative capacities.

David O'Shea joined Adam Young, Inc. to fill newly created post of director of station relations. He has had an extensive broadcast background as general manager of WINQ Tampa, and as station manager for WMUR-TV Manchester.

Richard P. Luetters appointed vice president of Bill Creed Associates. Formerly with WEEI, CBS Station in Boston, as an account executive.

Carl Colombo has joined New York radio sales staff of Venard, Torbet & McConnell from Wm. Esty Co. Also, **Dick Wright, Jr.,** moves from Eastman to the television research department of Venard, Torbet & McConnell.

Miss Winifred Schaefer joins WCBS Radio as assistant sales promotion manager. She comes from the Radio Advertising Bureau and prior to that she was sales manager for Weed Television Corp.

William J. Ferguson, Jr., formerly senior media buyer in Young & Rubicam's New York office, has joined the agency's Chicago office as a supervisor in the media relations department.

Wade Advertising, Los Angeles, has added **Maurice Bowers** to its media department. He was formerly with BBDO.

George P. Hollingbery Co. announces the following executive changes: **Roy Edwards** has been made vice president in charge of the Chicago office; **George Hemmerle** has been promoted to vice president in charge of the west coast operations; **Clem Dowd** has been promoted to manager of the Los Angeles office; and William F. Reitmann has joined the company as a salesman in the Los Angeles office.

TV MEDIA

Leo F. Domeier promoted to chief engineer for WTCN stations, Minneapolis, from studio supervisor.

D. T. Knight, vice president and general manager of KODE-AM-TV Joplin, elected president of the Joplin Chamber of Commerce.

Frank J. Fugazzi appointed WRC & WRC-TV, Washington technical supervisor.

Richard Vincent named station manager of KCND-TV Pembina, N.D. He has served in the news departments of CDKM Dauphin, Manitoba, Canada, and CJOB Winnipeg.

Kenneth L. Hatch has joined KIRO-TV Seattle in the newly created post of general sales manager. He formerly held a similar position at KSL-TV Salt Lake City. KIRO-TV also named **Richard W. (Nick) Freeman** new operations manager.

The following appointments announced by WMAR-TV Baltimore: **Robert B. Cochrane** from program director to assistant general manager, programs; **Donald P. Campbell** from administrative assistant to assistant general manager, administrative; **Carlton G. Nopper** from chief engineer to director of engineering; **Charles B. Lau** from assistant chief engineer to chief engineer; **Gordon W. Wooden** from assistant to the chief engineer to assistant chief engineer.

Mary Neal appointed promotion coordinator and publicity director by WTRF-TV Wheeling.

Dean McCarthy appointed program director for WJBK-TV Detroit, replacing **Bob Guy,** who returns to his full-time duties as program development manager for Storer.

Lawrence Laurent, who has been television and radio editor for the Washington Post, has been appointed chairman of the editorial board of Television Quarterly, the Journal of the Academy of Television Arts and Sciences.

Lamont L. (Tommy) Thompson has been appointed general manager of WBZ-TV Boston. He formerly was executive vice president of Television Advertising Representatives and prior to that was acting general manager and sales manager of KPIX San Francisco.

Jim Avis has joined WFBM-TV Indianapolis as producer-director. He previously worked on the staffs of WMSB-TV East Lansing; CBS News; and WTOP-TV Washington, D. C.

Julie Benell, women's director of WFAA-AM-FM-TV Dallas, was main speaker for the Laurel Society, an honorary group of senior women at Baylor U., at its recent Women's Day convocation.

Ed Sullivan and **Sammy Davis, Jr.,** will serve as east coast co-chairmen of the NAACP nationwide closed-circuit television special May 14. Others on the program will be Sidney Poitier, Marlon Brando, Ossie Davis, Ruby Dee, Frederick March, Gloria Foster, and Garry Moore. Music will be furnished by Duke Ellington and his band.

Hunt Stromberg, Jr., promoted to vice president—programs, Hollywood, for CBS-TV.

Philip J. Richtscheidt appointed general manager of WLUK-TV Green Bay. He was formerly vice president and general manager of WKST-TV Youngstown.

Charles F. Horne, president of the Electronic Industries Assn. as well as General Dynamics, Pomona, received EIA's Medal of Honor at the association's spring conference. He was cited for "outstanding contribution" to the electronics industry.

J. C. Kellam, president of Texas Broadcasting Corp. (KABC-AM-FM-TV); has been elected to the board of directors of the Capital National Bank in Austin, Tex. Kellam, a past member of the CBS Radio Affiliates Advisory Board and the board of directors of CBS-TV Affiliates, is currently serving as vice president of the Board of Regents for the six state teachers colleges in Texas.

RADIO MEDIA

Roy Meachum appointed promotion director of WTOP Washington. For the past year he has been with the station as write-host of "Symposion."

Ralph L. Atlass named to new post of assistant sales manager of WINS New York. He formerly was owner and manager of KIUP Durango, Colo.



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten productions.

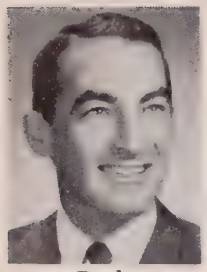
Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS


Boyle

WING Dayton has appointed **Peter J. Boyle** sales manager. He has been on the sales staff of the station since 1957.

Albert A. Pellegrino promoted to assistant sales manager of WAVZ New Haven.

Bill Brown appointed manager of program department of WSJS Radio, Winston-Salem. He moves from the radio-television news department.

Charles J. Hoban of WFIL Philadelphia received distinguished salesman's award at annual banquet of the Sales and Marketing Executives of Philadelphia.

Robert F. Hurleigh, president of Mutual Broadcasting System, will serve as co-chairman of the 16th Anniversary Ball given by Veterans Hospital Radio and Television Guild Apr. 17 at the N.Y. Hilton. Proceeds from the ball will benefit VHRTG's "Bedside Network" volunteer services in over 100 veteran hospitals.

Dick Covington resigned as program manager of WEEI Boston and returned to Baltimore as production director and assistant program manager for WCBM.

Arthur L. Sulzburgh appointed director of research for ABC Radio. Before coming to ABC he was assistant director of research for CBS-TV Stations Division.

Don S. Schlosser named director of advertising and sales development for the ABC Radio Network. He reports to Theodore M. Douglas, Jr., ABC vice president in charge of sales.

Rod Innes to WTAL Tallahassee as station manager. **George Pell** joins same station as program director.

Jack L. Katz joins KMA Shenandoah, Ia, as station program director. He formerly owned and managed KQAL-FM Omaha.

Blayne Butcher appointed promotion director for WIP Philadelphia. He formerly managed station WXUR-AM-FM Media, Pa.

David Murdock named director of publicity for WIP Philadelphia. He started his broadcasting career with WORK York, Pa.

Donald A. White, Jr., is new production manager at WGAN Portland, Me. He comes to WGAN from WIPS Ticonderoga, N.Y., where he was news and programming director.

WGBI Radio Scranton-Wilkes Barre has named **Joseph Kilcullen** general sales manager. He was former manager of Muzak For the Industrial Valleys, which he will now serve as consultant.

Norm Hankoff, formerly with sales staff of KCRA Sacramento, joins KGMS that city as account executive.

Fred E. Walker, general manager of KDKA Pittsburgh, has been named to the board of directors of the Pittsburgh YMCA and to the executive committee of the city's Convention and Visitors Bureau.

WMCA New York announces appointment of **Henry Walter** as director of editorial research. An expert on New York City and State affairs, he formerly was a reporter for the New York World Telegram & Sun and was director of public information for the New York City Department of Highways before joining WMCA.

Steve Rubinkam, formerly with Pulse, Inc., has been named an account executive with WAAF Chicago.

Hal Hamilton has returned to WITH-FM Baltimore as station manager and account executive for both WITH-AM-FM.

Fulton Wilkins, general manager of KEX Portland, Ore., has been named a vice president of Parent Golden West Broadcasters. He formerly was a sales executive with KSFO San Francisco, and before that was associated with CBS Radio Spot Sales in N.Y.

John Sharra joined the sales staff of the Long Island Network's WGSM Huntington, L.I. He formerly was an account executive with KRUX Phoenix and with the Pan American Broadcasting System in New York City.

SYNDICATION&SERVICES


Grower

Edgar A. Grower is new account executive in the sales department of Videotape Center. He previously served as sales service coordinator, associate production manager, and staff producer for the company.

John Adler, senior associate of Booz, Allen & Hamilton and formerly general manager of Gimbels, New York, joins Audits & Surveys Co. in the new post of vice president-corporate development.

Gerald L. Salzer appointed MGM Telestudios sales manager. He has served the company as account executive and prior to this was associated with Walt Framer Productions and Entertainment Products.

Howard Dempsey appointed broadcast sales engineer covering the territories of Colorado, New Mexico, Utah, Wyoming, and Nebraska for Gates Radio Co. He formerly was with the engineering staff of WIRE Indianapolis and more recently was chief engineer of KFML Denver.

Hal Williamson appointed director of promotion and publicity for Official Films. He produced and directed last season's "Celebrity Column" on local radio.


Klein

Irving Klein named vice president in charge of creative services for Independent Television Corp. He has been president of Donall & Harman, and before this was with Screen Gems' advertising and promotion department.

Independent Television Corp. announces the appointment of **Tom Sibert** as director of foreign sales, responsible for ITC's international sales operations in the Western Hemisphere. Prior to this Sibert was associated with 20th Century-Fox.

Thomas F. Scannell, Sr., appointed senior sales management consultant for Cooper, Strock & Scannell, in Milwaukee. He recently retired as vice president and general sales manager for the Falk Corp. in Milwaukee.

Madeleine Gottlieb has joined ABC Films as a special press representative. A former actress and singer she has been associated with several theatrical booking organizations in the past.

Steve Grossman appointed general manager and vice president by Imarco Graphics. Prior to this he operated his own graphic art service.

John S. Symank appointed midwest regional manager by Richard H. Ullman Associates, Los Angeles, which also appointed **Larry Fineg** as Ullman special projects manager headquarted in Hollywood.

Bill Wood Bell appointed executive producer of Stars International Producers, a division of Ullman Musi Creations. Previously he has served in an executive capacity with KEWB San Francisco, as well as KFWB and KLAC in Los Angeles.



DIRECTED . . . and DEDICATED . . . to BUYERS!!

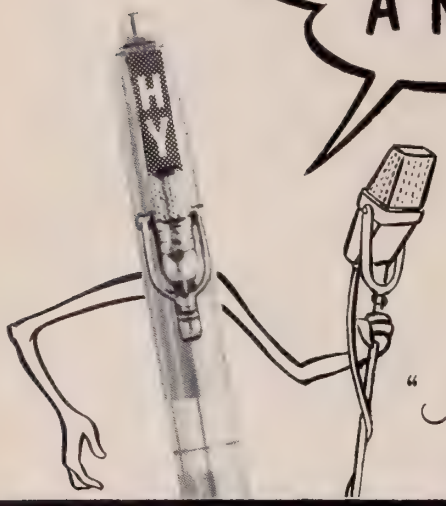
There are 2,000 national timebuyers. Another 2,000 — 4,000 may have some influence on the purchase of time. This is the **specialized** audience that enthusiastically reads and **uses** SPONSOR. We edit SPONSOR 100% for buyers — not sellers. We do it with news. We do it with features. We do it with "how-to's". We do it with think pieces.

AN OJIBWAY PUBLICATION

SPONSOR

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ANNOUNCING... A NEW MOVE!



Our new address is

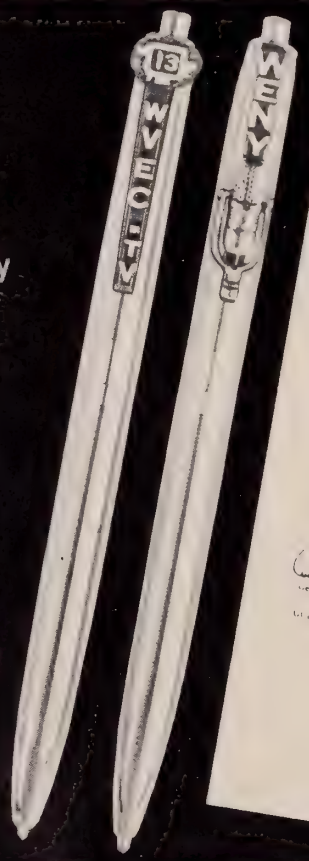
"LOGO" AD COMPANY

65 WEST 55th STREET Penthouse E
NEW YORK, N.Y. 10019

Our new phone number is (212) CO 5-4114

"Mike" Pens are bigger and better than ever!

"Mike" and "TV" Pens are useful, lasting, beautifully hand-finished by jewelry craftsmen . . . your call letters are permanently mounted in 3-DIMENSIONS.



RADIO STATION
1000 WATTS ON YOUR DIAL 730-TEN

~~KSMN~~

NORTH CENTRAL IOWA BROADCASTING CO

THE CLEAR CHANNEL VOICE
STUDIOS
HAMPTON
MASON CITY, IOWA

January 20, 1964

Mr. Hy Finkelstein
Logo Ad Company
New York 1, New York

Dear Hy

I wanted to write a specific letter to tell you how pleased we are here at KSMN with the pens. I don't think at any time in my short history in radio have I seen any tool which is more valuable relative to getting into a client and keeping KSMN in front of him. Demands upon the pens have been tremendous. Response to the pens has been gratifying . . . .

Hy, I would appreciate knowing whether lighters or the key chain thing will be available for the Mason City market. I would certainly like to be able to follow up in the middle part of February or the first part of March with a similar quality gift. If it is at all possible, please do not hesitate to contact me immediately because I certainly would like to make these available to our sales staff for presentation.

Sincerely yours,

The Big SOUND [illegible]

[illegible] Cottrell
General Manager

[illegible]

A TALLEY STATION — First in Community Service

A TYPICAL LETTER FROM OUR FILES.

NEW! Key Case with Light!



Reciprocal Trade Considered. For information on famous "Mike" and "TV" pens, the new "Mike" Key Case with Light, and other promotional items — contact

HY FINKELSTEIN

"LOGO" AD COMPANY

65 W. 55th St., N.Y. 10019 (212) CO 5-4114

Look for us at the April N.A.B. Convention

WASHINGTON BUREAU Washington, D.C., Mar. 20, 1964

FTC for curbs at any cost

It was made very clear during last week's hearings on cigarette advertising that if the FTC's proposed curbs should ultimately knock all cigarette commercials from television and radio—the commission would not mind a bit.

Tobacco Institute spokesman H. Thomas Austern suggested that the proposed rules as presently worded, could effectively prove all cigarette advertising in violation—with the stark exception of the brand name and the "Caution!" warning required in Rule 1.

This brought a shrug from Cmnr. Philip Eldman. "If 100,000 more deaths are caused each year by smoking—why should we be reluctant to cut the advertising to the cautionary label?" The statistic on excess deaths he used was based on a Metropolitan Life Insurance study. The Surgeon General's report did not try for any number of "excess" deaths due to smoking, because of too many variables to be considered, according to testimony by Assistant Surgeon General James M. Hundley

NAB view

Statements and oral testimony by broadcast spokesmen not only questioned the Commission's authority to set up the proposed rules, but pointed out that they would be much harder on TV and radio than on printed advertising.

The NAB statement highlighted the broadcaster dilemma. Regardless of whether FTC's rules are upheld or knocked down in the courts, broadcasters are in jeopardy while the case drags through the years. If he carries the disputed advertising, the broadcaster risks government disfavor—if he doesn't, he faces advertiser wrath over failure to meet commitments.

Also, FCC policy requires any licensee to look twice before taking advertising under FTC complaint. Once an FTC desist order is final, the broadcaster can be brought to the mat on public interest questions at renewal time, if he continued to carry the advertising.

As RAB sees it

RAB president Edmund Bunker said the situation is doubly hard on radio. In magazines and newspapers, the required hazard warning can take up comparatively little space in the advertising. But in radio's 10 second to one-minute spot advertising, the compulsory announcement will have far heavier impact on the listener—and be that much less attractive to advertisers looking for media.

and TvB too

TV Bureau of Advertising, in a filed statement, said the rules would go beyond regulation of deception in advertising, and affect sales of the manufacturers' product.

TvB is staggered at the possibility of a new-style broad regulation that a product must not only advertise what it is, but also display its limitations. In this case, the proposed rules compel manufacturers to disclose to consumers something which is "already known"—via the broad dissemination of information on the hazards of cigarette smoking.

It was also brought out that if the rules put the whammy on smoking to a large degree, creation of a harmless cigarette by research might come too late to recover lost customers.

Senator Bitter on bills

On the subject of self-regulatory promises from media execs and the tobacco industry, estimates ranged from mildly hopeful to acutely scornful, among those who favor FTC enforcement of its proposed rules on cigarette advertising.

Sen. Maurine Neuberger dubbed the Tobacco Institute's promises of industry guidelines "cynical and impoverished." She pooh-poohed all media avowals that they would prefer their own, or congressional action to FTC's rules. She said industry had never supported any of her bills to put cigarettes in one of the consumer-protected categories.

Dr. Eva J. Salber, researcher of Harvard U named 7 incentives to teenage smoking—and said TV advertising exploits all o them.

Print gets it too

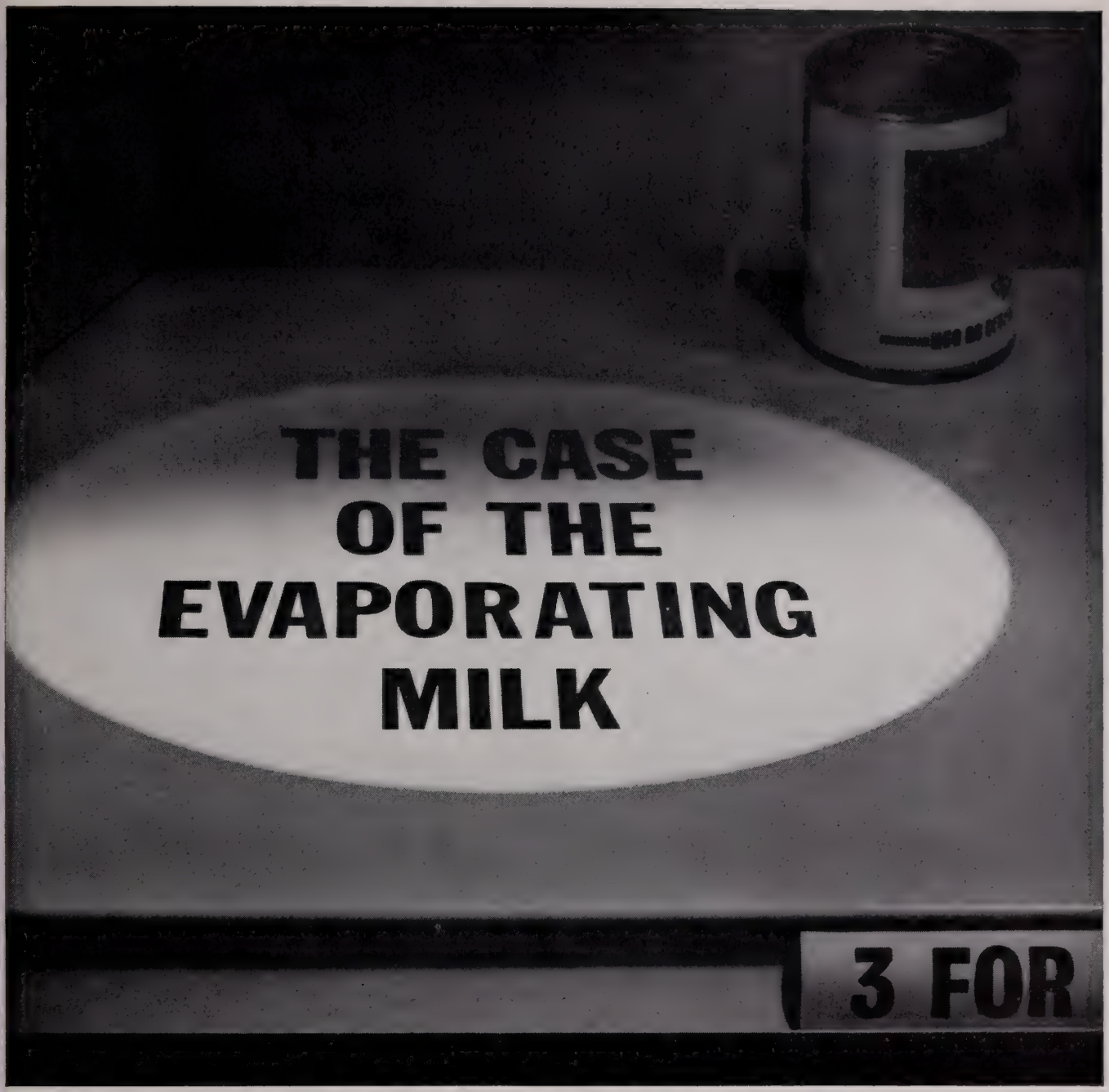
Sharing the skepticism was Dr. Michael B. Shimkin of Fels Research Institute since 1914. Print media takes it on the chin in this series. Shimkin said 40 years of cigarette advertising claims to promote health, intelligence, nonchalance, slenderness, etc. showed the industry to have "the morals of a barracuda."

Actually, slides of earlier industry advertising from those blatant days ("Do you inhale?") go miles beyond anything seen on today's TV screens, however glamorous or sporty the commercials.

ACS pres. has hope

Dr. W. G. Scott, president of the American Cancer Society, is more hopeful of media self-discipline—although disappointed in meager progress thus far, particularly among the advertising brethren.

Advertisers and agencies were a big help in the prevent-cancer campaign for the ACS, he said. Broadcasting and print media have been more than fair in reporting the Surgeon General's findings, the Cancer Society's reports, et al. But, the good doctor wonders why no other moves have been made by media—such as putting spots here and there on TV to warn the young of the hazards of the cigarette habit.



It wasn't really a case. Actually, it was a carload — an **extra** carload.

And it wasn't even milk, but a canned milk substitute.

And it didn't evaporate. It was **sold** in the St. Louis market. In a **single week.**

All it took was a tempting offer featured in 167 IGA stores . . . backed up with just 23 hard-selling daytime announcements on Station KTVI.

Is there anything you'd like to "evaporate" (spelled S-E-L-L) in the thriving St. Louis market? Then, use KTVI. Daytime or night time, it's your **best buy** for reaching the **most buyers!**

HR St. Louis
KTVI 2 abc



We always get our man. We get him with a television set and a few brief words. Maybe, a little music. We let him do the listening. We lull him with great entertainment. We give him sporting events, award-winning news coverage, fine NBC programming interspersed with top-notch local shows.

Then, we throw in a sales pitch. We point it right at him. He surrenders everytime.

We could go into a long song and dance about our hand-basted commercials, hand-basted availabilities, and hand-basted prices, but he wouldn't even listen. Anyway, it's all written down in a little booklet carried by every Edward Petry man. Better still, we can capture the Houston Market for you, every man in it. For the Petry man nearest you, please write to KPRC-TV, P. O. Box 2222, Houston, Texas 77001.

Courtesy of Sussex Clothes Ltd

THE WEEKLY MAGAZINE RADIO / TV ADVERTISERS USE

Sponsor

MARCH, 30 1964 PRICE 40c

RECEIVED

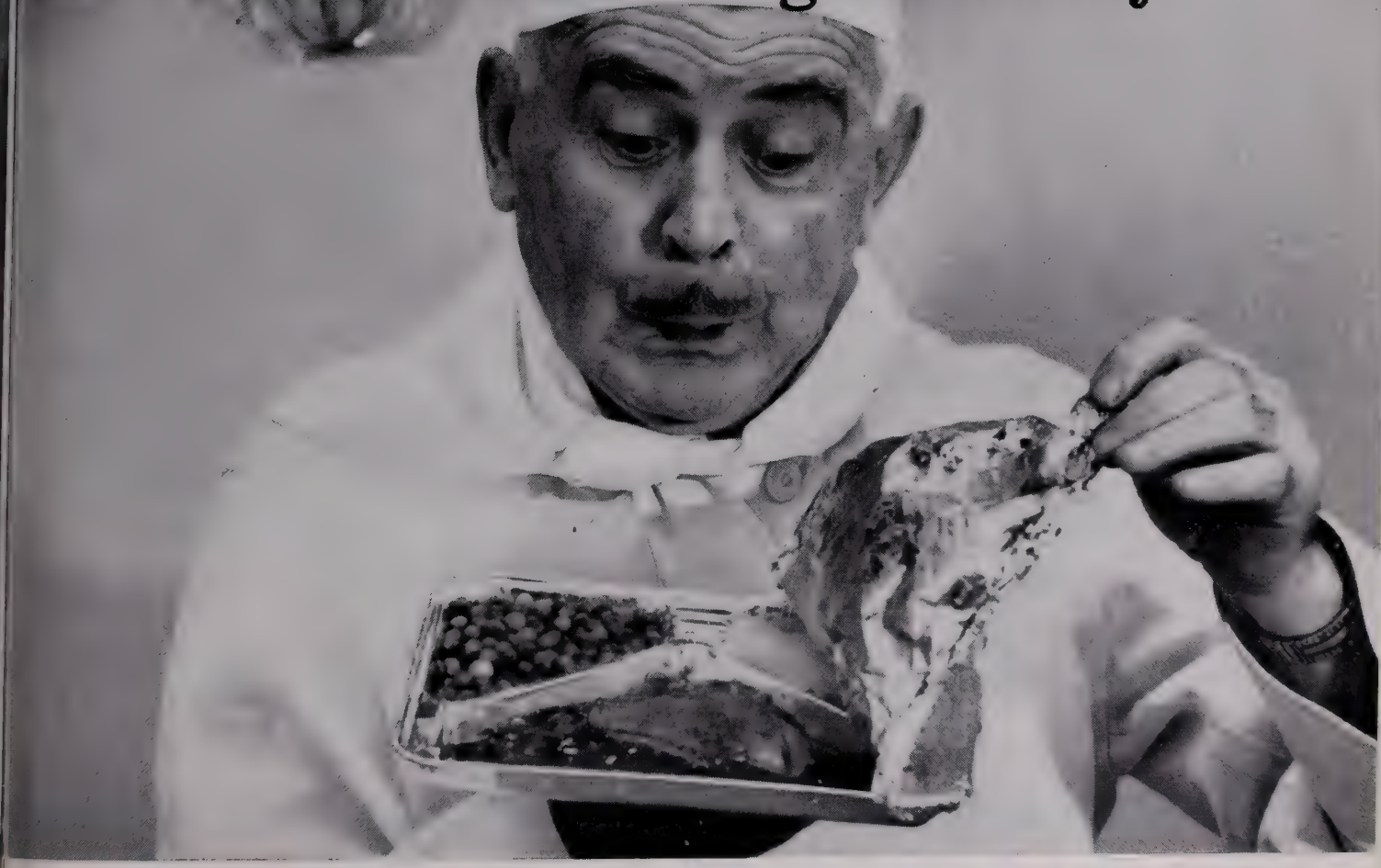
LIBRARY

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TVQ takes a long look at the shaver market . . . . . page 24

Buyers should know the big picture, bottler says . . . . . page 40

MAXIMUM RESPONSE
–that's advertising efficiency.



WBAL-TV NBC BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

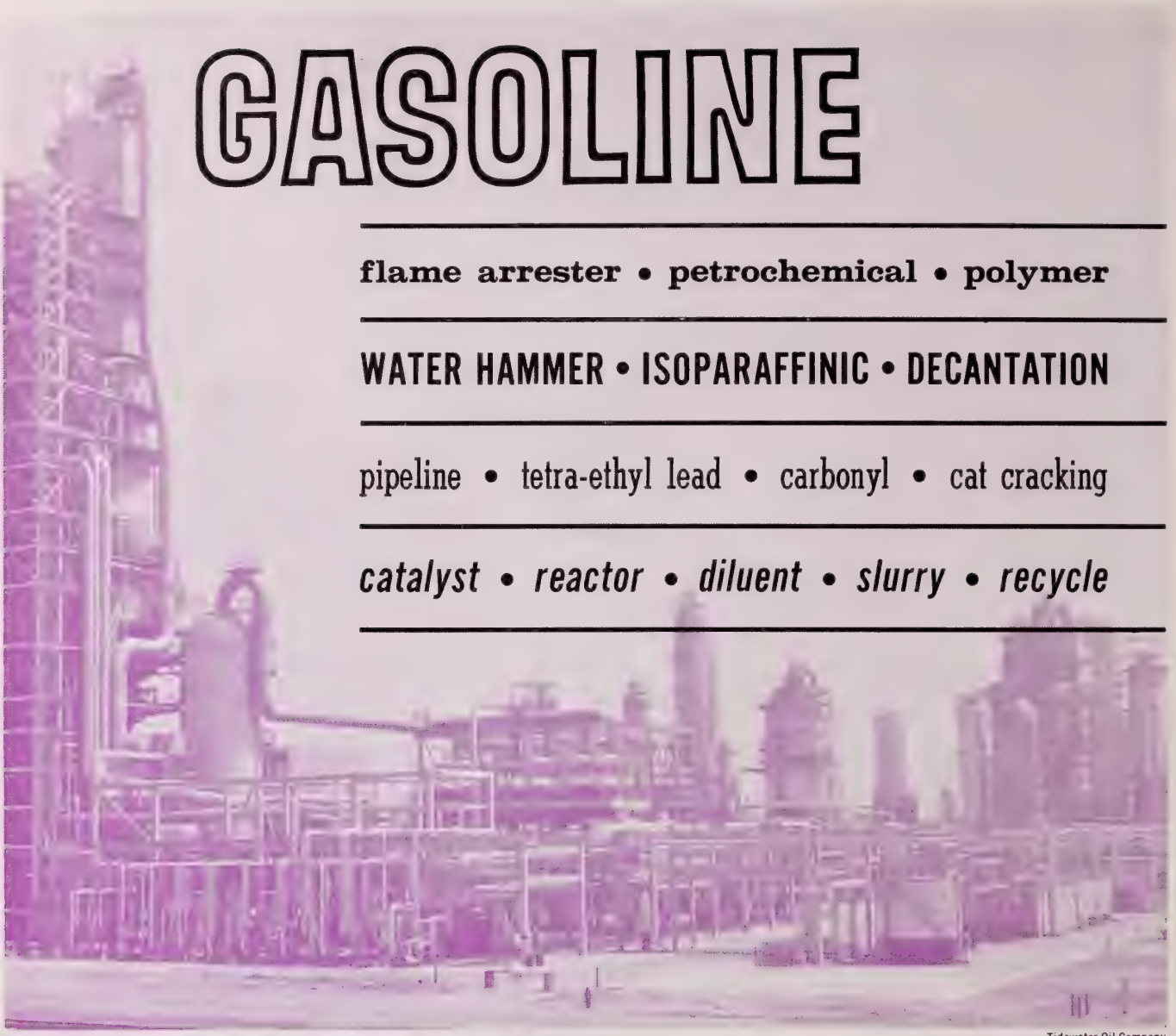
GASOLINE

flame arrester • petrochemical • polymer

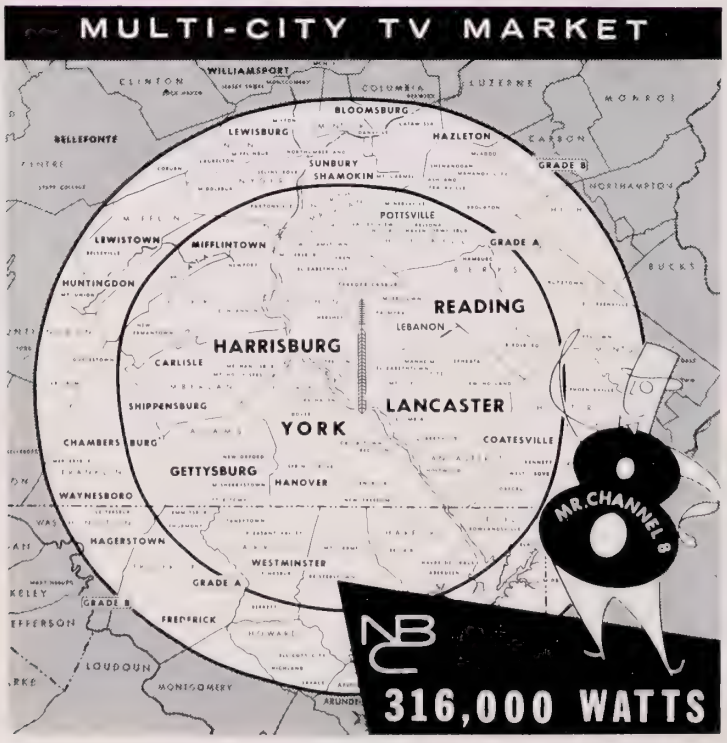
WATER HAMMER • ISOPARAFFINIC • DECANTATION

pipeline • tetra-ethyl lead • carbonyl • cat cracking

catalyst • reactor • diluent • slurry • recycle



Tidewater Oil Company



Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisco

Ogilvy Calls Overcommercialization result of Competitive Pressure, Greed

Outspoken advertising executive faces TV cameras

New York—"The competitive pressures on the station and the greed of their owners is such that we've stuck with this overcommercialization unless and until the Federal Government—the FCC—steps in and controls it by regulation."

Those are the words of David Ogilvy.

The head of Ogilvy, Benson & Mather feels that "this is a very unpopular opinion on Madison Avenue, but I hold it and there are a few others who hold it on Madison Avenue. They're not Bolsheviks either."

This was another controversial subject tackled by the outspoken advertising executive on WCBS-TV's "Eye on New York" program, broadcast last Tuesday and rebroadcast Saturday. SPONSOR reported his views on cigarette advertising during the same program before it was aired (see "Friday at Five," March 16).

The founder and chairman of the OBM board found contracomment. It was delivered by other advertising leaders on the same program.

Charles Brower, chairman of BBDO, said, "that's David's opinion. He may be right for all I know. I just dislike getting the Federal Government unnecessarily into anything until we've tried every last possibility of doing otherwise."

Said NAB's Gov. Leroy Collins, "we have our codes in both radio and television, and these do provide certain time limitations. Now, not all stations subscribe to these codes. Most television stations do, and most radio stations do not, at the present. But there is growing interest in, and support of, these codes.

"In fact, these codes represent the finest progress in self-regulation in the whole of free enterprise in this country. And we are proud of the progress we're making.

"That doesn't mean we're satisfied. Indeed, we are not," the former Florida governor continued. "We must improve regulation. But it is most important that we keep within the area of self-regulation.

"If the Government ever moves in by prescribing arbitrary controls, it will control the medium. And that's going to mean that we won't have free television or free broadcasting any more. When we lose that, we'll have lost a very important support of free enterprise in America.

Earlier in the program, while commenting on interruptive commercials on some forum programs, "just when the argument's getting hot," Ogilvy said, "sometimes my wife turns to me during a spate of five or six commercials and says to me, "how can you bear to be in this business?"

OBM is currently billing $55.7 million, more than half of which is in television.

Cooley sees AMA tobaccomen in 'deal'

Washington — The battle over the AMA's tobacco-financed $10 million dollar research project, and its stand against the need for warning labels on cigarettes, was resumed on the House floor last week. The attack comes from Rep. Frank Thompson (D., N.J.) and defense from Rep. Harold Cooley (D., S.C.). Rep. Cooley interpreted some of Thompson's earlier remarks as an implication that tobacco-area congressmen were in a deal to help AMA fight Medicare, in exchange for AMA's support of tobacco industry position, in the smoking and health question.

Thompson said AMA "pussyfooted" and "weaseled" on the tobacco issue for a decade. Thompson said his attack was directed not at fellow congressmen, but at the tobacco "lobby" which pressures them. The New Jersey congressman pointed out that the original research proposal by Cooley himself was for the Government and the tobacco industry to unite in research to "fill the gaps" in connective proof between smoking and cancer. This would have put the Government "in a position to give the tobacco industry a clean bill of health."

Thompson said tobacco's rejection of the proposal, and handout of the $10 million research job to AMA alone, was a shock even to Cooley. Thompson insists he is fully aware of the roll of tobacco in the economics and the enjoyment of American life, he expects research to provide the answers in time. But in the interim, Thompson urges the cautionary label, opposing the AMA stand which, in effect, "encourages people to ignore proven dangers of tobacco and continue smoking."

New RAB barometer measures spot billing

New York — Closely following the release of its top-50 spot radio advertiser billings for 1963, RAB has put out a second analysis of radio billing.

This is part of RAB's over-all effort to make radio a measured medium.

SPONSOR learned Friday that the new service is called Business Barometer, and measures the amount of radio national spot billing in selected markets each month this year versus the same month last year.

Business Barometer is available only to cooperating station reps and is not generally released. All 15 RAB rep members cooperated. RAB is now inviting non-RAB reps to participate. The First Business Barometer was released Thursday, March 26 and showed dollar totals in the top 50 markets plus all other markets in which cooperating reps are involved. Although market information was not released to the press it was understood that Houston showed the greatest gain of all measured markets on the first study.

Storer stays with Nielsen After "Fence-Mending"

Miami — Storer Broadcasting has announced it will stay with Nielsen, which company last month said it would cancel for its five TV stations because of call-letter identification technique currently used in Nielsen diary.

Basis of fence-mending was worked out at meeting between Storer and Nielsen officials at Chicago and New York, with Storer stating it would wait to see what diary recommendations come out of the Broadcast Rating Council.

In line with this, Nielsen will research matter under direction of committee representing National Assn. of Broadcasters and Advertising Research Foundation, which will then make recommendations, if necessary, to Rating Council for further action.

Said Storer TV v. p. Bill Michaels: "This evidence of good faith on their (Nielsen's) part satisfies us, and we are quite willing to leave matter in hands of Rating Council and NAB Research Committee with confidence that problem will be satisfactorily resolved, along with others they're working on at same time.

"We have no desire whatsoever to work at cross-purposes with either of the two industry committees, Michaels concluded.

Pastore: revoke licenses if liquor is advertised

Magnuson cosponsors penalty aimed at stationmen and advertisers

Washington—WQXR's liquor advertising deal has fired Sen. Pastore, Chairman of the Commerce Communications Subcommittee, to block all advertising of hard liquor over the air, and penalize both broadcaster and distiller who attempt it. A bill cosponsored by Pastore and Sen. Warren Magnuson, Commerce Committee Chairman, will make it statutory violation, with possible license revoke, for radio or TV station to exhibit hard liquor advertising. Distillers will risk revoke of permit under the Federal Alcohol Administration Act. Penalties are fines from $100 to $1,000, and/or sentences of six months to a year for offenders.

Some foresee a test case in court, if enough whisky distillers should decide to break with the code of abstinence from broadcast advertising, and get broadcasters to join. Pastore will sound out all aspects at hearings which he promises will be held soon. The communications subcommittee chairman says advertising in print and on the air are two entirely different things, as far as impact on the young is concerned. Kids and teenagers "have no protection" against hearing ads extolling hard liquor as a "fit product for purchase by their parents."

The Senator is on his second bout with broadcast-distiller situation, after giving both industries a chance to use voluntary control in 1961. WQXR's recent $70,000 whisky advertising deal, plus NAB President Leroy Collins' apparently vain plea to get the station to reconsider, plus rumors of distiller pressure, have decided Pastore to put the Government into the picture. "It appears to me that there is a serious determination to break down this self-imposed policy of the broadcasting industry and the Distillers Spirits Institute, of refusing to advertise hard liquor on radio and television."

If Pastore makes good his legislative strike against liquor advertising, the echo will surely sound down the cigarette advertising alley—where the same argument is raised against vulnearability of youngsters to ads.

Wade to retain large slice of Miles pie, Kennedy says

O. G. (Red) Kennedy, president of Miles Products Div., which handles all consumer products of Miles Laboratories, announced that contrary to printed reports, Wade Advertising will retain a large percentage of Miles billing.

According to Kennedy, the reported agency shift affects only the Alka-Seltzer account—total billing, $12 million. Wade, it is reported, will retain $10 million worth of Miles billing.

According to Kennedy, no agency has been talked to yet for the Alka Seltzer account. He said Miles will not ask for speculative presentations, and will consider all "logical" agencies. These agencies need not be located in Chicago, he said.

At the present time the Miles budget is 90 percent air advertising (almost exclusively TV), 10 percent print.

It is reported that a decision on the selection of a new agency will be largely in Mr. Kennedy's hands.

SAG warns members on Fair films

New York—Screen Actors Guild Branch here has issued warning to members planning to perform in motion pictures intended for exhibition at the coming N. Y. World's Fair. Guild points out rule prohibits members from working for any producers not under contract with SAG.

Rules to ban double billing

Washington — FCC is tired of warning broadcasters against double billing, and has decided to set rules against the practice. The proposed rules would cover not only cases in which a broadcaster fleeces a manufacturer through use of double bills at local advertiser level — it would also cover cases of coop advertising where the manufacturer, local dealer and licensee are all in on the deal.

Broadcasters who use double billing give local advertisers two bills, one for actual agreed price of the time sold, and a larger bill for the advertiser to hand the manufacturer. Where the conspiracy is a three-way and knowledgable one, the manufacturer is liable under the Robinson-Patman Act which forbids discriminatory discounts, rebates or advertising allowances given to certain dealers but not offered equally to all

When FCC uncovers a double billing case by a broadcaster, it will tip the Federal Trade Commission to possible violation by the manufacturer. FCC warns that double billing can endanger a license. Comment on proposed rulings are due by May 4, replies by May 19.

What's Indecent? License Revoked

Washington—The sensitive issue of program censorship has flamed again, with a Federal judge pounding in where FCC has, to its credit, so far feared to tread. The case is that of deejay Charlie Walker's gamier radio programs, and the FCC's refusal to renew WDKD's license on the grounds that the owner "deceived" the commission in refusal to admit that he knew about the double entendres. The FCC carefully refrained from basing the revoke directly on the deejay's "vulgar, suggestive," etc. material.

A panel of three judges on a Federal Circuit Court here upheld the FCC's revoke—on the grounds of untrustworthiness of the licensee.

But one of them, Justice Wilbur K. Miller, said he wished the FCC had revoked the Kingstree, S. C. license clearly on the basis of Walker's broadcasts. Said Judge Miller, if it is censorship to deny renewal on the basis of indecent or profane language which criminally violates the statute, "then I think censorship to that extent is not only permissable but required in the public interest."

The American Civil Liberties Union does not agree. ACLU's brief entered as friend of the court, said that the FCC had not decided—and neither has anyone else—exactly what constitutes standards for indecent or off-color jokes. WDKD may take the case into higher litigation. For his part, deejay Walker is fighting a conviction on obscenity that gave him a suspended sentence for violation of the statute.

'AB-PT '63 operating earnings off $3.4 million; income record

New York — American Broadcasting-Paramount Theatres income set record in '63, but operating earnings dipped some $3.4 million from '62 figures, with latter principally reflecting results of 1962-'63 TV season during first nine months of year, according to President Leonard H. Goldenson.

Income for AB-PT last year totaled $386,729,000 against '62's $379,741,000, including record amount of $280,572,000 from Broadcasting Division compared with $274,523,000 previous year. Operating earnings for '63 were $7,385,000 ($1.65) per share against '62's $10,757,000 ($2.41), adjusted for stock dividend. Earnings, including capital gains, were $7,927,000 ($1.78), compared with $11,039,000 ($2.47) in '62.



He's taking "LIVE" TV pictures...

with Sylvania's "Newschief" TV camera and transmitter. It weighs 27 pounds and it's wireless.



Now nothing is too remote for Sylvania "live" television.

A television cameraman can climb a mountain, sail a boat or fly a plane. Even parachute to earth and keep his audience with him every second —*"live" with Newschief!*

If your cameramen aren't stevedores, that's all right, too. Newschief is transistorized. The camera weighs about 5 pounds. The audio-video transmitter and its battery pack weigh twenty-two pounds.

Batteries are rechargeable and can be changed without interrupting a broadcast. They power Newschief for line-of-sight transmission up to a mile.

The camera is an adaptation of Sylvania's 800 model, pioneer in a new series of 800-line resolution cameras that have brought new life to closed-circuit television.

This Newschief has a tunable RF output, zoom lenses and through-the-lens viewfinder. Sylvania will design Newschief units to meet any broadcaster's specifications.

From electronic component production to complete systems responsibility, no one says capability in TV better than Sylvania.

For additional information, contact: Sylvania Commercial Electronics, 730 Third Avenue, Dept. B1, New York, N. Y. 10017.

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Sponsor

MARCH 30, 1964
Vol. 18, No. 13

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WHICH IS THE BEST-CLIPPED TRADE PAPER IN THE BUSINESS OF BUYING TIME?



computer are going to prov
great boon to the broadcaster
runs his station on a quality ba

It is hardly necessary to qu
the words of F.D.R. in 1933, bu
is amazing to encounter so m
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status will always be quo. If
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suffered because of lack of s
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been one of their major drawb
also.

I hope that through your
efforts you can encourage
broadcasters to look at the posi-
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ize that with true cooperation with
agencies we will get further indi-
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destroy.

The experts even made the mis-
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"It gets thoroughly read and routed *every* week! Frequently 'clipped.'"
Harold J. Beeby, *Adv. Mgr.*
Miles Laboratories, Inc., Elkhart

"I often clip articles and send them along to clients—since you uncover things we'd never know."
John Morgan, *Pres.*
John D. Morgan, Inc., Chicago

"Scarcely an issue I don't clip two or three items of interest not only to myself but others in the office."
Dale G. Casto, *VP*
BBDO, Buffalo



☆ IN LOS ANGELES ☆

1,000,000

SPANISH SPEAKING PEOPLE SLIP THROUGH YOUR FINGERS WITHOUT THE HELP OF SPANISH LANGUAGE RADIO **KWKW**

THIS CAPTIVE AUDIENCE CAN BE YOURS!

KWKW has 20 years experience in serving this market!

- Average yearly income —over $800,000,000
- Automotive products —$72,540,000 annually
- Food products —$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND REGIONAL ADVERTISERS HAVE NOT LET THIS MARKET SLIP THROUGH THEIR FINGERS.

KWKW
5000 WATTS

Representatives: N.Y.—National Time Sales
CHICAGO—National Time Sales
LOS ANGELES—HO 5-6171





PUBLISHER'S REPORT

How creative can a group manager be?

One of the criticisms sometimes leveled at station group operations is that they aren't flexible enough.

Group policies, say some critics, tend to stifle station creativity.

If you go traveling around the country, as I do, you quickly recognize that this impression is more fancy than fact.

I have no doubt that early in the growth of the groups the tendency was to straight-jacket some of the local operations with rules and regulations that did more harm than good.

And I have no doubt that there are still such situations.

But in the main the group management recognizes differences between markets and the importance of encouraging individual station initiative. The best group operations have some good sound policies that all must abide by, but give their managers maximum opportunity to spread their wings.

Recently, when KRNT Radio and KRNT-TV, Des Moines, ran an ad in SPONSOR titled "They laughed when we sat down and combined radio and television . . ." I seized on it as a delightful example of free-wheeling management in action.

The copy, written in warm friendly fashion, tickled my fancy. What impressed me most was the "man bites dog" theme—for here are a couple of stations that dare to give their personalities double billing on TV and radio and have been doing it since 1955.

Talk to other stations and they say this is the kiss of death. Overexposure is a deadly poison, in the opinion of most.

It wasn't until I had read this absorbing ad a couple of times, and felt fully informed on KRNT's media mix technique which they call "Inter-Media Motivation" that I realized that the stations involved in this example of programing heresy were group operations.

I guess I've been so used to thinking of Bob Dillon and his crew as independent operations that it didn't dawn on me until someone mentioned it that you can be both independent and group operated.

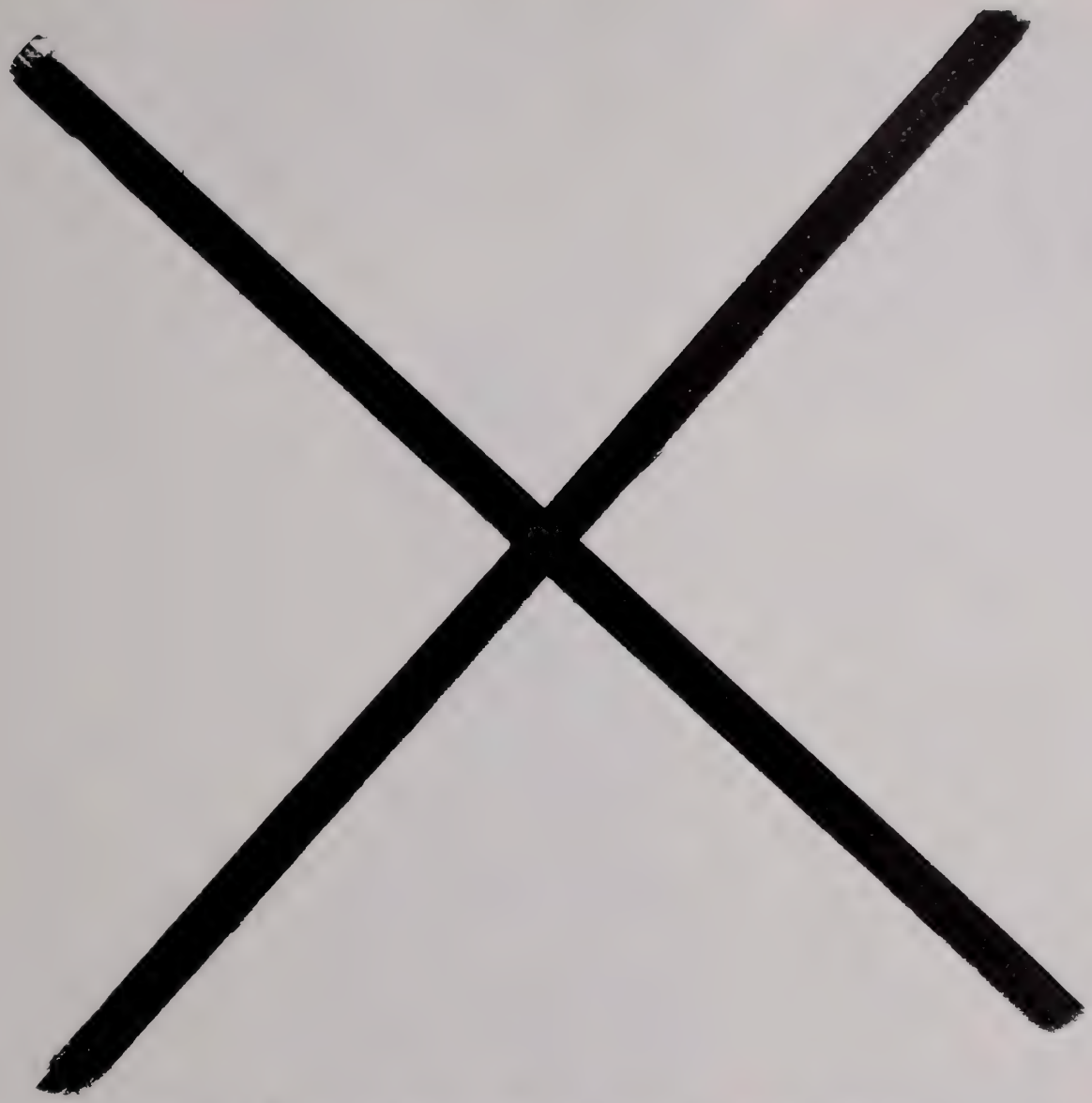
The KRNT duo happen to be owned by Cowles. This group owns, or partially owns, stations in Wichita, Minneapolis, and Memphis in addition to Des Moines. I know all their managements. They're all strong men —and strong minded. I get the impression that's the breed that the forward looking headquarters boss prefers these days.

I know that "Inter-Media Motivation" is good for the KRNT Stations. I'm equally sure that it would be bad for many others. So much depends on the character of the station, the market, and the management.

Undoubtedly there are many "man bites dog" examples. And you don't always have to be different to be effective.

One thing you must have, though. That's the opportunity to be creative. It's good to know that enlightened group operations are adding to their strength by going further than just permitting their managers to be flexible. They're actually encouraging them.

Norm Glenn



with room to spare!

American Broadcasting Company's
"Professional Bowlers' Tour"
has consistently outrated competition

We are grateful to the American Broadcasting Company for the opportunity to prove that professional bowlers, competing in tournaments every week from different cities across the country, hold exciting appeal for men, women and children everywhere.

We are proud because the "Professional Bowlers' Tour" has consistently outrated competing programs.

PROFESSIONAL BOWLERS ASSOCIATION
Executive Offices:
1720 MERRIMAN ROAD • AKRON, OHIO 44313
Eddie Elias



Inside SPONSOR

The pay-off at the cash register, for client and broadcaster alike, is directly related to the broadcaster's marriage to the community he serves.

The increasing surge of a particular kind of news release across this desk indicates that, more than just sloganizing community service efforts, broadcasters are grappling with new techniques which will dramatically demonstrate such service.

The results are good in many areas. They not only promise to get better—but also point to an emerging "two way street" relationship between station and community in the future. But there are no patterns to follow. It will be hard.

One of the best explanations I found for this was in the speech by Paul Ylvisaker, director of the Ford Foundation's public affairs program, to group W's Cleveland conference.

"This new community we live in—the American metropolis of 1963—has no precedents," he said. "It is changing faster than any executive, legislature or judge can keep up with it; it admits of no final governing code; its social particles are so subtly fused and transmutable they can't be isolated long enough even to classify; and its future is so immediately caught up with its past and present that we don't know what tenses to use when describing it—except we do know that whatever the time, it's imperfect."

He, interestingly, also says in the same speech: "What is done in commercial programming has as much, if not more meaning and impact, than what is done under a public service label."

Sam Elber

'Death Valley' very alive

Your Feb. 24 issue carried a very fine article on "Adman's Guide to Syndication," and it occurred to me that SPONSOR's readers might be interested in knowing more about the oldest and most successful syndicated show in broadcasting—"Death Valley Days."

This program, which started in 1930 on radio and in 1952 made a successful conversion to television, is the only program on the air today that is owned, sponsored, and syndicated by its owner-advertiser. It is by far the oldest nationally aired series in the history of the broadcasting industry . . . and I hasten to emphasize it is not "another western."

Actually, each "Death Valley Days" program, both in radio and now in TV, has been based and is based on historical fact. This was given rather impressive support recently when the National Assn. for the Betterment of Radio and Television, the severest critics the industry has (outside of the FCC), gave "DVD" its award for being "the outstanding Americana program on television for the year."

Also, "DVD" has established many interesting and colorful records in its tenure. It has employed, it is believed, more actors than any other show since the start of commercial TV, and this is true of other creative talent—writers and directors—in broadcasting history.

Robert Werden

Publicity Manager
20 Mule Team Products Dept.
U. S. Borax & Chemical Corp.
Los Angeles, Calif.

'Romper' plaudits

Just a note to let you know how pleased our organization is with your fine article, "Global $8 Million in Romper Room," in the Mar. 16 issue of SPONSOR. Many of our friends at stations and agencies read the article and called us about it to express their congratulations.

Frankly, we feel it is quite an honor for "Romper Room" to be written up in SPONSOR. Let me thank you in behalf of our entire company for this splendid story. We do appreciate your interest in and consideration of our "Romper Room."

Alex Dietrich

Director of Promotion & Publicity
Romper Room, Inc.
Baltimore, Md.

Time for politics

This is to advise that Benrus Watch Co. has purchased a one-half sponsorship in the pre-convention, pre-election specials on NBC-TV.

Your story in the Mar. 9 issue of SPONSOR, in the late-news "FRIDAY AT 5" section, indicated the sponsorship was only for one-quarter of the specials.

John J. Meskil

V. P., Director of Media
West, Weir & Bartel, Inc.
New York, N. Y.

Ed Note: We weren't watching.

Kudos From WBT

A mild case of megalomania is sweeping our studios in the wake of the Mar. 23 Sponsor article, "WBT milks a good sales gimmick." May we re-print the story, with credits?

Joseph B. Young

Promotion Manager
WBT Radio
Charlotte, N.C.

Ed. Note: Print away.

How many agencies crossed you off the list today?

...lists you didn't even know you were on!

Media selection has been aptly termed "the great elimination contest." Almost always the preliminary media list starts out with many more candidates than ever see a contract.

Then they cross off all except the ones they've decided to call in.

When this decision is made you usually aren't there, in person.

But **SRDS** usually is.* So with your Service-Ads in **SRDS; *YOU ARE THERE*** selling by helping people buy.



SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Laury Botthof, President and Publisher

5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500
Sales Office—Skokie • New York • Atlanta • Los Angeles

**In National Analyst, Inc. survey, 83% of agency executives say SRDS is accessible in client meetings.*

CALENDAR

APRIL

Exhibition of American Humor, preview, Summit Hotel, N.Y. (2-4).

National Federation of Advertising Agencies, annual convention, Outrigger Inn, St. Petersburg, Fla. (2-6).

Extended deadline for filing comments with FCC on UHF drop-in proposal (3).

Financial Public Relations Assn., Middle Atlantic regional meeting, John Marshall Hotel, Richmond, Va. (3).

Arkansas AP Broadcasters, session at Little Rock (3-4).

National Assn of TV & Radio Farm Directors, spring meeting, Richmond, Va. (3-5).

Assn. of Maximum Service Telecasters, meetings at Sheraton Blackstone, Chicago (4), and ninth annual membership meeting, Conrad Hilton, Chicago (5).

Assn. for Professional Broadcasting Education, annual meeting, Conrad Hilton (4-6).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (5-8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (5-8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (5-8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (5-9).

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9).

Broadcast Pioneers, 23rd annual awards dinner, Conrad Hilton, Chicago (7).

Boy Scout Lunch-O-Ree, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

Michigan AP Broadcasters Assn., session at Kellogg Center East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers, at Plaza Hotel, N. Y. (14).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Mil-Waukee (15).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs, (24).

Georgia AP Broadcasters' Assn., annual meeting, Atlanta (25).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N.Y., and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

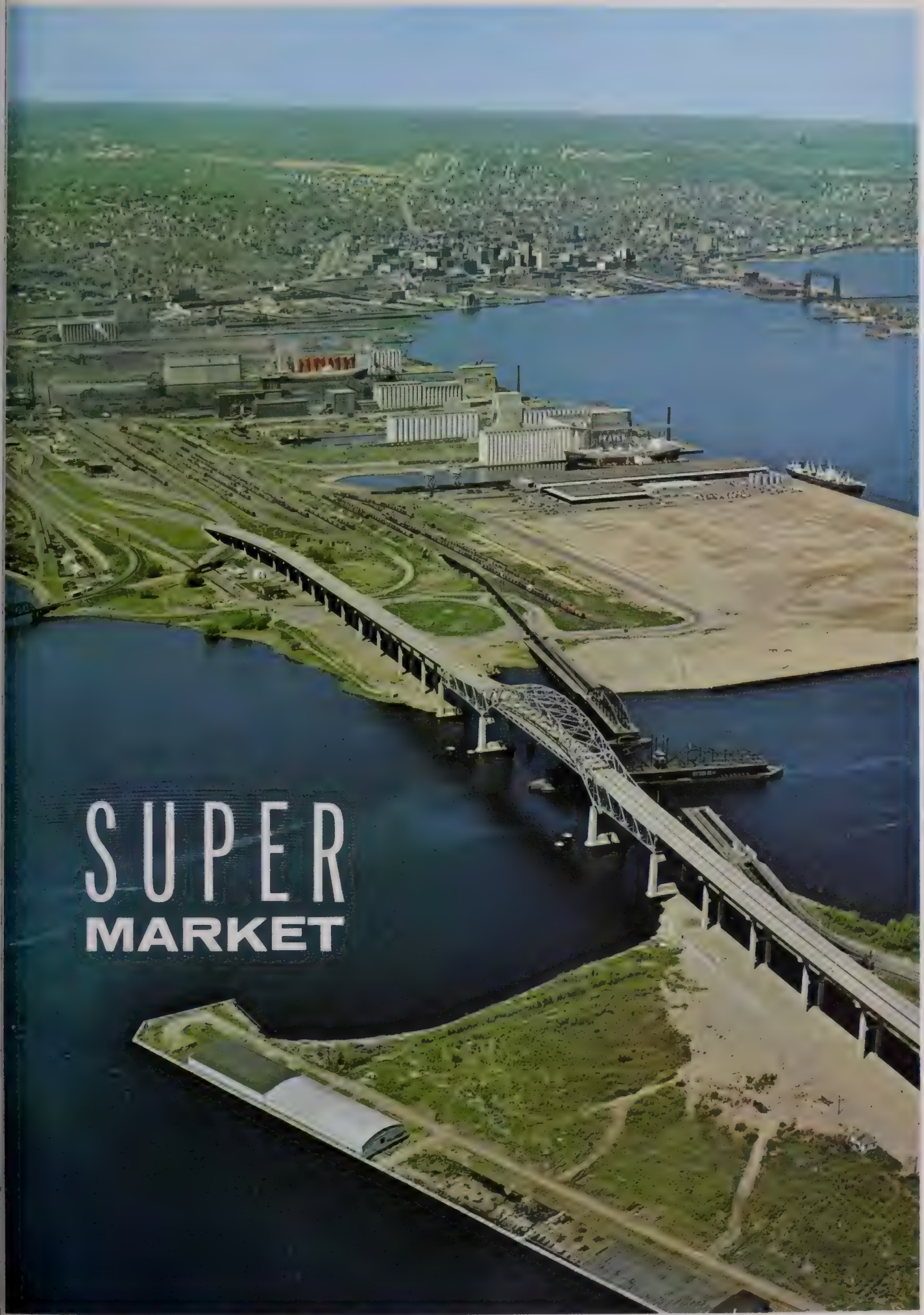
Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).


SUPER
MARKET





THE HAND OF



THE DULUTH-SUPERIOR SUPER MARKET WELCOMES SPONSOR

Sponsor is now published in Duluth by Ojibway Press, Inc. Ojibway Press, and its subsidiary Davidson Printing Company, have brought a new dimension to commerce in the Duluth-Superior Super Market. *Sponsor* is Ojibway's *26th* business publication; the Ojibway family of magazines now serves over 380,000 people. Thus, publishing has joined shipping and manufacturing to add extra vitality and new diversity to the Duluth-Superior Super Market.

KDAL, INC. SALUTES OJIBWAY PRESS

The growth and vision of Ojibway Press are characteristic of our commerce, our industry, our people. KDAL, Inc. commends Ojibway for its contribution to the good business that is ours *and yours* in the bountiful Duluth-Superior Super Market.

KDAL
A WGN STATION

Serving 1 Million viewers in 3 states and Canada, via Channel 3 and 23 licensed translator stations.

KDAL-CBS Radio-Television 3 Represented by Edw. Petry & Co., Inc., and in Minneapolis/St. Paul by Harry S. Hyett Co.

COMMERCE

has guided men to America's heartland since 1679, when the earliest fur traders came to the tip of Lake Superior.

Today the DULUTH-SUPERIOR SUPER MARKET is the second-largest in both Minnesota and Wisconsin. It is the hub of trade serving the center of the continent and the far corners of the world.

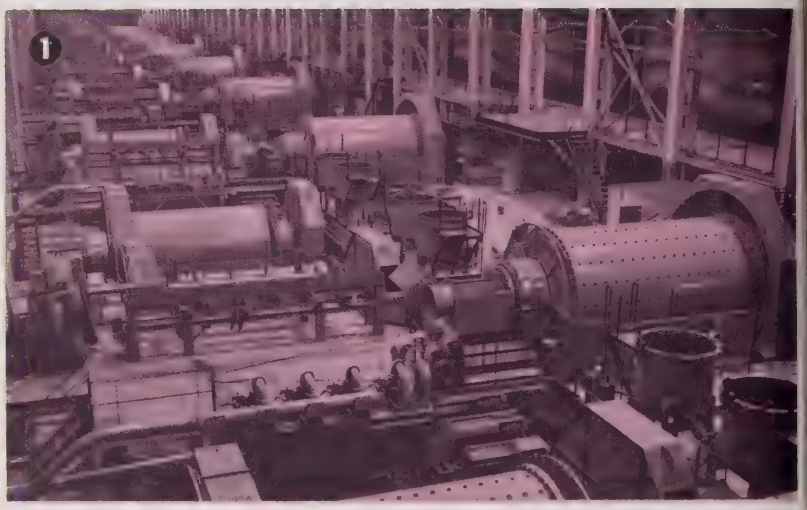


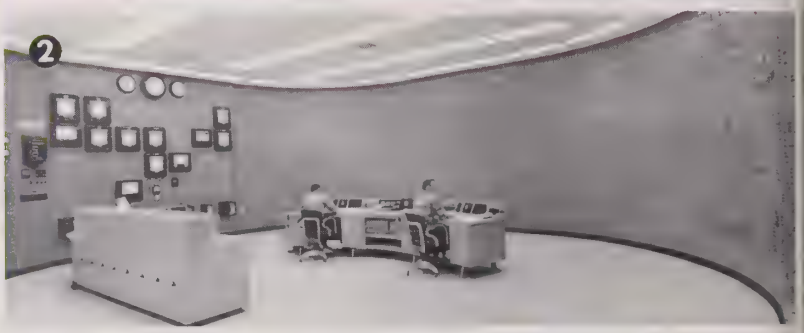
*** AT THE TIP OF LAKE SUPERIOR ... DULUTH, HOME OF THESE OJIBWAY PUBLICATIONS :**

AMERICAN FUR BREEDER • CATHOLIC PROPERTY ADMINISTRATION • DEPARTMENT STORE JOURNAL • DRIVE-IN MANAGEMENT • ELECTRONIC PROCUREMENT • ELECTRONIC TECHNICIAN • GAS AGE • GAS APPLIANCE MERCHANDISING • THE HEARING DEALER • HOSIERY AND UNDERWEAR • INDUSTRIAL ELECTRONIC ENGINEERING & MAINTENANCE • INDUSTRIAL GAS • INTIMATE APPAREL • LP-GAS • MEAT • MODERN CONVERTER • OFFICE PRODUCTS DEALER • PAPER SALES • FUR FARM GUIDE BOOK • PAPER SALES CONVENTION NEWS • EFECTOS de ESCRITORIO • OP CONVENTION DAILY • PAPER YEAR BOOK • SPONSOR • BROWNS DIRECTORY OF AMERICAN GAS COMPANIES • DRIVE-IN OPERATOR'S HANDBOOK

The Duluth-Superior SUPER Market
Where KDAL, Inc. Serves
ONE MILLION PEOPLE

1. ROD & BALL MILLS GRIND TACONITE AT RESERVE MINING COMPANY—PART OF $670,000,000 INVESTED SO FAR IN N. E. MINNESOTA TACONITE.
2. SYSTEM OPERATIONS CENTER MINNESOTA POWER & LIGHT COMPANY.
3. BRAZILIAN GREEN COFFEE ARRIVING AT DULUTH HARBOR TERMINAL, CONSIGNED TO DULUTH ROASTER ANDRESEN-RYAN.
4. EDITORIAL CONFERENCE AT OJIBWAY PRESS. ALL 26 OJIBWAY MAGAZINES ARE EDITED IN DULUTH.
5. CHARGING HOT METAL, OPEN HEARTH, DULUTH WORKS, U.S. STEEL CORP.
6. LAKE VESSEL REPAIR AT FRASER-NELSON SHIPYARDS IN SUPERIOR; LARGEST DRY DOCK ON GREAT LAKES.
7. OJIBWAY MAGAZINES ARE PRINTED AT DAVIDSON PRINTING CO.—OJIBWAY SUBSIDIARY IN DULUTH.
8. TESTING, FINAL STEP IN GUIDANCE SYSTEM MANUFACTURING AT DULUTH AVIONICS, DIVISION OF LITTON INDUSTRIES.





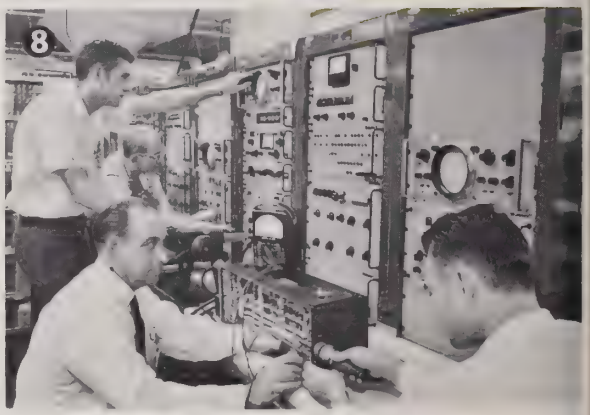












COMMERCIAL CRITIQUE

Copywriters at TV Well

IT'S SIGNIFICANT that so many of the year's outstanding new advertising campaigns are in television. Last week, I nominated four as best of the year: Xerox, Birds Eye, Betty Crocker and BOAC. This week I'll try to select five more.

What's the reason for TV's dominance among the year's top campaigns? I think it's because television has become advertising's *focal medium*. Today, many campaigns are created first for TV, then translated into other media. It may also indicate that, contrary to public opinion, copywriters are very practical people; they put their best efforts where the most money is!

Let's look at more of the year's best campaigns.

* *Personna razor blades:* Starting last October, a new brand of razor blades began running some very brash and impertinent advertising that tweaked the nose of its giant competitor as it had never been tweaked before.

The blade was, of course, Personna, with commercials in which real people from all walks of life testified to the astonishing number of shaves a Personna blade had given them. The little touch that gave this campaign its magic was, of course, the "beep-beep" sound effect that blocked out the names of competitive blades.

Personna's aim in this advertising was simple: to register the idea that their stainless steel blade gave more shaves than most consumers had ever gotten before and to register it indelibly.

The campaign quickly achieved that wonderful word-of-mouth bonus that few campaigns ever get. Comedians and commentators picked up the "beep-beep" idea; Jack Parr built two comic routines around it.

Results of the campaign have been electrifying; Personna's share-of-market has jumped to 15%. Sales are up no less than 35%. And consumer demand has been so great that the factory is working around the clock to fill orders. In just a few months, this campaign created a major new razor blade competitor. Agency: Benton & Bowles.

* *Kodak Instamatic camera and film:* Two major photography products were introduced last year, Polaroid color film and Kodak Instamatic. My vote for the more effective advertising of the two goes to Kodak. J. Walter Thompson's TV introduction of Instamatic, in which a sky diver loads his camera and takes a series of pictures while in free fall, provided one of the most dramatic advertising campaigns of the year. It was not only dramatic; it showed—without a word being spoken—an unbeatable demonstration of the speed and ease of loading the camera and the simplicity of shooting pictures with it.

SALES MANAGEMENT magazine called this campaign "the snap heard round the world." Kodak apparently hoped to sell one million Instamatics in 1963. Word is they're well ahead of schedule, and the consumers' only problem is to find stores with film in stock.



VICTOR BLOEDE, *executive vice president and management supervisor, has called Benton & Bowles home ever since signing on as a copywriter in 1950. Five years later he was a v.p., then on plans board, shortly thereafter a director. Graduate of the University of Maryland, he saw Air Force duty in World War II. flying 33 missions as 8th A. F. bombardier.*

* *Chevrolet trucks:* Volkswagon and Chevrolet consistently lead in imaginative automobile advertising. The former specializes in print; the latter, in TV. But for the 1963 model year, Campbell - Ewald outdid themselves for Chevrolet: they created a great new campaign for trucks. Their technique was to use TV as the great demonstrator that it is.

Perhaps the best of their TV executions is the egg-test in which they attach one basket of eggs to the rear wheel, another to the bed of the truck, itself. Over a road of railroad ties the truck goes. The eggs attached to the wheel are broken to bits; those attached to the truck bed are whole. It illustrates, of course, the protection the truck's cargo gets, regardless of the road. This may well be the best TV demonstration ever filmed.

* *Italian Swiss Colony wine:* Another campaign that has achieved the happy word-of-mouth bonus is Honig-Cooper & Harrington's series for Italian Swiss Colony wine. Magic ingredient in this advertising is, of course, "the little old winemaker, me."

Strategy behind this advertising is to promote Italian Swiss Colony as a unique producer of American wine. The fact that the company was founded by Swiss immigrants in 1881 is their basis for that concept. The "little old winemaker", the living symbol of the founders, captures the viewer's imagination and makes him remember the product.

The commercials are reported to deliver about twice the recall of the average good commercial, and Italian Swiss Colony enjoyed a 10% increase in sales—well above the growth of other vintners last year.

* *Goodyear:* In 1963, Young & Rubicam made history in the tire business with the first of their "go, go Goodyear" commercials for Goodyear snow tires. Last year, this idea was expanded into a full-fledged campaign for the entire line of tires.

It's been a smashing success. The unique format, which uses pictures, music, supers—but no words;—was a genuine breakthrough.

Two of the best of the series

Continued on page 44

SPONSOR-SCOPE

CBS affils fear no NFL payments as possible trend

Some CBS-TV affiliates are reportedly unhappy over network's refusal to offer station compensation on airing of National Football League games, but it's principle of the situation they're worried about rather than revenue loss. CBS has already announced more and longer station breaks, which opens door for additional revenue for affiliates, thus placating them on that score. However, worried affiliates fear CBS' cutting off of compensation payment in this instance may lead to similar situations in future, in other areas of programing. Issue expected to be major discussion point when annual CBS-TV affiliates convention is held in May at N.Y.

3M grassroots push via local stations to boost tape use

New push is on to get agencies and advertisers to step up their use of video tape—this time by the 3M Company. 3M has its people making grassroots pitch through the more than 400 local TV stations in effort to "teach local advertisers (only some 15 percent which currently use tape) the advantage of tape." Company also wants to "help" stations utilize their tape facilities, which of course would step up use of tape. 3M's video tape sales manager points out that although medium is only seven years old, it's estimated that some 37 percent of all network programing is on tape, as well as many commercials. Among advertisers using tape are Hartz Pet Foods, Chicago Tribune, Chevrolet, Rheingold Beer, General Electric, U.S. Rubber. Agencies particularly active in tape include Campbell-Ewald; Dancer-Fitzgerald-Sample; J. Walter Thompson; Leo Burnett; Foote, Cone & Belding; BBDO. In addition, number of local stations do tape commercials for large advertisers for use on network, such as WXYZ Detroit, which does them for Ford and General Motors.

Local-level demand for color TV fare tops availability

Demand for local-level color fare may soon outstrip available product, as more stations add colorcasting to their facilities. There are presently some 130 U. S. stations which can telecast film in color, including at least one in each major market. Majority, of course, are NBC affiliates, although ABC boasts over 45 and CBS nearly 20. But only some 45 stations can originate colorcasts. Available syndicated color film programing is running behind color facilities' growth because many tint network shows are still in their first-run, such as *"Walt Disney," "Bonanza," "Flintstones,"* and *"Virginian."* However, situation is better in color feature film field, since average of 40%-50% of movies in newer packages were produced in color, and have color prints available for airing.

Advertiser takes some steam away from print critics

Newspaper spokesmen who seek to divert ad revenue from TV by emphasizing depth of stories and "awareness" of print readership have had some wind taken out of their sails by Whirlpool ad director Quentin B. Garman. Pointing out that the quality his company looks for when placing advertising is "The best surrounding features," he said Whirlpool's new campaign is geared to Sunday comics supplements — "Just about the best read section of any newspaper." Whirlpool, which last year spent some $500,000 in network TV, via Kenyon & Eckhardt, Chicago, is still firming up its '64 broadcast ad plans.

NBC cuts trailers from 'Virginian' to hold switchers

New trend of lengthening program time by eliminating trailers on upcoming may be in making at NBC-TV. Network spokesman says plan will be instituted in Wednesday night *"Virginian"* (7:30-9), which will carry plot to 8:59, leading directly into new "Wednesday night at the movies" (9-11), except for station break. One hoped-for effect: keep viewers from switching in between.

THE MOST IMPORTANT 1/4" IN TIME-BUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. **SPONSOR,** the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrrayhill 7-8080



how do you fit a grizzly into a girdle?

You can! . . . if you're willing to settle for just the hind shank. It's like ranking TV markets. You can take a small portion of the market by using the metro approach . . . but if you want the whole bear, you've got to rank by total market! **Weigh these facts.** More than 80% of the Charlotte WBTV Market is located outside the metro area, and the **Charlotte TV Market contains 550,000 TV homes — ranking 22nd in the nation . . . 1st in the Southeast!*** We're not stretching the truth about our bear-sized market. It's a honey!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising (TvAR) Representatives, Inc.

Adman's preview of the 1964 NAB Convention

Chicago sessions will treat topics of programing, government, ratings; exhibits will be record size

FEW NAB conventions have been held at a time of greater industry importance than the one scheduled to roll within sight of Chicago's lakefront next weekend. Prosperous, growing and maturing in terms of its position in American marketing and communications industry, the radio and TV media are nevertheless confronted with current stresses and strains ranging from public questions of advertising acceptability (liquor and cigarettes) to industry problems of audience research.

Some stations, and their executives attending the NAB conclave, have never had it so good. Some broadcasters from the UHF and FM fields making the trek to Chicago have never really had it at all. But for the broadcasters, exhibitors, government officials and visiting admen who will converge on Chicago's Conrad Hilton Hotel next week, there's every likelihood that the 1964 convention will be memorable. It may not solve all the problems confronting the industry, but it will have tried its best to do so.

The convention's main agenda, planned carefully in past months by the 1964 Convention Committee of which Stuart Broadcasting's Richard W. Chapin and WJXT Jacksonville's Glenn Marshall, Jr. are co-chairmen) will offer many highlights. A few:

An "NAB FM Day" program on Sunday, April 5 at which such veteran broadcasters as WWDC Washington's Ben Strouse and NAFMB president James A. Schulke will report on new gains, research and program plans in the FM field; an address by Representative Oren Harris, chairman of the House Interstate & Foreign Commerce Committee at the April 6 afternoon Management Conference Assembly; a panel discussion dealing with "the future of television programing, its nature and its sources" on April 7, as a feature of the convention's television sessions and featuring guests ranging from Hubbell Robinson to Joseph E. ("Hercules") Levine; a luncheon address, the same day, by FCC's E. William Henry; and speeches, throughout the convention, by distinguished visitors ranging from TIO's Roy Danish to the Reverend Billy Graham.

Paralleling the convention will be the annual Broadcast Engineering Conference, April 5-8, at which 468 engineering delegates have already registered. Admen with a technical turn of mind won't be disappointed; there'll be technical papers presented on topics as diverse as "Radio Automation" and "A Higher Level of Performance in Video Tape Recording," plus what NAB describes as "a display of the largest exhibit of commercial broadcast equipment ever assembled."

There'll be other sidelights to the NAB convention. Program buyers will find another "Television Film Exhibit" being staged by sixteen leading distributors at the nearby Pick-Congress Hotel; other syndicators will be represented with exhibits and hospitality suites at the main NAB centers. Such organizations as the National Association of FM Broadcasters, the Association for Professional Broadcasting Education, the Association for Maximum Service Telecasters, network

Center of NAB convention will be Chicago's lakefront Conrad Hilton Hotel (seen far left, below) facing Michigan Ave. and city landmark Grant Park



affiliate groups, BMI, Institute of Broadcast Engineers, TV Stations, Inc., and the Society of Television Pioneers will hold meetings in Chicago.

Following are some preview details of special interest:

Business, pleasure mix

NAB hospitality suites, again combining business and pleasure, will offer the weary executive a dash of both work and fun-and-games.

The networks (with the exception of NBC at the Sheraton Blackstone Hotel), will all be located at NAB headquarters in the Hilton. Their facilities will provide a meeting ground for the many station executives, affiliate people, program syndicators and other visitors expected to crowd the suites, which are rooms 1806-04 for ABC-Radio while 2320-25 will house the TV web; CBS-Radio will be located in 2306, with suites 2305-06A-11A as their TV headquarters. The Mutual radio network has rooms 1606A-04A.

Among the more elaborate fun-and-games on tap are at Triangle's suite, and continuous live entertainment featuring top recording artists being readied by SESAC.

Triangle Publications' "Triangle Inn" (suite 2300 at the Hilton) is a recreation of an 18th century British "publick house," the White Horse Celler at Edinburgh, Scotland. The original pub was a favorite of Sir Walter Scott and Robert Burns. Triangle's inn will be furnished with appropriate artifacts of the period.

Duke Ellington will be among the stars performing at the SESAC suite, where a special studio will enable broadcasters to tape inter-



Henry

NAB Agenda and Convention Highlights

FRIDAY, APRIL 3

National Association of FM Broadcasters
9:00 a.m.-5:30 p.m.
Meeting and Luncheon (Hilton)

SATURDAY, APRIL 4

ABC Radio and TV affiliates
5:30 p.m. to finish
Reception and dinner (Hilton)

SUNDAY, APRIL 5

NAB FM Day Program
2:30-5 p.m.
Reports from FM Radio Committee, FCC's Robert T. Bartley, NAFMB's James A. Schulke, et al. (Hilton)
Secondary Market TV Session
3:30-5 p.m.
Panel session moderated by Richard W. Dudley, WSAU-TV Wausau, Wisc. (Hilton)
Television Film Exhibit
4-7 p.m.
Cocktail reception (Pick-Congress)
CBS-TV affiliates
6:30 p.m. to finish
Reception and banquet (Continental)
NBC Radio and TV affiliates
6:30 p.m. to finish
Reception and dinner (Hilton)

MONDAY, APRIL 6

TV Stations Inc. Meeting
8:00 a.m.
Breakfast (Sheraton Blackstone)
General Assembly of NAB delegates
10:30 a.m.-noon
Management and Engineering Conferences; presentation of NAB Distinguished Service Award to Donald H. McGannon, president, Group W (Hilton)
Management Conference Luncheon
12:30-2 p.m.
Address: LeRoy Collins, president, NAB (Hilton)
Management Conference Assembly
2:30-5 p.m.
Address: Hon. Oren Harris. Panel discussion of "Freedom & Fairness" moderated by Theodore F. Koop, CBS, Washington (Hilton)

TUESDAY, APRIL 7

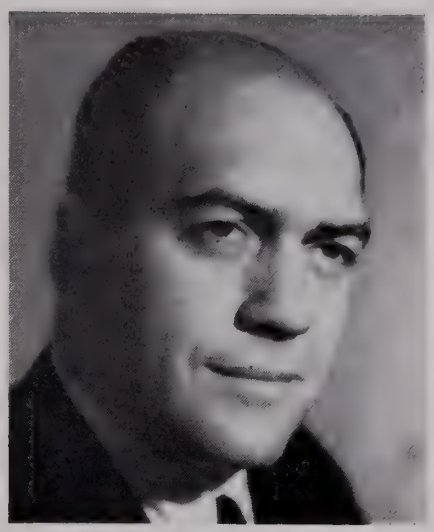
Society of Television Pioneers
8:00 a.m.
Membership breakfast (Hilton)
Radio Assembly
10 a.m.-noon
Reports on NAB Radio Board, radio research activities, RAB presentation (Hilton)
Television Assembly
9:45 a.m.-noon
"Program Conference, '64" panel discussion, moderated by Steinman Stations' Clair R. McCollough, with Michael Dann, Richard Pack, Hubbell Robinson Jr., W. Robert Rich, Joseph E. Levine (Hilton)
Management Conference Luncheon
12:30 p.m.
Address: Hon. E. William Henry, chairman of the FCC (Hilton)

WEDNESDAY, APRIL 8

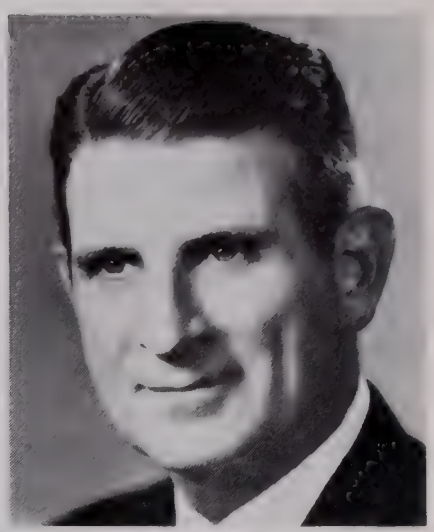
Radio Assembly
9:30 a.m.-noon
Featuring panel discussion on NAB Radio Code (Hilton)
General Assembly
2:30-5 p.m.
Featuring panel discussion moderated by William B. Quarton of WMT Stations & Chairman NAB Board, with members of FCC (Hilton)
Convention Reception
5-7 p.m.
To honor retiring and new NAB Board members (Hilton)



Collins



Goldberg



Harris

views with the stars on hand for use on local stations.

Meanwhile, station representative firms, program producers and syndicators, and other companies also will have their hospitality suites as part of the festivities at the Convention. Among rep firms maintaining suites at the Hilton are Henry I. Christal, George P. Hollingbery, Meeker, Venard, Torbet & McConnell, and Young; hosting at the Executive House are Katz, Gill-Perna, and Spot Time Sales. At the Sheraton Blackstone are Avery-Knodel, John Blair, Harrington, Righter & Parsons, and Peters, Griffin, Woodward, with Select Station Representatives maintaining its rooms at the Chicago Sheraton. Jack Masla is hosting at the Park East Hotel and Bernard Howard at the Pick-Congress, scene of the TFE gathering.

Syndicators in full force will be holding down hospitality suites at various hotels around the "Windy City." Some of them are:

ABC Films, MCA-TV, MGM-TV and Charles Michelson at the Hilton; Storer Programs at the Executive House; Desilu Sales (complete with Playboy Club bunnies), at the Pick-Congress, and Embassy Pictures has its suite at the Continental Hotel.

Syndicated programing

With the recent addition of National Telefilm Associates, TFE-64 will be 16 exhibitors strong, two less than the 18 indie syndicators who participated last year. Missing this year: MGM-TV and ITC. MGM chose to stage their exhibits at the Hilton, while ITC will not have a suite at the convention this year.

Festivities will kick off the afternoon of April 5 on the fourth floor of the Pick-Congress, one block from NAB activities at the Hilton. The exhibit will end with the close of the NAB convention on April 8.

Plans for this year's exhibition have been finalized by an executive committee composed of co-chairmen Richard Carlton of Trans-Lux and Alan Silverbach of 20th Century-Fox TV, and committee members Len Firestone of Four Star Distribution Corp., United Artist TV's Barry Lawrence, and Harvey Victor of Jayark Films.

Among the continuing programs, feature film packages, and specials, a goodly quantity of recent and new product, some of it available for the first time, will be on exhibit. Highlights:

Cavalcade of the 60's Group III consisting of 17 features, mostly released in 1962 and 1963, as well as Bob Hope Features (three in color) will be among the newer product from Allied Artists TV Corp.

Fresh from four years on CBS-TV and now available for syndication is *Route 66,* a Screen Gems entry into the syndi market. Also on exhibition for the first time will be Seven Arts' four Universal film packages, composing *Films of the 50's — Volume 9,* in addition to the firm's second series of concerts entitled *Boston Symphony Orchestra.*

A package of three features for TV distribution under the broad title *Three for the Money,* derived from *The Untouchables* TV series, will be Desilu's contribution to the new product total, while Four Star Distribution Corp. will be syndicating for the first time its *Ensign O'-Toole* seagoing comedy series last seen on NBC-TV. King Features Syndicate has added to its *Popeye* cartoon series and now has 220 available. *Biography II,* from Official Films, with Mike Wallace again narrating, complements the first series of lives of famous people again available first run for local markets.

Other new programs and features at TFE are: *Mack and Myer for Hire, The Mighty Hercules,* and *Guest Shot,* all from Trans-Lux Corp.; *Dobie Gillis,* Century II (46 features) and *War to End All Wars* documentary from 20th Century-Fox TV; while United Artists TV will be showing for the first time the *New Phil Silvers Show,* George C. Scott in *East Side/West Side,* the new British-produced *Human Jungle, Stoney Burke,* and *David Wolper Specials* (Group II).

Although not members of TFE, MCA TV and MGM-TV both will have their new syndication products at the NAB convention. New on view will be MCA's *Tales of Wells Fargo* and *Leave It to Beaver,* while MGM-TV will be showing *Zero One* for the first time. ■

TVQ takes look at Shaver

Is electric-shaver money working at top efficiency on net work TV? Hirsute crowd votes for shows, brands

ELECTRIC SHAVERS, a market with better than a $6-million stake in TV, may be missing some efficient buying opportunities in its biggest ad medium, network television. At the same time, some brands are taking full advantage of chances to win the viewer who uses the product most.

These are only quick observations from an analysis of the electric-shaver market by TvQ, the Home Testing Institute's qualitative TV service that measures attitudes of a national panel from its base in Manhasset, N.Y.

The electric-shaver analysis is taken from TvQ's second report of last October. It is an industry-size example of market-targeting uses of the data TvQ collects from its total national panel of 20,000 families.

Representing only one portion of a special "shaving needs" question that TvQ asked its panel last October, this is what TvQ came up with for electric shavers covering network evening viewing for the period up to Oct. 12. (At the same time, TvQ queried male panelists on shaving cream use—regular or menthol—and blades—regular or stainless. While part of the total market picture in shaving, they are omitted from this electric-shaver analysis.)

Brand figures in the shaver market study are "use" figures, reflecting equipment used at present in panel homes. They do not necessarily bear any relationship to current sales. Interestingly enough, however, they do follow closely the pattern of a market report by SPONSOR in the summer of 1962 which clocked in the brands this way, in order of sales: Norelco, Remington, Schick, Sunbeam, and others. Since that time, Ronson has become a strong "others" contender, and all the brands have applied aggressive advertising pressure to expand a market then estimated to be hitting 7 million in yearly unit sales. Only two brands are included in the TvQ market analysis, because only these two came in above the researcher's sample floor of 100, although the others showed up significantly.

In a TV year that saw roughly $6.5 million in gross estimated billing to shavers (Television Bureau of Advertising is collecting final 1963 reports from researchers now), the average ad dollar went two-thirds to network and a third to spot. Remington, the top TV spender, put slightly more into spot, however. Sunbeam was the networks' biggest electric-shaver customer, spending its millions fourteen-to-one for network time over spot, and beginning to show the cordless shaver along with plug-in models. Ronson was absent from network TV last year, although it had been in with a relatively small budget the year before.

For each unit sale, electric shavers are spending a good part of a dollar in TV. TvQ's analysis of viewing attitudes of 683 shaving males offers indications of how well these per-unit budgets are being spent.

Network TV has been the predominant medium in shaver ad budgets for some time, and together spot and network TV take nearly two-thirds of the typical ad dollar for shavers. Since shavers have a long life-span, young men and teens carry industry hopes for expanding sales. Although upper-income families have been prime customers in past years, the TvQ electric-shaver users are distributed through all income brackets in almost exactly the same proportions as men in general. They are by no means unduly concentrated in the upper income families, and perhaps any shaver advertisers who have been aiming at the upper income groups should consider changing their strategy.

Uses of the TvQ market data are varied, depending on campaign strategy. The most obvious use is to see

MARKETING CHARACTERISTICS OF ELECTRIC-SHAVER USERS

Table IA

	Number	%
Males 12 years & over	**789**	**100**
Shavers	**683**	**87**
Non-shavers	**106**	**13**

Table IB

	Number	%
Shavers	**683**	**100**
Electric-shaver users	**326**	**48**
All other shavers	**357**	**52**

Table II

	Number	%
Electric-shaver users	**326**	**100**
Light	**106**	**33**
Heavy	**220**	**67**

Table IB shows 48% of the shaving audience using electric shavers, leaving a sizeable potential. Table II shows that electric-shaver users tend to heavy use (seven or more times a week). Source: Oct. II 1963 Tv Q.

Market

what the male market likes on TV, narrowing it to heavy beards and to brand users' TV preferences. From this kind of data, an advertiser can see how his own show does with his established market with others who may represent his potential.

The heavy-vs.-light shaver columns show where to aim for the frequent shaver. As it turned out last fall, electric-shaver users represented 48% of males 12 and over who shaved. Of the mechanized shaving crowd, two-thirds were men who shave daily or more often. (See Tables IA, IB, and II.)

Table III shows Westerns are the surest way to rope and tie the male audience, at all grades of beard growth and electric-shaver loyalty. Not quite so predictably, all males above the age of 11 seem to like the evening, child- family-appeal shows *(Disney, Flintsones, Lassie)* next best. Electric-shaver users, however, give a second-place tie vote to quiz-audience shows and general variety, as do the heavy shavers in this audience.

Bonanza's long leadership of Top 10 preferences (Table IV) bears out the Western trend, but this ranking, both for males and electric-shaver users, gives more weight to comedy than is apparent in Table III. Shows that do better with electric-shaver users than with the general male audience include *Lawrence Welk,* who ranks fourth and fifth in three of these columns (bottom, Table IV). Since Welk looks like a fairly efficient buy for this market, it is not surprising that one of this show's sponsors, J. B. Williams, makes several accessory shaving products.

Of nine network shows used by the top two shavers in last fall's panel (Table V), only *Rawhide* and *Perry Mason* appear in the shaver user's Top 10 favorite ranking. Interpretations, of course, are limitless, but an obvious one is that low-scoring razor shows may be missing their real mark.



Norelco and Remington lead viewer acceptance in TVQ market study. Ronson (not in network but a spot TV *advertiser) shows up significantly in panel use, coming in behind Schick and Sunbeam, each of which invests both in network and spot. Sunbeam was the leading shaver customer on the* TV *networks in 1963.*

How one shaver sponsor could do as well, or slightly better, assuming that acceptance by heavy shavers is a goal, is shown in Comparison A of Table VI. This shows *Fight of the Week* exceeding *Burke's Law* (Remington show) in heavy shaver acceptance. On the other hand, Norelco (Comparison B) is doing better in terms of acceptance by its established users on the *Perry Mason Show* than in another program that equals *Mason* in audience, probably a gauge of advertising effectiveness. In the broader electric-shaver using audience, Norelco has nearly an equal acceptance lead over another show arbitrarily picked from those with audiences equal to *Rawhide's* last fall (Comparison C). These comparisons are offered only as examples of what can be done with the data.

Basic to use of the TvQ data: 1) an understandinig of the scores, and 2) acceptance of TvQ's thesis that favorable program opinion by the viewer is positively related a) to TV advertising effectivness, and b) to regular viewing. On the latter point, Henry Brenner, president of the Home Testing Institute, has a number of studies by his own firm, by scholars and by advertising agencies here and abroad showing that viewer attitude relates directly to commercial receptiveness and to regular viewing.

As for understanding TvQ scores, the "percent favorite" is the proportion of all respondents who call a show "one of my favorites." The percent favorite score differs from TvQ's regular "Q" score in that the latter measures only individuals familiar with the program. The Q gauges appeal in relation to total shows on the air and bears no strict relationship to viewing. Thus, the

NEW SHOW....NEW LINE



NEW LOOK IN EQUIPMENT!

RCA NEW LOOK

Never Before So Many New RCA Products for Broadcasters—at One NAB!

This is the show that is—the show at which RCA will set a new look in broadcast equipment for the years ahead! At NAB you will see all these new equipments in operation—where you can examine them to your heart's content! This will be RCA's biggest NAB show, and the best of all. It will feature a full line of the most truly new equipments you've seen in many years . . .

There Are Four Great New TV Tape Recorders!
To the deluxe TR-22 there is added three compact transistorized models at lower cost. These are all standard quadruplex equipments—compatible and modularized. There is a complete record and playback unit, a TV tape player (for much needed playback only), and a honey of a little mobile unit for use on location.

A Whole New Line of FM Transmitters!
Not just one, but three brand new FM transmitters . . . a 5-kw, a 10-kw and a 20-kw. Each is completely new . . . new circuitry, new styling, new ease of operation! Here's an advanced concept in FM transmitters—employing the famous RCA direct-FM principle for the finest in sound.

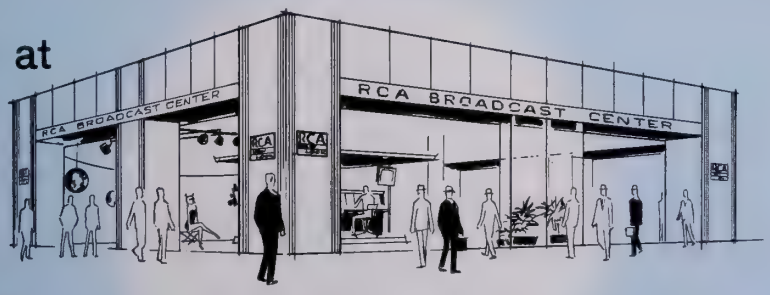
An All-New Line of UHF Transmitters!
Here's the most exciting news since the first ultra high frequency station went on the air a decade ago! Three brand new UHF transmitters with eye-level controls, easy-to-read meters, new steel/blue color. There's a 30-kw, a 10-kw and a 2-kw. The 30-kw is the only UHF transmitter with vapor cooled, long-life integral-cavity klystrons. They're all ready for remote control.

New 4-Channel Color Cameras!
Here you will see brilliant new live and film color cameras that will contribute a quality dimension to color broadcasting. These are transistorized and stabilized cameras. A 4th channel is added for better monochrome signals and for sharper, more detailed color pictures.

Latest Monochrome Film Equipment!
An all-new deluxe transistorized camera for black and white film pick-up. Stabilized and completely automated, it needs no attention . . . uses space saving plug-in circuit modules. It's an ideal companion for the new TP-66 16 mm film projector. This combination is designed to provide the finest picture quality with the least possible effort.

That Look-Ahead Look in Stereo Equipments!
Transistorized, reel-type and cartridge tape recorders . . . transcription turntable and dual channel audio consolette. For monaural or stereo operation. Both rack and console mountings are available. All represent the new look in styling. They're all designed for the full-fidelity requirements of stereo broadcasting.

See Them at the NAB!



RCA **THE MOST TRUSTED NAME IN ELECTRONICS**

Table III

THE KIND OF SHOWS ELECTRIC-SHAVER USERS LIKE—AVERAGE PERCENT FAVORITES

Program type [Brackets: Number of evening shows in each category]		Total males 12 & up (789)	Electric shaver users (326)	Shaving frequency* light (106)	Shaving frequency* heavy (220)	Brand of shaver Norelco (109)	Brand of shaver Remington (104)
Child—family appeal	[3]	23	15	17	13	16	12
Comedy	[21]	15	11	13	10	11	12
Dramatic anthology	[3]	11	10	11	9	8	10
Drama-series	[12]	12	10	11	10	11	10
Mystery, suspense, adventure	[12]	15	11	13	10	13	11
News analysis, documentary	[6]	11	11	8	12	11	10
Quiz, audience participation	[6]	16	16	15	17	20	15
Variety-general	[10]	15	16	13	17	15	14
Variety-musical	[6]	13	13	11	15	14	12
Westerns	[8]	26	23	26	22	27	22
Average evening program**	[92]	15	13	14	13	14	13

(TvQ urges caution in evaluating product groups with fewer than 200 respondents.)

* Light: Six times a week or less

Heavy: Seven times a week or more

** Miscellaneous programs and news reports not separately listed are included in the overall average.

Source: Oct. II 1963 TvQ.

favorite score reflects the number of people preferring programs at a specific point in time. The Q score indicates how much inherent appeal or drawing power a program has. For new shows with growing familiarity the TvQ indicates the potential for success. For shows with established familiarity, the Q indicates potential for success. For shows with established familiarity, it explains whether ratings accrue from genuine interest or rather by default (e.g., the best of possibly poor selection available, or choice of some other person in the family, or another negative choice).

In TvQ's qualitative scoring, interviewees rate programs as 1) one of my favorites, 2) very good, 3) good, 4) fair, 5) poor, or 6) have never seen. If, of 1,000 respondents, 220, or 22% say they have never seen a program, then the remaining 780, or 78%, are familiar with it. If, of 1,000, 210, or 21% say the program is "one of my favorites," then the percent favorite is 21%. (The Q is found by dividing familiars into favorites, yielding a general-appeal score.)

Advertiser clients who use this kind of data from TvQ include Humble Oil, Proctor & Gamble, General Motors and Ralston-Purina, a group estimated to be spending nearly $200 million a year in TV. Other clients are the three networks, major advertising agencies, and several producers. TvQ general market analyses are issued from time to time. One about aluminum foil was summarized in SPONSOR Jan. 7, 1963.

Table VI

REACHING SHAVER MARKET OBJECTIVES: SOME COMPARISONS OF RATINGS VS. TvQ MARKET ELEMENTS

COMPARISON A

	National rating index *	Percent favorites—heavy shavers (220)
Burke's Law	100	12
Fight of the Week	41	14

COMPARISON B

		Percent favorites—Norelco users (109)
Perry Mason	100	27
Danny Thomas	100	13

COMPARISON C

		Percent favorites—electric shaver users (326)
Rawhide	100	24
Greatest Show on Earth	100	16

* Ratings are arbitrarily indexed at 100 for the higher show of each comparison. Each pair places a shaver show (top line) beside one with some point of comparability, whether audience (rating) or attitude (percent favorite). Assuming the percent-favorite score means regular viewing and commercial receptiveness, as is demonstrated in studies by TvQ and others, a low-audience show could still represent an efficient shaver buy, as suggested in Comparison A.

Table IV

TOP TEN PROGRAMS* FOR MALES 12 & UP AND ELECTRIC SHAVER USERS

OCT 1963 TvQ

	TOTAL Males 12 +		Frequency of Shaving						BRAND USED			
			Light		Heavy		Tot. Elec. Users		Norelco		Remington	
	(789)		(106)		(220)		(326)		(109)		(104)	
	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank	% Fav.	Rank
Bonanza	45	1	43	2	40	1	41	1	44	1	38	1
Beverly Hillbillies	44	2	44	1	32	5	36	2	43	2	36	2
Red Skelton	40	3	33	5	37	2	36	2	41	3	32	5
Gunsmoke	35	4	36	3	35	3	35	4	39	4	33	4
Andy Griffith	32	5	31	6	28	6	29	6	28	8	35	3
Wagon Train	32	5	28	8	28	6	28	7	32	7	28	6
Combat	31	7	34	4	19	19	24	11	27	10	17	19
Disney	30	8	25	10	20	18	22	15	24	16	18	18
Candid Camera	29	9	25	10	25	9	25	8	28	8	21	14
Rawhide	28	10	26	9	23	12	24	11	35	6	22	12
Saturday Movies	28	10	25	10	25	9	25	8	26	13	23	10
			% (Rank)		% (Rank)		% (Rank)		% (Rank)		% (Rank)	
			Welk 34(4)		Dillon 30(7)		Welk 31(5)		Welk 36(5)		V. Dyke 27(7)	
			Mitch Dick 26(8)		McHale 25(10)		Dillon 25(8)		Perry Mason 27(10)		Defenders 25(8) Dillon 24(9)	
			V. Dyke 25(9)		Welk 25(10)				Mitch 27(10)		Welk 23((10)	

*Ranked by Percent Favorites

Table V

PROGRAMS ADVERTISING TWO ELECTRIC-SHAVER BRANDS: PERCENT FAVORITE SCORES AND RANK AMONG ALL EVENING NETWORK SHOWS

Oct. II 1963 TvQ

	Electric shaver users (326)			Shaving frequency light (106)			heavy (220)			Brand of shaver used Norelco (109)			Remington (104)		
	% Fav.	Rank	*	% Fav.	Rank	*	% Fav.	Rank	*	% Fav.	Rank	*	% Fav.	Rank	*
Arrest & Trial (Remington)	10	48	[6]	9	60	[12]	11	45	[5]	12	46	[5]	9	58	[9]
Burke's Law (Remington)	8	69	[15]	12	38	[5]	5	74	[18]	11	50	[6]	3	82	[25]
CBS Reports (Norelco)	17	21		11	46		19	19		14	37		17	19	
The Fugitive (Remington)	10	48	[6]	10	54	[9]	10	50	[8]	15	33	[3]	6	70	[15]
McHale's Navy (Remington)	19	19		25	10		16	29		17	28		21	14	
The Nurses (Norelco)	9	59		12	38		7	62		11	50		10	54	
Outer Limits (Remington)	9	59	[12]	11	46	[7]	7	62	[11]	13	41	[4]	5	75	[19]
Perry Mason (Norelco)	22	15		22	16		22	15		27	10		22	12	
Rawhide (Norelco)	24	11		26	9		23	12		35	6		22	12	

* New-show ranking in brackets. Of total 92 shows in study, 35 were new, and separate new-show rank is included to give fairer picture of their progress after initial broadcasts.

Report on DOHERTY REPORTS

Comparison shows that annually published forecasts are an accurate compass to actual advertising facts

TOTAL ADVERTISING expenditures in television will reach $2.1 billion in 1963.

So said Richard P. Doherty as he wrote his first exclusive business forecast for SPONSOR in its June 28, 1958, issue. His five-year projection of gross revenues to the $2.1-billion mark meant that TV would have to outgrow—by more than two-thirds—its then-record volume.

Did it come to pass? Final statistics for 1963 still aren't in, of course. But preliminary estimates now indicate that Doherty was right on the button. Television advertising for 1963 will indeed have reached the $2.1-billion level when all results are tabbed, thus accounting for an enormous 16.2% of the total advertising take.



Richard P. Doherty

With that, it seems appropriate to take a glance at some of the other forecasts and predictions Doherty has made in the intervening years. Among them:

- *A 1960 prediction* that a general business recession would develop during the last half of the year. Unhappily, it happened.
- *The subsequent 1961 forecast* that the recession would *begin* to work itself out, come spring—as it did.
- *A 1962 augery* that the 12-month period would really be "The year of broad economic recovery." By year's end, nearly every major business index showed a 4-6% rise.

In line with such annual forecasts, Doherty this year predicts that both radio and TV could fall short of normally expected growth if the FCC takes any of three possible steps: (1) the imposition of unsound restrictions upon acceptable amounts of commercial time; (2) the exactment of tighter program standards; or (3) the development of an "anti-concentration-of-control" campaign against networks and multiple-station ownership, without full regard to their broad audience service in the public interest.

The 1960 Story

As long as four years ago, in the Jan. 2, 1960, SPONSOR, Doherty predicted that, for the following year, radio advertising would reach a $714-million gross, while TV would rise to $1.65 billion. At the same time, he predicted that broadcast media combined—both TV and radio—would reach $3 billion by 1963.

The results: *Radio advertising actually reached $695 million, figure just 3% below his prediction. Television's rise to $1.615 billion was only 2% under the predicted level. And now the most current estimates for radio and TV outlays during 1963 show that slightly more than $2.9 billion were spent in the industry.*

The 1961 Story

As the Jan. 2, 1961, issue was written, the general business recession was still in progress and the future, uncertain. As a former NAB vice president now specializing in station economics and as a one-time professor at Boston University, Doherty foresaw the beginning of recovery during the spring quarter and a general business improvement throughout the remainder of the year. The Gross National Product, industrial production and other economic indicators all obligingly fell in line with his prognosis.

What were his dollar-results?

His forecast of $695 million for 1961 radio advertising proved to be the exact results for the year—i.e., $695 million.

For television, his prediction of $1,700 million worked out to be within 5% of the achieved total, $1,615 million. As expected, TV advertising advanced during the period, but at a lower rate than he had assumed.

In fact, television's growth rate for 1961 was the smallest annual percentage rise in over a decade. This diminished growth was due, in part, to the lag of all media advertising, but Doherty also believes that "vast wasteland" and related criticism, which erupted during the year, had a definitely adverse effect upon the advertising growth rate during 1961 and into 1962.

For total advertising, Doherty saw 1961 as a year when "all media advertising (local and national) would make little or no change from the 1960 level. "*Final results showed that all media advertising decreased fractionally during 1961 by approximately seven-tenths of one per cent—with both local and*

national advertising off slightly from their respective 1960 levels.

The business highlight of 1962 was the general enjoyment of the broad over-all economic recovery that Doherty, head of the Washington TV-radio management corporation that bears his name, predicted. The GNP actually rose by 6.5% for the year, while personal income increased 6% and generally good economic growth prevailed nationally.

Assuming that the over-all national economy would expand from 4-6%, Doherty subsequently predicted a rise in all media advertising to a new high level of $12.7 billion. *He came to within 3% of the final, actual figure, $12.3 billion.* Despite the fact that advertising did expand during 1962, as predicted, it lagged slightly behind the growth-rate of the total economy, and, as a percentage of GNP, all advertising expenditures slipped a bit.

For television during the year, Doherty foresaw total expenditures of approximately $1,870 million. *His predictions proved 6% too high when final 1962 TV advertising figures were reported at $1,750 million.*

Last Year's Forecast

One year ago, Doherty forecast 1963 as another year of sound, prosperous growth for the over-all economy, a prosperity that advertising in general and broadcasting in particular would share. The highspots of his 1963 forecasts came remarkably close to what actually was achieved:

1. *GNP prediction: at least a 4% rise; actual rise, 5%.*
2. *Retail sales: a 4-5% rise; actual rise, about 4.8%.*
3. *Corporate profits: a 10% gain; actual gain, 10%.*
4. *Total, all-media advertising volume prediction: a new high level of at least $12.9 billion; actual level, slightly over that.*

In addition, Doherty predicted that television advertising would score the greatest gains of all media and that both national spot and network would show particular strength with a minimal 8% rise. Further, he forecast that total TV advertising would reach the $2-billion mark. *Actual results: Spurred by extremely strong advances in national spot and network, TV advertising passed the $2-billion level and probably reached $2.1 billion in 1963.*

Radio advertising, he predicted, would show a 4% rise, with local radio up by nearly 5%, thereby bringing the total for radio to about $760 million. *Actual current estimates put radio advertising gains at about 5% with a dollar-volume close to $750 million.*

These results bring us back to Doherty's first economic forecast for SPONSOR when, five years ago, he predicted that TV advertising would approximate $2.1 billion during 1963. In fact, 1963's total came within the small fraction of 1% of the dollar-level that he forwarded back in 1958!

Throughout the five intervening years, Doherty's annual analyses have not only predicted yearly trends in over-all advertising—plus radio and television—with remarkable accuracy, they've also foreseen the nation's general business economy, including GNP, corporate profits, industrial production, retail sales, employment.

In his preparation of annual business and broadcasting forecasts, Doherty depends, not upon the proverbial crystal ball, but upon extensive research data coupled with years of experience as a business economist, professor of economics and director of the Boston University Bureau of Business Research. He was co-author of a business-cycle textbook entitled *Interpretation of Business and Financial Trends* in 1935. Since 1946, when he joined (and later became vice president of) the NAB, he has given his primary interest and attention to the radio-television industry.

Readers who missed his 1964 report, published in the Dec. 30, 1963, issue of SPONSOR, may be interested in his current forecast: He anticipates a GNP of $616 billion, with total (all media) advertising expenditures of about $13.6 billion. For radio, specifically, he forecasts a 5% rise in advertising which, he adds, might become a 5.5% increase. He also expects a strong 10% growth for television with a dollar-volume approximating $2.3 billion during the year. ■



Signs on the dotted line . . . for the 26th time

Robert Gage, advertising director for Skelly Oil, commits company for 7 a.m. news slot on WDAF Kansas City for 26th straight year, as station v.p.-gen. mgr. William Bates (c) and Marshall Giesecke of Bruce B. Brewer agency look on. Starting in 1939, Skelly bought news on NBC Radio with Clifton Utley, carried by WDAF. In 1943 Alex Drier replaced Utley and did program until '58. At that time the slot was purchased on spot basis by Skelly, with Bob Higby as newsman.

HECK SALUTES Hallmark ...A LONELY ADVERTISER

HALLMARK CARDS of Kansas City, sponsor of *Hallmark Hall of Fame,* is a lonely advertiser, according to Homer Heck, vice president and director of broadcasting for Foote Cone & Belding.

"Hallmark is unique. There is no longer anything like them. And that is a sad thing for television, but a good thing for Hallmark," Heck says.

Heck described its client's shows as "irregularly scheduled, usually 90-minute, beautifully produced, expensively mounted, and impeccably cast and directed dramatic shows, mostly drawn from the classics."

On the air for 13 years, Hallmark has outlasted its imitators and come up with 17 Emmys, the greatest number of Emmys ever awarded to any show on TV, he claims.

Sponsorship of such a show has required a great deal of rare courage and imagination on the part of the sponsor, Heck points out. It is a show that has often been faced with the challenge that "it can't be done," and has gone on to prove it could. It has set many standards in the industry.

We like to think it is a show with something of a social conscience, for J. C. Hall, president and founder of Hallmark Cards, has a strong sense of responsibility to the TV audience.

Hallmark began using radio in 1944. They turned to television in October 1951. A variety of formats were tried briefly and on a weekly basis. But early in 1951 NBC received from Gian Carol Menotti the original opera written and composed especially for TV: *Amahl and the Night Visitors.* Hall immediately saw the value of this property. He promptly agreed to sponsor it, sponsored repeats of the opera four times thereafter. It has since become an annual Christmas classic.

It was the beginning of a new era in TV programming, Heck contends. An era that was lead by Hallmark and greatly encouraged by Pat Weaver, then at NBC.

In 1952 Maurice Evans came up with the idea of a two hour version of Shakespeare's *Hamlet* for TV, and indeed the networks said that it would be impossible to clear two hours time on local stations, Heck says. But Hall authorized the agency (FC&B) to negotiate with the networks for the time period. After lengthy and difficult negotiations it was aired in April 1953.

The show brought great prestige and honor to Hallmark and brought Shakespeare to more people in four or five performances than had seen his plays in all the years that preceded the production. In '53 and '54 Hallmark presented other two-hour dramas—*King Edward II,* and *Macbeth.*

Response was so great to these specials, Heck says, that the idea was born that perhaps it was time to abandon the weekly half-hour (which had become increasingly difficult to program excitingly) and concentrate on more important properties. In 1955 Hall authorized a series of specials, a first attempt to use a series as chief advertising vehicle.

The biggest hurdle to getting the series on the air was the need for irregular spacing of the shows to accommodate Hallmark's big selling seasons, Heck says. "The network tried to force us into a once monthly schedule on the same night of the week each month. This we could not accept. The present practice of withholding or pre-empting time periods from other advertisers for specials had not been initiated yet. It was invented for Hallmark and we got out irregular schedule that first year."

Hallmark has been a pioneer not only in the presentation of fine dramatic work, but in the use of color, Hecks points out.

The first season of specials included *Alice in Wonderland, The Taming of the Shrew, Twelfth Night, The Tempest, Macbeth, Man and Superman, Green Pastures, Pygmalion, The Devil's Disciple, Teahouse of the August Moon.*

There have also been some originals including *Little Moon of Alban,* starring Dick Bogarde and Julie Harris repeated last week.

For the past 19 years, the length of time FC&B has been associated with Hallmark, the major portion of its advertising budget has been spent in broadcast. "One might wonder, I suppose, Heck says, "in the face of much larger audiences week-in and week-out for such unpretentious programs as the raucous *Beverly Hillbillies,* the riproar of *Gunsmoke* and *Bonanza,* and the hijinks of the *Andy Griffith Show* and the *Lucy Show,* whether quality dramatic entertainment may really be justified. As Fairfax Cone said recently, it is the only show left that has any real benefit from sponsor identification. And here is where the loneliness of the unique pays off." ■

Eveready batteries using all 3 TV nets

Eleven coast-to-coast TV shows on all three major networks will carry advertising messages pre-selling Eveready batteries and flashlights during the spring and summer sales season, Union Carbide's consumer products division has announced.

Eveready batteries and flashlights will be advertised at peak listening, night-time hours on the *Jack Parr Show, Saturday Night at the Movies,* and *Eleventh Hour*—NBC-TV; *Alfred Hitchcock Hour* and *The Nurses*—CBS-TV; *Wagon Train, McHale's Navy, Arrest and Trial, Breaking Point, Combat,* and *The Fugitive*—ABC-TV.

Eveready brand and the "power to spare" theme will be the basis of the dramatized commercials messages.

Lever lauds agencies for sales, profit aid

Lever Bros. execs while announcing modest increase in sales volume and sharp jump in net profits for '63 in their annual report to employees, paid tribute to company's ad agencies, noting: "It's hard to think where we'd be without 'Madison Avenue' — and its neighboring streets, Lexington, Park, and 48th.

Lever sales, according to president-chief executive officer Milton C. Mumford and chairman William H. Burkhart, set net record for third straight year by hitting $414.9 million, against $413.2 million in '62. Net profits climbed to $12.7 million, a 25% jump over 1962's $10.2 million.

They report the company's ad and promotion expenditures continued to increase in total, as Lever remained "one of country's half dozen largest advertisers," using all media but with major portion again spent in TV. "We made continued progress in improvement of quality and effectiveness of the advertising messages distributed to the very large (TV) audience."

These matters are of fundamental importance to Lever, said Mumford and Burkhart, adding that to do well with them requires "a very high order of ability and skill on part of both our own marketing people and our agencies."

They said: "Of recent years it has become popular in some quarters—happily this is diminishing — to look askance at the ad profession, and to use term 'Madison Avenue' as label of opprobrium. This seems to us unfair. We would like to record our feeling of profound gratitude to the many talented in our agencies who have contributed to our mutual progress."

Lever's agencies include Batten, Barton, Durstine & Osborn; Sullivan, Stauffer, Colwell & Bayles; J. Walter Thompson; Ogilvy, Benson & Mather; and Reach, McClinton.

New Saran Wrap push using heavy web TV

Dow Chemical is making a stab at a come-back in the food wrap field with a re-packaged, improved Saran Wrap. Network television — 14 night-time shows and eight daytime shows — is the major introductory vehicle.

The "All New" Saran Wrap features a starter tab and increased thickness to provide greater handling ease, it offers a 50-foot roll for the same price as the old 25-foot roll. Box has been redesigned with a new zip strip for opening and pre-tested graphics are being used on the box. Retail distribution should be completed this month.

Jones & Laughlin Springs into network

NBC's latest sales coup is a four-weekend schedule to Jones & Laughlin Steel Corp. for its maiden voyage in network radio.

J&L, a major producer of spring wire for mattresses, will use *Monitor* to advertise the 1964 "Measure Your Mattress Month" promotion. Schedule runs four weekends, from Aug. 29-Sept. 19.

Anderson-Little buys newscasts in 8 cities

The purchase of a large radio news package by Anderson-Little Co. has been announced through its advertising agency, Bo Bernstein & Co. of Providence.

The Fall River Mass, manufacturer of men's, women's, and boy's clothing is sponsoring entire weekends of radio news programing in eight New England cities from March through June.

Total of 312 newscasts will be aired each weekend through the facilities of WBZ Boston; WTIC Hartford; WPRO and WLKW Providence; WHYN Springfield; WORC Worcester; WICC Bridgeport; WATR Waterbury; and WAVZ New Haven.

New edible packaging to aid manufacturers

Food and pharmaceutical manufacturers, who use radio and TV media, are "very, very substantially" showing marked interest in new edible packaging material announced by American Maize Products Co., New York.

"Entirely different" properties of the product, according to Dr. James W. Evans, American Maize R&D vice president, are: (1) it's edible and (2) it dissolves in either hot or cold water. Therefore, its potential for vitamins or other measured medicines, per-load portions of detergent, packaging frozen foods, candy wrappers, or even emergency rations is felt to be "enormous."

New corn-based material is a film, looks like cellophane in that it's flexible, clear and colorless, yet has its own unique ability to dissolve and be eaten. Developed under Nebraska state research program begun in 1959, it's made from special starch-heavy corn (Amylomaize VII). It'll be produced as rolls of film at American Maize's new pilot plant in Central City, Neb., slated for full operation by year's end.

American Maize expects its edible cellophane to be snapped up within month or two by any of the several manufacturers now showing interest. They'd convert film rolls to own specifications—envelopes, packets or capsules. That all such companies are big-league advertisers virtually insures that edible-packaging will comprise good portion of this winter's broadcast blurbs.

From Bronx to Madison Ave.

Crestwood Advertising began five years ago in Bronx walk-up, now holds forth on Madison Avenue with 1964's billings projected at $5 million, major share going into TV

FROM 138th Street and Bruckner Boulevard in the Bronx to Madison Avenue and 40th Street in New York City is a distance of approximately five miles. But in terms of where important ad agencies are located, the two spots are worlds apart.

While Madison Avenue is headquarters for many of the world's largest agencies, the uptown area is better known for being adjacent to Yankee Stadium and the baseball team which cavorts there each spring and summer, usually winding up the season with the A.L. championship tucked away.

For an ad agency to make its start uptown and within a very short span of time make the successful move to Madison Avenue is a Horatio Alger story come true. Crestwood not only engineered this transition in little more than a year, but managed to bring Advertising's capital some refreshingly new marketing and creative approaches that have helped mushroom the agency's billings from $600,000 in 1959, the first full year the agency was in business, to $3,367,500 in 1963. And already for 1964, billings are projected to more than $5 million.

In the words of young (40), soft-spoken David Blank, Crestwood president: "We were long on experience and ability, but a little short on liquid assets when we opened the agency for business in June 1958 We chose our first location because it offered office space accessible to other parts of the city —at a modest rental. This was quite important to us in the beginning."



Crestwood president David Blank (seated) oversees one of agency's Monday night sessions discussing major aspects of client's upcoming campaigns

—Via TV

Unlike many other agencies which go into merchandising and marketing long after they've succeeded in the creative and media function areas, Crestwood early built its reputation in all four. "We had to do it that way," Blank explains. "It's how we managed to obtain and please our first accounts. Even though it was tough work, it was an extremely fortuitous break in disguise. It has been of inestimable help ever since."

The previous business experience of Crestwood's founders helps ex-

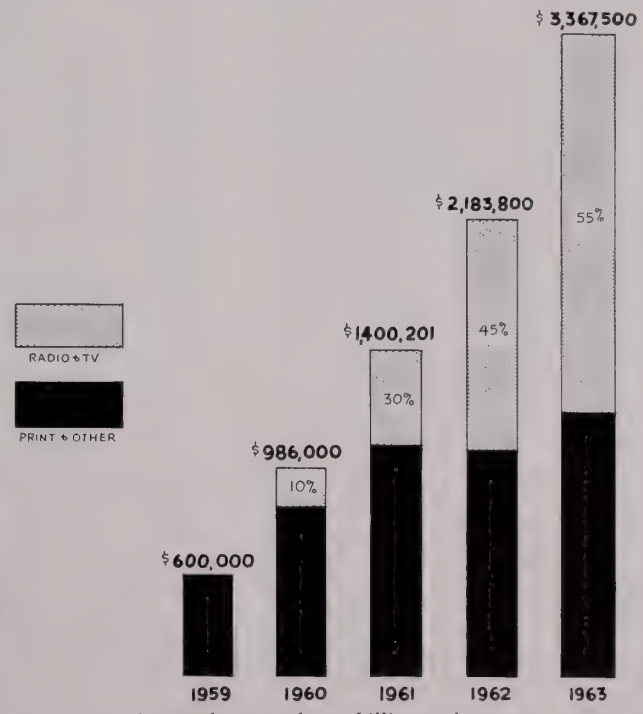


Broadcast media supervisor George Hermalyn (standing) and exec v.p. Berney Stein show proposed commercial to president David Blank (r) and v.p.-creative dir. Murray Schaffer

Like Topsy it Grewed



Crestwood Advertising's first headquarters in the Bronx are far cry from heights to which firm has risen since opening its doors in 1959 with billings of $600,000



Agency's steady growth to billings of $3,367,500 in 1963 reflect added use of TV, with print's percentage remaining virtually unchanged since Crestwood hit $1 million



Art dir. Theodoro Karter puts finishing touch to TV storyboard for one of toy clients

plain their willingness to take on the task of offering merchandising and marketing services right from the beginning. Blank formerly was head toy buyer and merchandising manager for Darling Stores, a chain of toy and juvenile furniture shops. Berney Stein, executive v.p., in the ad business since 1947, had previously headed up his own agency and obtained his earlier training with Interstate Department Stores, nationwide group. Murray Schaffer, v.p. and creative director, also had his own agency previously, and Murray Kamen, v.p. and copy chief, had been advertising manager for the Darling chain.

Stein tells it: "Crestwood approached early prospects and asked for phases of their advertising which some agencies still shy away from because they're difficult and don't represent big billing opportunities. We offered these first accounts our knowledge and skill in designing and preparing displays, catalogs, window streamers, shoppers, and a thousand and one other merchandising aids."

Soon these satisfied clients were asking Crestwood to handle their entire advertising campaigns. This started the agency on the road to success and it hasn't stopped growing since.

Working originally in the so-called "trouble areas," Crestwood execs were able to obtain hearings with companies that ordinarily would be unreceptive to pitches from a brand-new ad agency. But over and above that, the merchandising approach of the group enabled them to gain unusual depth of knowledge about the day-to-day operations and problems of advertisers.

"Look at it this way," continues Stein. "Some of the more modest-sized agencies would like to avoid the irksome jobs and just concentrate on the exciting and more financially rewarding phases of the account—the television, radio, and print advertising. This, I say, is a mistake. In order to avoid being completely overshadowed by the giants, the smaller shop first has to carve out a specific niche for itself. And the best place to start is in one of the specialized aspects of the tremendously complex business of advertising."

To which Blank adds: "When you've achieved real success in one area, the door is automatically opened for related things. At least, that's been our experience. If you'll pardon my use of an old truism: One success leads to another and to still another, in this business as well as in any other."

A heavy user of TV and radio for its many clients, Crestwood selects media on the basis of the individual objectives of each advertiser. One of the first steps of the agency, on securing a new account, is to conduct its "50-Question" interview. This is an involved procedure whereby Crestwood management learns confidentially and in depth the advertiser's marketing structure and objectives.

"It's surprising," says Blank, "how many accounts tell us at the conclusion of the interview that we now know more about them and their business than they do themselves. Actually, what it does produce is a clearcut understanding of where the client now is and where he's heading. Only by bringing this into sharp focus can we determine what creative approach and what combinations of media are best for him."

Because of Blank's own extensive experience in the children's field, it's understandable that the agency has a number of toy accounts in its diversified list of clients. The fact that these toy companies are extensive TV advertisers is part of the Crestwood media-marketing strategy.

"Crestwood does not subscribe to the 'Big Splurge' technique in toy advertising—with virtually complete silence at other times of the year. The traditional approach of promoting heavily during the pre-Christmas season and then curtailing expenditures is giving way to the year-round concept. The toy business—thanks

DAVID BLANK

President of Crestwood Advertising; chairman of the board of Burroughs Research and Development Corp.; secretary of Somerset Studios.

1948-'50: Toy buyer, Darling Stores

1950-'54: Merchandise manager, Darling Stores

1954-'57: Vice president in charge of all merchandising, Darling Stores

1956-'58: Vice president in charge of all merchandising for hard goods and soft goods for Wholesale City, Darling's discount operation

1956-'58: Vice president in charge of sales for Jo Sales Corp., wholesale housewares and hardware division, Darling Stores

1958-present: President, Crestwood Advertising

to the audience impact delivered by TV primarily—is rapidly achieving a true 52-week sales cycle. This is the classic example of matching what the medium can accomplish with what it is the advertiser wishes to obtain," Blank maintains.

Today, the toy industry can be compared to the food and drug fields . . . now enjoying virtually a "necessity" label as opposed to the "luxury" status it once had with consumers. With distribution currently in drug chains, supermarkets, department stores, and giant discount chains, toys are purchased on a daily basis and the industry no longer experiences the flagrant seasonal slumps that were so prevalent only a few short years ago. "For this, the toy business can thank TV," Blank avers.

What Blank could add is that the toy people should also pay homage to Crestwood for its having played a key role in getting the industry to modify marketing strategy so drastically. The agency developed the manufacturer-jobber combination of local TV advertising which has led to the biggest network of local market cooperation. Crestwood lays claim to placing more spot television advertising for toy accounts than any agency its size anywhere else.

But Crestwood execs make good use of their knowledge of the children's market with accounts other than toys. Just recently the agency and Wetson Systems., Inc., signed a contract whereby the chain of Wetson's Drive-In Restaurants in the New York metropolitan area will be promoted via children's TV shows. Studies by agency and client indicate that children exercise a strong influence on parents when it comes to choice of popular-priced drive-in restaurants.

Part of the promotion is a contest whereby TV viewers are invited to guess "how many french fries in a ton of potatoes?" . . . "How many hamburgers did Wetson's sell in 1963?" etc. Prizes will be awarded for answers coming closest to the CPA audited totals.

Today, Crestwood's client list is extensively varied, includes foods (manufacturers and supermarket chains), fashions, electronics, paints, pharmaceuticals, health aid apparatus, etc., as well as those products selling to the younger set. Goal of Blank is to "continue diversification. We don't seek account executves with one type of ad experience only. Rather, we prefer men who know merchandising and marketing firsthand, feel they can tie it in with the over-all advertising campaign and thereby service accounts more effectively."

Crestwood also handles advertising and public relations in the United States for Plumrose meats and cheese, imported from Denmark. On behalf of this client, Crestwood recently flew the cast of WNEW-TV's *Wonderama* program (aired on Metromedia's other stations: WTTG Washington; KTVH Peoria; KMBC Kansas City; KTTV Los Angeles; KOVR Sacramento) from New York to Denmark.

Most of the four-hour telecast, *The Danish Children's Festival,* hosted by Sonny Fox, was filmed on location in the land of Hans Christian Anderson and was a combination travelogue, international goodwill ambassador and, of course, helped promote Plumrose products as well.

Lending a hand with the program — in which Fox, accompanied by Danish children, personally explored some of the high points of interest in Denmark—were ranking governmental officials on both sides of the Atlantic.

While Crestwood may have started more modestly, today the agency functions in all areas of advertising, public relations, merchandising, research, sales promotion, etc. In fact, two subsidiary companies have been created within the past 2½ years: Somerset Studios and Burroughs Research and Development Corp. Specialties of these companies are: sales management, product design, merchandising consultation, and package design—as well as legal, financial, marketing, and psychological guidance. Burroughs R&D is headed up by Arnold Edson, formerly v.p. of Ideal and of Amsco. Total volume of the two subsidiaries in 1963 was nearly $1 million, exclusive of the $3,367,500 billed by the parent company.

Blank sums up the Crestwood success story: "There are many points of difference about Crestwood vis-a-vis other advertising agencies up and down Madison Avenue. They have their particular way of doing things; we have ours, and we intend to maintain our differences.

"This is the advice I give other up-and-coming shops — don't be afraid to run counter to the stream. Exploit your unique qualities. Only in this way will you be noticed and judged fairly. If you're just like everyone else, why should an advertiser single you out?"

To which Stein adds: "Being a vest pocket edition of some of Madison Avenue's giants is *not* Crestwood's way. We're going about the advertising business in our own distinctive manner. We believe this is the secret of success behind each and every fast-growing agency today."

And Blank concludes with this statement: "Someday Crestwood Advertising expects to be one of the more important factors in the industry. And when we reach that exalted position, a large share of the credit goes not only to the broadcast media, with which our billings have grown over the years, but to the hard-knock, uptown spawning ground of our agency. We salute all the other 'uptown agencies' accross the country and wish them the very best. ■

Lack of ad expenditure, Crichton Believes

THE FACT IS THAT — in a major sense — present marketing is skimming the surface of opportunity . . . I believe there is a general lack of adequate advertising expenditure," John Crichton, president of the American Association of Advertising Agencies told Rocky Mountain members recently.

"Advertising—who needs it?" Is a question asked in advertising meetings, Crichton says, not likely to be heard among food, drug, clothing, automotive, and beverage manufacturers. These companies have established an advertising philosophy. Advertising is an investment, both the price of pioneering and the price of survival, he contends.

"It is perfectly natural that Charles Mortimer, chairman of General Foods, who once was its advertising manager and once was an agency man, should believe that advertising is necessary if the business and the profits are to continue to show healthy rates of growth so that the company can continue to pay dividends. And I hardly need to remind you that business must grow or it will slip back swiftly.

"Or that Howard Morgen's president of Proctor & Gamble, who rose to his present post through the advertising department, should say that 'we at P&G believe that advertising is the most effective and efficient way to do it (sell the consumer). If we should ever find better ways of selling our type of products to the consumer, we'll leave advertising and turn to other methods."

Crichton centered his attention on two basic facts: 1) about ⅔ of any product's sales are accounted for by ⅓ of the families; 2) the average corporation spends 1.16% of its sales income on advertising. Crichton illustrated "What needs for advertising stem from them."

From the other point of view it is perfectly possible to have some media without advertising. But they would not be so interesting or so exciting, and they would not be so cheap. And probably they would not be so independent. The long history of media in this country and elsewhere is that, without advertising, the medium is captured and subsidized by a political party, or a religious group, or a group of manufacturers or a union, or by the government.

Crichton made clear his feelings that a lack of ad expenditures prevents advertisers and agencies from capturing a large share of the consumer market which is buying sparsely, or not at all.

Often the percentages of nonbuyers or light buyers represent very high numbers, Crichton pointed out.

Figures from the Market Research Corp. of America indicate that a great number of people make no purchases of common products during a 90-day quarter. For example:

Canned fruits	**16 percent**
Canned soups	**20 "**
Ready to eat cereal	**20 "**

In other words, for a typical 90-day period, seasonally adjusted, one household in six bought no canned fruits, and one family in five bought no canned soups or ready to eat cereal. Now let us look at three more common products.

All purpose flour	**28 percent**
Regular coffee	**25 "**
Toilet soap	**25 "**

One family in four goes through a three-month period without any purchase of these ordinary and high useage products.

The pattern becomes more pronounced as the product becomes more specialized or sophisticated.

Cake mixes	**39 percent**
Frozen juice concentrate	**47 "**
Aluminum foil	**48 "**

Of these products, only vegetable shortening was a big seller prewar.

These are largely postwar babies, and they have won their big consumer acceptance in that period. But note that nearly half the households aren't buying the product in a typical quarter. If these figures were for a six-month period, instead of a quarter, these percentages would be smaller—but there would still be a sizable percentage who made no purchases, tacit evidence of missionary work to be done by advertising. These pools of untapped demand become even more apparent as the product becomes more specialized, and of more recent appearance on the market.

Liquid detergents	**50 percent**
Floor & Furniture polish	**52 "**
Frozen meat-poultry-fish-pies	**62 "**
Shampoos	**64 "**
Pet foods	**69 "**
Liquid cleansers (all purpose)	**70 "**

Above are the percentage of households buying none of a given classification of product which ranges from 50 percent to 70 percent. One may perhaps explain pet foods as not of universal interest, since many families have no dogs and cats. One may regard frozen meat pies as too new a product to have acquired a large market. But shampoo, detergents, liquid cleansers . . . all have had substantial advertising budgets, all are familiar products. Yet a majority of households in most cases bought none during the quarter.

As families move up in income bracket they do not automatically assume the purchasing patterns of the bracket into which they have moved. It is probable that this lag can be shortened only through advertising, Mr. Crichton said. He illustrated his point by using the dentrifice field, usually thought of as heavily advertised and promoted.

"We are inclined to think of dentrifice penetration as universal. However, for a typical quarter 41 percent of households bought no dentrifice, 15 percent bought lightly, and 14 percent bought heavily. One family in seven, or 14 percent of families, accounted for 47 percent of all the money spent in this field.

"Doesn't this make clear the enormous untapped potential available to us?" Crichton pointed out. "And if this is true of dentrifice, where advertising pressure is marked, isn't it clear that other product fields offer great opportunities? Isn't it clear that many products—perhaps most products—are substantially under-advertised? ■

Tobacco's $95.5 mil. was 4th top TV user

In the dark shadow of proposed FTC rules which could cripple or entirely cut-off cigarette advertising from television, TvB has released its breakthrough of 1963 network spending which all-too-clearly illustrates what the medium stands to lose. Tobacco (with related smoking materials) was the fourth highest spending product classification, increasing its billings 7.6% over 1962's $88,681,100 to a whopping $95,456,300. In the fourth quarter alone, 11 of the top 25 brands advertising on network TV were cigarettes; two of the top three.

Network TV reaped its biggest billings harvest last year from still another product group threatened by FTC rule changes — toiletries (see SPONSOR, March 23, page 16). Billings here were up 9.1% from 1962's $14,910,900 to $161,392,400. Food and food products' billings were $139,526,700, up 4.4% over the previous year's $133,656,400. Drugs and remedies moved up 11%, from $105,377,900 to $116,968,600.

Leading network advertisers in the fourth quarter of 1963 were P&G with gross time billings of $14,981,000; American Home Products at $9,313,600; and Bristol-Meyers, $8,207,500. Top brands in that quarter were Anacin, with gross time billings of $2,737,400; Salem Cigarettes, $2,260,900; and Winston, $1,924,000.

Product classes showing the largest percentage gains last year were travel hotels and resorts, up 131.5% at $2,520,300; horticulture, up 87% at $569,200; entertainment and amusement up 80.9% at $1,593,500; and building materials, equipment, and fixtures, up 45% at $8,036,600.

Rumrill reports earnings rise 73 percent

The Rumrill Co. has reported record growth for 1963 and earnings of $3.90 per share, an increase of 73% over the $2.25 per share earned in the calendar year ending Dec. 31, 1962.

The acquisition of "significant new accounts and growth of long-time accounts," brought billings to an $18 million level Charles L. Rumrill, president, reported to stockholders. The advertising, public relations agency, with offices in New York City, Rochester, Buffalo, Utica and Ithaca, is owned entirely by employee stockholders.

Billings for the previous year were approximately $16 million and the increase during 1963 was about 15%. The agency anticipates similar growth in 1964, Rumrill said.

New accounts include Molson Brewing Company of Canada, The Greater Rochester Blue Cross and Blue Shield plans, the Carborundum Company of Niagara Falls, Cutrice Burns Company of Rochester, Gilbert and Bennett Company of Connecticut, L. J. Wing Manufacturing Company in New Jersey, The B. F. Spencer Company of New York, and the Dollinger Company of Rochester.

Wade. advertising billings drop 43 percent

Wade Advertising, Chicago, has been hit with a hard blow through the loss of the Miles Labs account. Before the change Wade's billings totaled about $28 million, without Miles, estimated at $12 million, billings will drop to about $16 million.

A spokesman for the agency said there would be a sharp change in personnel but refused to comment further.

Miles Labs reportedly has chosen a new agency but would not disclose its selection.

Wade will continue to handle an estimated $6 million in Miles billings, for such products as One-A-Day Vitamin Tablets, Bactine, Chocks, children's vitamins and Nerine.

Japanese set sights on ratings



Unit seen above is the control panel of a tape-sorting machine designed by Tokyo Shibaura Electric Co. — Toshiba, Japan's biggest electronics firm —as part of a system designed to provide data on TV set usage in Japan. Showcased at the recent IEEE Show in New York, the system is being promoted by Toshiba in the U. S. Ratings are derived by "Video Meter" monitors installed in 800 households in Tokyo and Osaka which record tuning on tapes. Later, the tapes are collected weekly and fed through a sorting machine, thence to a Toshiba "Tosbac" computer for analysis and print-out. System provides program ratings, minute-by-minute data in 26 hours

Buyers Should Know The "Big

Director of advertising for giant bottler tells buyers what to consider when spending a company's hard-earned money

IT IS NOT very often that a protective account exec lets me wander away from him when I am in the media department of my agency, BBDO. But sometimes it does happen and I'm quickly lost among the calculators, ARB's, Nielsen's, SRDS's, salesmen, availabilities, worksheets, overtime slips and all the other elements that go into one of the busiest departments in the agency. Aside from being busy, it is probably the noisiest and easiest to get lost in.

What interests me most in a media department are the spot buyers. They can't be completely classified or categorized. I can always find a young ambitious one. He is generally recently out of college and eager at his work. I bet he has got someone in the research group paid-off to give him the first new rating book when it arrives at the agency. He will be the first to cost out his spot schedules and make improvements if necessary.

Then, of course, there are the old pros. They've been around the spot ranks for years. You can tell by the myriad of ashtrays, coffee cups, name plates, etc., sent from stations that garnish their offices. Their importance to a media department is felt daily. Knowledge of merchandising plans that are available, ability to negotiate, coordinate multi-agency buying and other tasks make them important to a smooth-running operation. These, of course, are only a diverse cross-section of what one sees in tip-toeing through a media department.

I often wonder if a spot buyer knows the faith a client puts in him or her. After all, he gets to spend all our hard-earned money. Many hours of planning and discussing go into the final authorization of budgets, scheduling and timing for promotions and campaigns. But the media buyer is the anchor-man.

The spot buyer in essence has a pile of 20 dollar bills sitting on his desk to dish out in exchange for fair return in the value of good spot availabilities. He is so important to us that we entrust millions of dollars to his buying discretion.

And I have no pity when I learn that the spot buyers who are spending our 20 dollar bills are working overtime or are asked to break-out the audience composition of our spot schedules.

We are all together in this selling job. And it is a competitive business. We make every effort to get a half share point gain on our competition. And we expect our spot buyers to work just as hard, and maybe a bit harder. We expect them to rack their brains and spin their calculators to get a half thousand extra households through shrewd buying and constant improvement of schedules.

Aside from the important extra gained through conscientiousness and sheer hours of devotion, a more important big extra is gained when the "big picture" is known. I grant you this isn't always easy for the buyer to find out. But, as a buyer, you must make it your job to find out why spot TV is being used, and why prime time ID's and fringe minutes, or why day and late night minutes are the prescribed commercial mix. Prescribed is a good word. To me it connotes medicine. And I guess that's what advertising really is—whether it be a preventative or a cure for a problem. Our problem is that we don't have all the healthy business we want, and we look to our agency and their media buyers to diagnose the ailment and prescribe a cure.

As our media buyers, you must find out our problems, and you must do your best to cure them. Of course, you should know the national media plan. If magazines are an umbrella or base buy; know



PHILIP M. HINERFELD
v.p., dir. of advertising
Pepsi-Cola Company

Over a ten-year period Philip Hinerfeld has had extensive experience in soft drink advertising. Prior to joining the company he acted as an advertising agency consultant on the Pepsi account, and prior to that, assisted in the guidance of the company's national advertising campaign through the Biow agency where he also worked on such accounts as Philip Morris, Hills Brothers, and Lady Esther. Hinerfeld served as director of advertising-promotion and assistant to the president of Postal Telegraph, a division of IT&T, after graduation in 1929. He was also active in market research at that company.

Picture"

which ones; know how many insertions. Find out what days they hit the newsstand and the mailbox of Mr. & Mrs. Consumer. This might be a factor for that little extra impact when deciding whether to accept that Monday or Tuesday spot. Or maybe network TV is your backdrop. Knowing your exact network schedule will help you to select spots that best complement the national effort.

An excellent source for marketing information is the local market newspaper. They can tell you what is the best food shopping day, how many factory shifts there are, which might be of interest if you are selling gas; or what day is pay day, which is important whatever you are selling. Ask your spot salesmen, too, they've probably been to the market a number of times. Don't overlook the sales development departments at the rep houses. They are well supplied with marketing facts and statistics on the markets they sell.

Also, make it a rule to never let a visiting station man out of your office until he's told you something about his market that is important to the movement of your product.

Go further than your own department. Continually question the account executives, the research and marketing people assigned to the account; study the marketing plans, research reports; examine everything you can find. Get on everybody's distribution list. For instance, and we believe this is not true of Pepsi, perhaps your product lacks awareness in the minds of your prospective consumer. This could give you direction in scheduling spots to build frequency. It might lead you to add that fourth station in the market that was extremely efficient, yet added little to your over-all reach level.



Philip B. Hinerfeld (r) discusses record "Music to Sell Pepsi" with Edward C. Finneran, manager of theatre sales for Pepsi-Cola, holding a radio commercial planning calendar

The creative people can be an important source of media direction. As a campaign evolves, get involved. You can help them as they can help you determine the most effective media to present certain creative concepts.

In some instances you might convince the creative people to prepare special copy. Remember that low rated women's show in the afternoon that the salesman said "really pulls." It was efficient and had a high female comp but you were rushed and there wasn't time to be bothered with such a low rated avail. Maybe in conversations with your account exec you learned that your product was having difficulty getting distribution. This show might be the perfect wedge for forcing distribution through special copy directing these gals to ask for your product.

As you can see, the selling job of your product goes further than an availability sheet and efficient CPM's. Know the "big picture"—the small ones will be clearer and have more meaning. ■

Department Stores Appraise

Newly released figures show store managements reaction to wide variety of spot radio usage

IN THE FALL, for the first time in many years, the Sales Promotion Division of the National Retail Merchants Assn., did a survey on how department stores are using radio.

The results, recently released, indicate that radio has undergone a radical revision since the famous "Joske Report" in the late 1940s.

The survey was made up of 191 users representing a cross-section of American retailing. Their dollar volume categories were: over 50 million, 11; 20-50 million, 15; 10-20 million, 15; 5-10 million, 18; 2-5 million, 48; under 2 million, 84.

The following conclusions were drawn by the association:

1. Radio has great strength as a supplementary medium. Stores in all volume classifications which used radio found that the best results were obtained in conjunction with newspaper advertising or as a means of extending the market beyond the use of their usual newspaper.

2. Its basic advantage is flexibility and low cost. Stores could change advertising copy right up to air time.

3. The most versatile and imaginative use of radio today is being done by smaller stores. Many of them devote a substantial portion of their advertising budget to radio because it permits them to make a bigger impression than in newspapers, which are many times dominated by larger store advertising.

4. 30 percent of reporting stores of under $2 million volume are spending 20 to 30 percent of their advertising dollar in radio, whereas the highest figure reported by the largest stores was only 5 percent.

5. 35 percent of the stores under $2 million use as many as 30 to 50 spots each week.

6. Larger stores spread their time buying over many more stations than the smaller stores. Almost half of the stores with volumes over $50 million use from 3 to 10 stations regularly, while smaller stores confind themselves to 1 or 2 stations, thereby achieving saturation of the particular audiences they try to reach.

7. Larger stores use spot announcements all day and late in the evening, with a peak in the afternoon. Smaller and medium stores promote more heavily in the morning.

8. 30 percent of all stores sponsor programs fully or in part. The smaller stores lean heavily on live, local personalities, while the largest sponsor news or musical programs.

9. The programs are designed predominantly for women or a family audience, with very few pinpointed to specalized groups.

10. Medium size and large stores generally promote one item at a time, while the very smallest stores

CHART A: What Percent of Your Advertising Dollar Is in Radio?

Store Volume	½-5%	6-10%	11-15%	16-25%	26-50%	75-100%
Over $50 Million	7	—	—	—	—	—
$20 to $50 Million	7	2	—	—	—	—
$10 to $20 Million	9	—	—	1	—	—
$ 5 to $10 Million	12	1	—	—	1	—
$ 2 to $ 5 Million	16	9	5	1	—	—
Under $2 Million	14	7	6	18	15	3

CHART B: How Many Spots Do You Use Each Week?

Store Volume	2-10	11-30	31-50	51-75	76-125	126-200
Over $50 Million	—	1	1	—	—	1
$20 to $50 Million	—	1	—	1	1	—
$10 to $20 Million	2	—	—	1	—	4
$ 5 to $10 Million	—	—	—	2	2	1
$ 2 to $ 5 Million	1	6	6	4	—	—
Under $2 Million	7	3	22	4	2	—

tend to advertise more than one.

11. Most stores in all categories term the results of their radio advertising as "moderately successful".

When questioned on what their opinion was on the importance of radio as an advertising promotion medium retailers in the over $50 million category said:

"We feel that the use of radio as a sales promotion medium is important in two ways. First, it sells specific items and, equally important, it carries an institutional message to the listener. We consider radio advertising as an additional support for merchandise being advertised, in newspapers or on television. We feel that radio is particularly effective as a 'semi-institutional' medium."

"We use radio as supplementary to newspapers to reiterate what is going on in the store—and to reach customers who may not be completely covered by newspaper circulation."

"We feel that radio is an integral part of our total sales promotion program. It has proved to be particularly effective as a supporting medium for our important store-

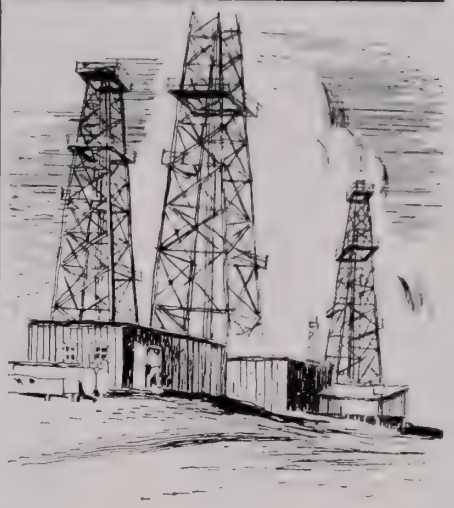
CHART C: Are You Using Spots and What Kind?

Store Volume	Yes	Live	Taped	Combination	Musical	Jingle
Over $50 Million	11	4	1	6	2	2
$20 to $50 Million	14	7	7	—	3	6
$10 to $20 Million	15	3	2	10	3	5
$ 5 to $10 Million	16	3	3	8	4	5
$ 2 to $ 5 Million	41	9	12	12	11	12
Under $2 Million	81	26	20	32	14	20

CHART D: When Do You Run Most of Your Spots?

Store Volume	Morning	Afternoon	Early afternoon	Late night
Over $50 Million	4	9	5	4
$20 to $50 Million	13	7	—	—
$10 to $20 Million	11	10	5	1
$ 5 to $10 Million	13	7	5	4
$ 2 to $ 5 Million	36	16	5	4
Under $2 Million	76	30	2	3

GASOLINE MOGULS



buy WNBC-TV. Top names in the gasoline business know it's the most efficient means of getting New Yorkers to tank-up at their fuel pumps. Among them:

Cities Service Co.
California Oil Co.
Gulf Oil Co.
Shell Oil Co.
Sinclair Refining Co.
Socony Mobil Oil Co.
Sun Oil Co.

Take a tip from the Gasoline Moguls: whatever the product or service you sell, you'll get more mileage on WNBC-TV.

4
WNBC-TV
NEW YORK

wide sales events such as warehouse sales, anniverary sales, semi-annual sales for the home and the like. However, we do not feel that it can serve as a substitute for newspaper or even direct mail advertising."

Retailers in the $20 to $50 million category said:

"As an 'extra' to newpaper advertising, radio serves a purpose. It allows for more flexibility in publicizing new arrivals of merchandise. It is also an excellent media to promote store service economically."

"Radio will sell items. Its most important use is to carry the store's message to those not reached by other media and to add excitement to an event."

"We have used radio to popularize one item; to sell a new service; to introduce new items; to sell our institution. Radio proves to be successful if we buy saturation or popular sporting events."

"It should definitely be part of the store's promotion program and as strong in dollar expense as the store can manage. A good supplement to newspapers, radio catches customers in a different mood and at different times than other media, and is listened to very well by the public."

"An expensive means to reach a large number of people when used to inform them of a sale or other special events it is always used in conjunction with newspaper advertising." ■

CHART E: What Kind of Programs Do You Sponsor?

Store Volume	News	Weather	Live, Local Personality	Musical	Baseball	Educational
Over $50 Million	2	—	—	2	—	—
$20 to $50 Million	—	—	1	—	—	—
$10 to $20 Million	1	1	1	1	—	—
$ 5 to $10 Million	3	—	—	—	1	—
$ 2 to $ 5 Million	7	2	9	4	—	2
Under $2 Million	5	2	10	5	1	—

CHART F: Who Prepares Copy?

Store Volume	Own Department	Agency	Station	Both	Store and Station
Over $50 Million	3	6	—	—	—
$20 to $50 Million	4	8	1	1	—
$10 to $20 Million	6	6	—	2	—
$ 5 to $10 Million	9	3	3	2	—
$ 2 to $ 5 Million	26	8	4	4	—
Under $2 Million	61	3	3	—	5

CHART G: How Would You Rate the Results of Your Advertising?

Store Volume	Highly Successful	Moderately Successful	Slightly Successful	Unsuccessful	Difficult to Evaluate
Over $50 Million	1	8	—	—	1
$20 to $50 Million	2	6	3	—	1
$10 to $20 Million	—	8	3	1	1
$ 5 to $10 Million	2	7	4	1	1
$ 2 to $ 5 Million	10	20	11	—	—
Under $2 Million	12	53	9	3	—

CRITIQUE . . .

Continued from page 17

in my opinion, are "Toughness and Torture" for regular tires, in which they do everything except drive the car off a cliff, and "Crossroads" for snow tires, which begins with a long-shot of a horrendous traffic snarl.

Young & Rubicam's daring in eliminating the spoken word from this advertising has paid off. These commercials have achieved substantially higher consumer - recall and registration of major selling points than their conventional competition.

* * *

These outstanding campaigns are all originals. They didn't follow anybody's lead. Personna dared to laugh a little at its bigger competitors. Kodak chose to take its camera out of the typical home scene to demonstrate its difference. Chevrolet made tried - and - true TV demonstrations zing with vitality, via a brand new technique; Italian Swiss took a chance on friendly humor. Goodyear threw away the selling power of words to create a new and striking form of advertising.

Let's hope this year produces as many more new campaigns that wite their own wonderful rules. ■

YOU

MAY ALREADY HAVE

WON

IN CRC'S GIGANTIC $50,000 "MONEY MAKER" CONTEST

AT THE N. A. B. CONVENTION IN CHICAGO, APRIL 5-8!

Tear out card along perforations . . . present card at the CRC space A & B in East Exhibit Hall at the N.A.B. Convention in Chicago, April 5-8. If your number is posted in the CRC booth, you will receive — *absolutely* free — a customized series of "SMILE" ID's WORTH $500!

There are 100 possible winners, each worth $500, so don't *you* be left out! You may enter as many times as you have cards.

Don't forget to take your "Money Maker" contest entry card to the Convention, and be sure to come by the CRC booth and see if you are already a lucky winner of a $500 "SMILE" ID series. And while you're there, listen to the fabulous "MONEY MAKER" *Commercial Service and Production Library,* from Commercial Recording Corporation, the foremost producer of commercials and ID jingles in the world.



YOUR CRC MONEY MAKER CONTEST LUCKY NUMBER IS:

№ 43945

See if you have already won a customized "SMILE" ID series worth $500! Present this card at CRC Space A and B in East Exhibit Hall, N.A.B. Convention in Chicago, April 5-8.

CRC

Smashing

"MONEY MAKER"

BRINGING TO RADIO, FOR THE FIRST TIME, A DRAMATIC, COMMERCIAL AND PRODUCTION SERVICE WHICH PROVIDES ALL THE ELEMENTS NEEDED TO INCREASE SPOT SALES!

COMMERCIAL SERVICE AND PRODUCTION LIBRARY

TEAR OFF THE $50,000 "MONEY MAKER" contest card below. YOU MAY ALREADY HAVE WON A $500 "SMILE" ID SERIES!

CRC $50,000

"MONEY MAKER" CONTEST ENTRY CARD

See contest rules on other side of ad

COMMERCIAL RECORDING CORPORATION,
SPACE A & B, EAST EXHIBIT HALL,
N.A.B. CONVENTION, CHICAGO, APRIL 5-8.

COMMERCIAL RECORDING CORP.

P. O. Box 6726 • Dallas 19, Texas

Timebuyers 'tour' Trigg Vaughn group



In "trip west" that never left New York, Trigg Vaughn recently feted timebuyers and other agency execs with a "tour" of the group's radio stations, using special exhibits, booths, and costumed guides. Among the "tourists" (l-r) were Hope Martinez, media supervisor, BBDO; Jackie De Costa, media research supervisor, Ted Bates; vice president-radio for Peters, Griffin, Woodward, Ray M. Stanfield; a Trigg Vaughn hostess; Martin Bussell, KITE San Antonio, national sales mgr. PGW, national rep for the group, co-hosted "trip."

Juice quenches thirst with 10-station spots

A heavy spot radio and TV push by Lincoln Foods, Inc., for its juice drinks is under way in five states through Parsons, Friedmann & Central, the company's Boston-based advertising agency.

Buying is concentrated around and within children's daytime programs with 278 radio and TV spots being placed each week. The campaign will last into the summer.

Stations involved in the promotion include WNAC Boston; WMAS and WHYN (TV) both Springfield; Portland, Maine's WMTW-TV; and WGAN-TV; WPRO-TV, Providence; WEXT Hartford; WHNB-TV New Britain; WKBW-TV Buffalo; and WNEW-TV New York, New York.

TvAR takes to wing with 'bird' contest



"Bird watching" is the hope of Jerry Klasman (l) and Ray Hamilton, who are participating in WJZ-TV Baltimore contest between the New York and Chicago offices of its station rep TvAR. Four homing pigeons (two from each branch) will be winging back to Baltimore with sales results in selling the last availabilities for the 52 Baltimore Orioles (alias the "Birds") games to be aired on WJZ-TV. Prizes will go to execs with high sales and to backers of the first birds to arrive from each city

Allied's Zippy Fluf spots soften LA area

Zippy Fluf rinse, new Allied Foods product, is being introduced in the Los Angeles area via a spot saturation campaign on KHJ-TV, through Beckman-Koblitz.

The softness-restoring product is part of Allied's Zippy Starch line and is already in distribution in Southern California.

Hanover's spot buys fuel big food promo

Hanover Canning Co., through Philip Klein Advertising, is placing more than 2,600 spots on 15 radio stations as part of three successive sales campaigns for the firm's line of canned and frozen vegetables.

The commercials, spanning a 15-week period, are being spotted on the following stations: WBAL, WCAO, and WEBB Baltimore; Washington's WMAL, WRC, WTOP, and WWDC; WKAP Allentown; WHYL Carlisle; WCBG Chambersburg; WHVR Hanover; WCMB and WHP Harrisburg; WHUM Reading; and WSBA York. In addition, live commercials will be used on WBAL-TV Baltimore for an 11-week run.

The first campaign is promoting Hanover's "Guest Quality" line of vegetables. Starting in May, Hanover will initiate a month-long World's Fair contest offering over 1,000 prizes, to be followed by a third promotion which will be for vegetables for cookouts.

The triple campaign is being promoted on a store-to-store basis with display materials, dealer tie-ins, incentive display, and promotion allowances.

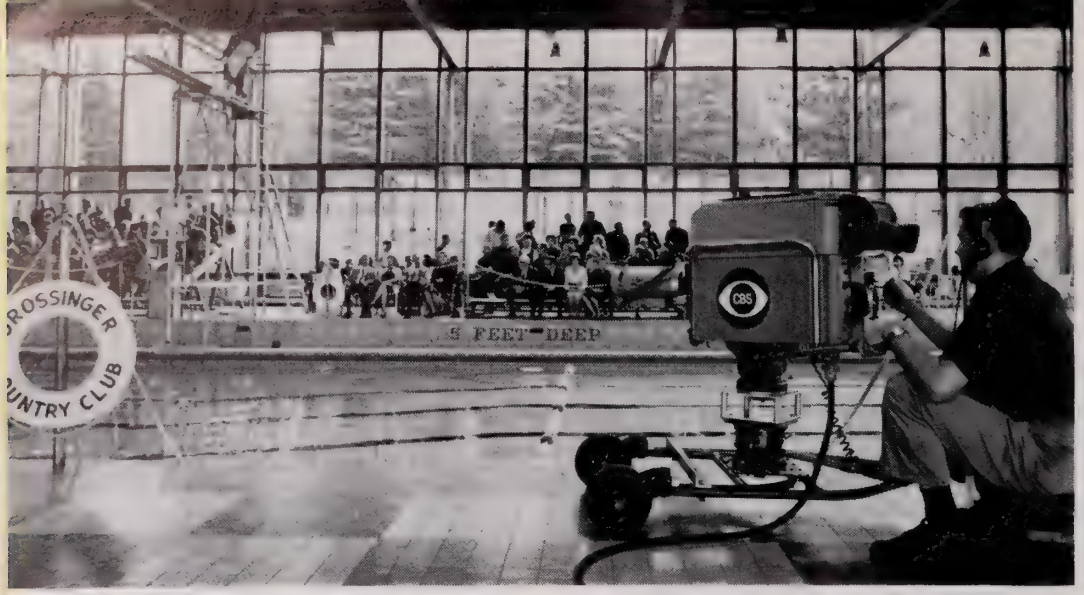
Netteres named ABC-TV vp



Netteres

ABC Television Spot Sales, Inc., has announced the election of Fred L. Nettere, general sales manager for spot sales, to a vice presidency.

The election was announced by James E. Conley, president.





CBS sportscaster Chris Schenkel was on hand as network covered first world's indoor professional high-diving meet

TV MEDIA

Resort a busy backdrop

Commercial, program producers find Grossinger's has built-in values for lensing as well as relaxing, with facilities running gamut from cabanas to dog teams

MENTION the name Grossinger's to almost anyone and he immediately conjures up a vision of easy resort living. But there's a more knowing group within the television and agency ranks that quickly thinks of the inherent programming and commerical possibilities of the well-known up-state New York facility.

Run by venerable Jennie Grossinger, the resort is spread over 1,000 acres in the Catskill Mountain area. Beginning by taking in guests on a broken-down farm, the resort now does a 52-week-a-year business that entertains more than 1,000 guests daily in just about every way there is to entertain people legitimately. Third generation Paul Grossinger, Jennie's son, is general manager.

The resort's motto — "Grossinger's has everything" — is well illustrated by its raft of pleasure-offering services: a mile-wide lake for aquatic sports, 6 miles of bridle paths, 10 tennis courts, a championship 18-hole golf course, a baseball diamond, courts for any sports requiring a volley and a ball, two swimming pools (one, a gigantic, $1.5 million, indoor Olympic pool-solarium), artificial ice skating rink, ski slopes with a T-bar lift, and a togoggan run. If a mild New York winter fails to provide snow, the resort turns on its $100,000 snow machine, leaves it running all night, and has slopes covered with ice—and guests—in the morning. Whether it's cabana or cosmetics bar (where one woman was literally revamped to the point that her husband failed to recognize her), just about all of Grossinger's assets have been used as backgrounds in advertising.

Since a dog-sled team is always available, for example, Philco went to Grossinger's to shoot its refrigerator commercial, which incorporates dogs, sled, and special igloo. Schaefer beer's agency, William Esty & Co., also took a crew upstate to shoot a commercial on the frozen Grossinger lake. And Ben Sackheim did a Peter Pan bra series, too.

Currently in the works are a commercial for Renault cars — a vehicle coming to a quick stop on the ice, plus another, in the planning stage, for U.S. Steel, which will focus on the resort's circus-sized ice rink.

It isn't just coincidence, or Madison Avenue's eye for combining

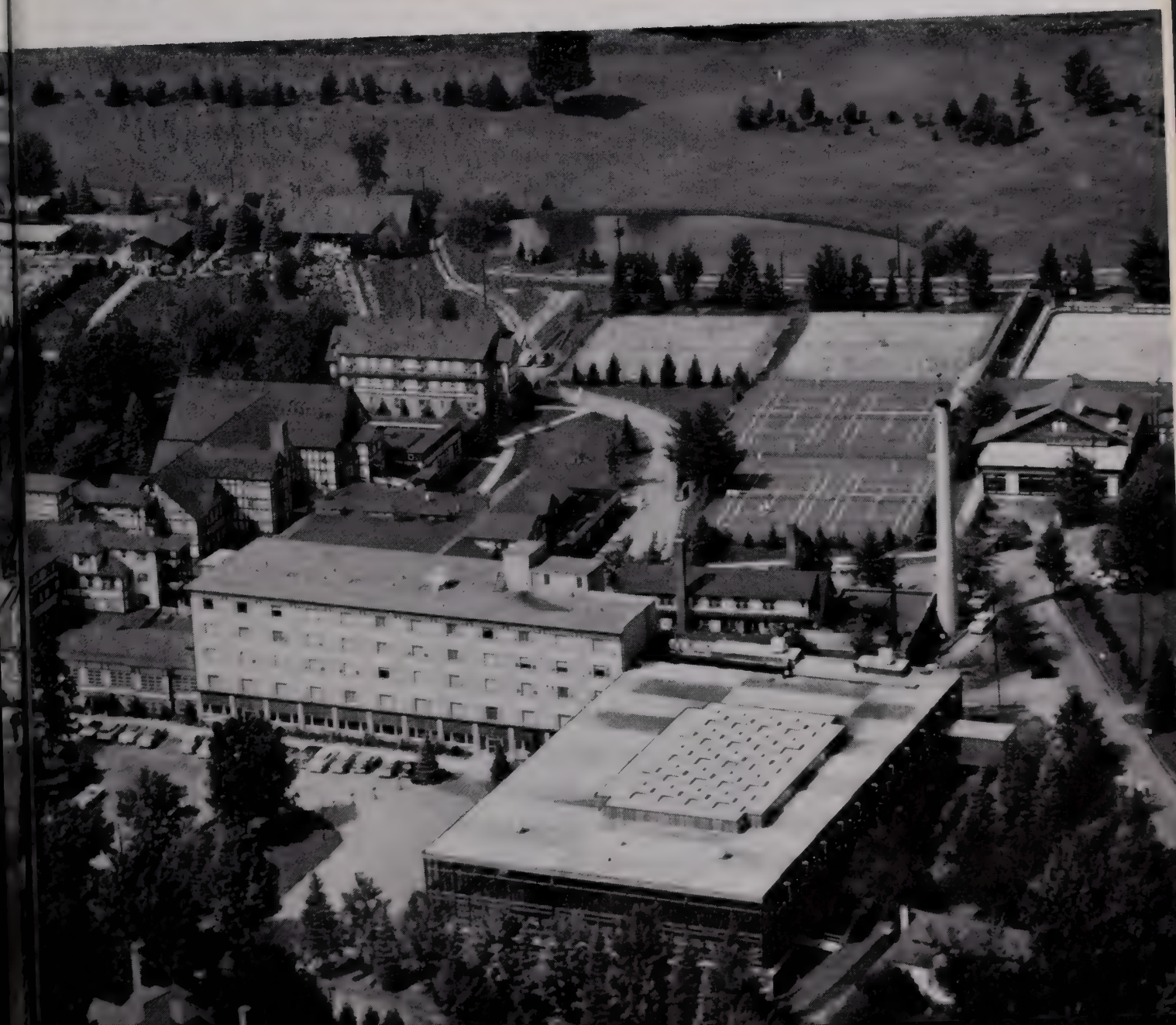






Jim McKay keeps coat and gloves on while airing action for ABC at barrel-jumping event held annually at Grossinger's

for TV ads, shows



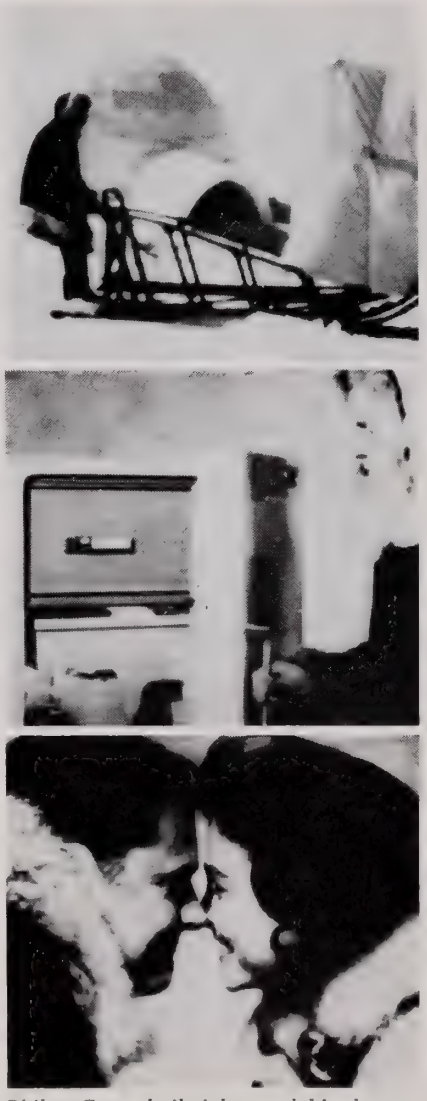


Jennie Grossinger, who runs the famous up-state N.Y. resort, visits bakery to deliver bread commercial

pleasure with business, that takes so many commerical ventures the 95 miles northwest of New York that Grossinger's lies. The resort encourages use of its facilities for commercials as well as for programs. It's not only good business; it's also part of the Grossinger success formula.

The huge sprawling resort — it recently bought a nearby hotel and recreation area outright just to house its own army of 900 employees — started as a seven-room farmhouse on a run-down, 50-acre farm outside Ferndale, N.Y. The Selig Grossingers (parents of Jennie, who married a distant Grossinger cousin) had gone broke on a small restaurant on New York's lower east side, moved to the country and took in boarders while they tried to coax their exhausted land into productivity. The first season, they had nine guests who paid $9 a week and left raving about the amount of food and service they got for the price — just as today's $100-175-per-week guests do. The next season, the Grossingers had so many vacationers they had to pitch tents in the back yard. Four years later, in 1918, they sold the farm for $10,000, bought a nearby hotel and started the first 18-hole golf course in the Catskills. They were in business to stay.

Grossinger's wasn't well or widely known, however, until show and sports-name-magic brought fame in big numbers. One story is that an unshaved Eddie Cantor, walking in the neighborhood, was spied by Malka, the elder Mrs. Grossinger, and invited in for a free meal. Certainly, Cantor — like his Grossinger "discovery" Eddie Fisher — virtually became a member of the family. It's more likely, however, that the real boost occurred in 1934 when bandleader Abe Lyman steered lightweight champion Barney Ross into a free-training camp there, prior to his bout with welterweight champ, Jimmy McKarnin. Since then, eight other major boxers have also trained there and Grossinger's has earned its solid reputation as a sports center, whether amateur, pro, or spectator.



Philco Corp. built igloo and hired dog team to cavort over resort's grounds for TV ad for refrigerators

When Rocky Marciano was in training a few years ago, Ed Murrow arrived with CBS-TV cameras and crew to do what's reportedly the first live remote telecast ever, via *Person to Person*. Resort's management was delighted and soon started encouraging more TV. Even when the early video coverage was snow-filled or confused, crews and lights added the sense of excitement which assured every guest that he'd really arrived when he'd stopped over at the big G.

Ed Sullivan has several times shot footage for his Sunday night show at Grossinger's. And it hasn't all been take; the resort's given, via some of the personalities it's trained on its social staff in the past, a few of whom are now big show business names — Kay Medford, Shelley Winters, Betty Garrett, Dore Schary, Phil Foster, Buddy Hackett, Red Buttons, to cite a few.

The mountain setting, the country atmosphere, and the concept of vacation fun has made sports coverage a natural, however. The world barrel-jumping championship was held for the third successive year at Grossinger's in mid-December, and covered by ABC-TV's *Wide World of Sports* for January telecast to an estimated 25 million fans throughout the nation. (Paramount Pictures also sent a crew to film a color short of the event for theater showings). Members of the Grossinger family acted as honorary judges and, with high style, they enlisted actors Forrest Tucker and Van Johnson as special honorary judges, starlet Jill Haworth as queen.

In a similar event, Robert Saudek Associates taped a 10-12 min. segment of its Thanksgiving Day special there in 1961, featuring Dick Buttons in an ice routine, which proved so successful that it was rerun this year. Sponsor: General Electric.

And last November, the first

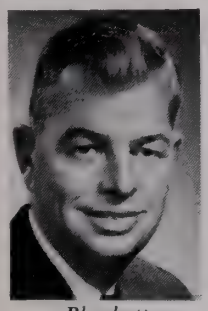
world's indoor, professional high-diving championships were covered by CBS-TV for its *Sunday Sports Spectactular,* aired Feb. 23. Negotiations are now under way for comparable CBS coverage of outdoor diving this summer.

Grossinger's makes a very profitable practice of combining the conservative and traditional with the up-to-the-minute modern (new buildings follow the resort's essentially Tudor style but, anachronistically, have picture windows between the wattle and daub). Its interest in — and invitations to — TV coverage are not without significance.

Agencies doing location shooting of TV commercials aren't charged for using the premises, providing the resort gets credit, an offer more often taken up by print than TV advertisers. Even if it doesn't get credit, Grossinger's still gives its convention-rate deduction to TV crews and charges a flat $100-per-day-fee for photographing its facilities. Companies that have used the site include MPO, Transfilm, and Oliver Unger & Elliot. ■

Pueblo Ups Plunkett

Paul Plunkett, vice president of Old Pueblo Broadcasting, has been named manager of KOLD Radio and Television, Tucson. He has been acting manager the past year, filling in for E. S. Mittendorf, vice president and general manager, who has been on an extended leave of absence.



Plunkett

With KOLD since 1946, Plunkett has served in various capacities with both the radio and television station. He was named vice president of Old Pueblo Broadcasting last year.

In addition to his overall management duties, Plunkett will also supervise local and national sales, assuming duties formerly handled by Bernie Perlin, who has resigned as sales manager.



Grady Helm and Jim Hester prepare a script for an upcoming Buddies' children show on WBAP-TV.

Sponsor's Adman stars in TV show he created

A CARTOONING HOBBY and an idea for its utilization became the nucleus for *Buddies' Cartoon Show,* one of the Dallas-Ft. Worth area's popular children's programs color-cast on WBAP-TV and sponsored by Buddies' Super Markets (through Mercer & Stephens).

The kiddie show is now in its fifth 13-week cycle (all under Buddies' sponsorship) and has become one of the chain's top ad vehicles. WBAP-TV's coverage area is such that it complements Buddies' store locations so that the program achieves a saturation effect the firm feels is of great help to its over-all sales push.

Buddies' Cartoon Show is largely the creation of Buddies' own advertising director Jim Hester, an artist and cartoonist by avocation. Hester evolved his idea for a children's show based around his drawing abilities, and discussed his plans with Grady Helm, Buddies' grocery operations supervisor. The two took the idea to WBAP-TV, where the station's staff liked the concept and did a pilot show that was favorably viewed by J. C. Pace, Jr., Buddies' president.

With creator Hester as "Big Jim" and Helm as "Cousin Grady," the weekly half-hour show involves children's scribbles submitted on special cards (available at any of Buddies' 34 markets) which "Big Jim" attempts to turn into a recognizable drawing on his board within 90-seconds. Prizes are given not only to youngsters whose scribbles are used on the show, but to the children's mothers if "Big Jim" fails to complete the scribble within the time allotted.

The show is supplemented by an intensive spot campaign on WBAP-TV also using, in part, color commercials.

Program has been especially effective for promoting specific products selected for an extra sales push on a given show. "Big Jim" selects these products and "Cousin Grady" writes the commercials to fit the spots.

Hester and Helm also accommodate store managers in stirring up traffic in various stores through personal appearances.

As ad manager, Hester believes that Buddies' is getting the maximum mileage for its ad dollar, and he is enjoying himself in the process. ■

Bartlett to head TV operation at Crosley

Walter E. Bartlett, vice president and general manager of WLWC (TV) Columbus, has been put in charge of all four Crosley TV stations as vice president for television, headquartering in Cincinnati. He'll be replaced by Richard E. Reed as general manager in Columbus.

Reed is an 11-year Crosley veteran, having joined the organization in 1953 as sales-program coordinator of WLWD Dayton. A year later he was transferred to WLWC in the same capacity. In 1956 he was promoted to account executive and in 1960 named sales manager of the Columbus station.

CBS promotes two in business department

Robert A. Jelinek has been named director of business affairs and Bernard Krause appointed to the newly created position of director of contracts-negotiations.

Jelinek, who has been director of contracts, talents, and rights since June 1962, joined the CBS-TV Business Affairs Department in September 1960. Previously, he was with the legal department of Young & Rubicam for three years and before that was with the law firm of White & Case. Krause, director of business affairs - administration since June 1962, joined the department in June 1958 as assistant to the director. He subsequently became coordinator of program costs and manager - contracts, talent and rights. Previously, 1955-'58, he was business manager of the TV-radio department of Cunningham & Walsh and before that served with the General Electric broadcasting operation (WGY-WRGB) in Schenectady, eventually becoming program manager.

WPIX hangs SRO sign on all baseball shows

The team may still be warming up in the Grapefruit League, but WPIX New York has already hoisted the SRO banner on all pre and post Yankee game shows and minute announcement adjacent around the telecasts.

Advertisers on the bandwagon include Allstate (Burnett); Chrysler-Imperial Dealers Advertising Assn. of N.Y. (Y&R); Plymouth Dealers Advertising Assn. of N.Y. (Ayer); General Mills Wheaties (Knox Reves); Colgate-Palmolive Code 10 and Men's Line (Bates); Chase Manhattan Bank (Bates); Volvo (Carl Ally); Melville Shoe for Thom McAnn (Doyle Dane Bernbach); and Arrow Shirts (Y&R).

BPA swells ranks with 8 new members

Eight new members joined the Broadcasters Promotion Assn. during the past month. Of these, the following six, named with their official representatives, are: (full voting members) WDEC Americus, Ga., Charles C. Smith, president; WCON Cornelia, Ga., John C. Foster, vice president and general manager; WESH-TV Orlando, Kenneth H. Brown, Jr., promotion manager; WHBQ WHBQ-TV Memphis, Sam H. McCullough, promotion director; WJRT Flint, David A. Course, promotion manager; and Columbus Broadcasting Co., Columbus, Ga., J. W. Woodruff, Jr., president and general manager.

In addition, KOB Albuquerque added its program director, Paul Bain, as an affiliate member of BPA, while MCA-TV New York became an associate member, naming Sheldon A. Saltman, director of advertising and promotion, as its representative in the organization.

9 outlets in running for top national Emmy

Field has been narrowed from 76 to nine contenders for The Station Award of the National Academy for TV Arts and Sciences, an honor which will be passed out at the May 25 Emmy Awards Telecast. Those stations in the running as best serving the needs and interests of its community through a program or series are:

WNBQ Chicago; WCBS-TV New York; KSD-TV St. Louis; WMAL-TV Washington; WBRZ-TV Baton Rouge; KPIX-TV San Francisco; KNXT-TV Los Angeles; WLWT Cincinnati; and KGW-TV Portland, Ore.

The 16th annual Emmy presentations will originate from the Music Hall at The Texas Pavilion of the New York World's Fair and from the Palladium in Hollywood. And NBC will be on hand for the televising, the 10th straight year it's handled same for the Academy.

Broadcast net up 10% at Macfadden-Bartell

Its three domestic radio stations and two outlets in the Netherlands brought $2,486,000 into the Macfadden-Bartell till for the year 1963, contributing to net company profits of $1,382,728.

This amounted to 87 cents a share (or 83 cents a share adjusted to reflect a 5% stock dividend declared in November), compared to earnings of $162,738 or 10 cents a share in 1962.

Consolidated sales and revenues for 1963 rose 16% to $25,696,176, up from $22,245,738 a year ago.

Serrao, Kawakami get new posts at Kaiser

John A. Serrao has been named general manager of WKBD (TV) Detroit, UHF channel 50 currently under construction by Kaiser Broadcasting.

He'll be replaced as general manager of Kaiser's Honolulu stations KHVH (AM & TV) by Daniel T. Kawakami, Also named to the Honolulu staff are Stan Anderson, assistant manager and director of sales; and Robert W. Sevey as news manager.

Serrao has been with Kaiser since 1960. Previously he was western division manager of Independent Television Corp., a representative for Peters, Griffin, Woodward, and a sales representative for KNX Los Angeles. Kawakami has been with KHVH since it went on the air in 1954 and was both program and operations director prior to his promotion. Anderson and Sevey move up from other positions with KHVH.

New Montgomery TVer a full ABC affiliate

As has been the pattern in markets like Rochester, Syracuse, and Grand Rapids, as fast as the FCC

grants a third TV license ABC moves in to establish a primary affiliation. Latest is in Montgomery, where the network had been sharing WSFA-TV with NBC. It now has its own station in the market, WKAB-TV, which went on the air March 13. Station is owned by Montgomery Independent Telecasters, Cy Bahakel president.

Post-Newsweek shifts Richardson to WJXT

L. E. Richardson, currently vice president of Post-Newsweek Stations, will assume the daily management responsibilities of WJXT Jacksonville next January. He replaces Glenn Marshall, president of WJXT and also a vice president of the parent company, who is resigning from active management after 30 years with the station and its predecessors. Marshall will retain his titles and stay as a member of the board of the Washington Post Company.

Taking over for Richardson in Washington will be James A. Hudgens, who joins the organization the end of March. Most recently an associate in the law firm of Amram, Hahn, and Sundlun in Washington, Hudgens served as an attorney with both the FCC and the Atomic Energy Commission before moving into the law department of Westinghouse Electric with responsibility for its vast broadcasting empire.

Richardson has been a vice president of Post-Newsweek since November 1962 and a general executive since 1956.

Walker stars in new Warner Bros. western

Clint Walker of *Cheyenne* fame is back with Warner Bros. where that now-rare phenomenon — one-hour western — is in the works for the 1965-'66 season. Title of the series, which also stars two other big-name personalities, is *Big Land.* Before beginning work on the project, Walker will co-star with Frank Sinatra in *None But the Brave,* a Sinatra Enterprises motion picture for Warner Bros., which Sinatra also will direct.

IRS nixes amortizing costs of CP, license

Expenses incurred in acquiring construction permit and license for a TV station can't be amortized over the period of construction and initial television license (three years).

Internal Revenue Service is sticking to this position, in spite of the recent decision of the U.S. District Court for the Eastern District of Tennessee in WDEF Broadcasting Co. vs. U.S. (215 Fed. Supp. 818). If expenditures result in obtaining permission to use the TV facility, claims IRS, the amounts thereof constitute a part of the cost basis of an asset of a permanent nature and a deduction for depreciation thereon is not allowable since the useful life of a TV license is of an indeterminate duration.

Pointing to the decision in KWTX Broadcasting Co. (31 T.C. 952-1959) to support its stand, IRS said that although it won't appeal the Tennessee decision, the decision won't be followed as a precedent in the disposition of similar cases.



Attractive from every angle...**JACKSON, MISS. TELEVISION MARKET**

276,100 TV homes... progressive economy; 40,000 new industrial jobs since 1960.

73rd TV market served by

WLBT·3 WJTV·12

Hollingbery **Katz**



DIRECTED . . . and DEDICATED . . . to BUYERS!!

There are 2,000 national timebuyers. Another 2,000 — 4,000 may have some influence on the purchase of time. This is the **specialized** audience that enthusiastically reads and **uses** SPONSOR. We edit SPONSOR 100% for buyers — not sellers. We do it with news. We do it with features. We do it with "how-to's". We do it with think pieces.

AN OJIBWAY PUBLICATION

SPONSOR

555 Fifth Avenue New York 10017 212 MUrrayhill 7-8080

WASHINGTON BUREAU, Washington, D.C., March 27, 1964

P & G
On The Stand

The redoubtable Rep. Emanuel Celler, chairman of the House Judiciary Committee, has rushed to defend FTC's use of the TV advertising factor in its order for P & G to divest Clorox.

Celler notes that the "decisive factor in the case was Procter & Gamble's tremendous advertising" -- which would give newly acquired Clorox the benefit of massive TV sponsorship discount of the parent firm. Still, Celler insists the FTC was not trying to punish advertising, but to preserve "equality of opportunity in advertising," when merger-monopolies threaten competition.

The Congressman quotes Cmnr. Philip Elman's opinion in the FTC order, that there is a difference between "socially and economically useful" advertising, and that designed to entrench market power of the giant sponsor.

Elman (also toughest foe of heavy cigaret advertising in recent FTC hearing on proposed rules) said the end result was that of "maintaining high prices, discouraging new entry, and in general, impairing. . . competition." Celler says this is a fair appraisal of the "impact of advertising power in aggravating competitive imbalance." He believes it especially applies when a giant acquires a leader in a smaller industry and uses advertising and promotional sales advantages to "dwarf" the rest of the competing smaller firms.

Whatever the court outcome for P & G, this case has spotlighted massive TV advertising, as well as the more familiar chain store marketing advantages, as a usable factor in barring mergers under the Celler-Kefauver Act --at least in the view of the FTC and one of the Hill's toughest antitrusters.

Food Packaging
Appraised

Next bout for FTC: rules for disclosure on retail food packaging?

A report is afloat that the commission will soon launch a sweeping study of the packaging of food products to determine whether some of it is deceptive and if so, how. The inciting force is rumored to be the volume of mail hitting the office of the new Presidential Adviser on Consumer Affairs, Mrs. Esther Peterson.

The National Council of Farmer Cooperatives, reporting the rumor, says neither the White House nor Mrs. Peterson have made direct recommendation for the survey. But crusading mood of the FTC may not need any White House prod to get it into investigation of this increasingly discussed area.

Marketing Probe Planned

More definite, and reaching back further to broadcast sponsorship, are prospects for an FTC probe of chain store marketing that could cover suppliers as well as the chain store buying practices.

Under a resolution introduced in the Senate, FTC probe would go into buying, processing, marketing and pricing in retail food chains, with a foray into the matter of private brands. During Senate Commerce Committee hearings on the resolution last week, FTC Cmnr. Everette MacIntyre recommended that the probe be extended to cover suppliers for the chain stores.

FTC Chairman Paul Rand Dixon is eager to get into the study of use of private brands by big buyers, he wrote the Commerce Committee. He also wants to get into misuse of economic leverage by chain stores to "manipulate the market to their own advantage."

Altogether, the prospects are sweeping--and may counteract some of the painful Hill advice to get away from picayune matters, when FTC's White Knight charges the appropriations committees on the next go round.

Station Swap Aired

The by now historic arguments in the complicated NBC-RKO attempts to swap Philadelphia and Boston stations were finally to be heard by the full commission last week.

The argument has reached back to issues fought nearly a decade ago, when NBC finally managed to swap its Cleveland outlets for Westinghouse's Philadelphia stations WRCV-TV and WRCV. These had been, back in 1953, the property of the then independent Philco Corp., since bought by Ford.

For the three protagonists of the current Ch. 3 drama, NBC, RKO and Philco, Act I was launched by Justice Department. In the wake of a House Judiciary howl over NBC's alleged squeeze play, Justice demanded divestiture of NBC's Philly stations.

This roused Philco, now Ford-owned, to make a new play for its old Philadelphia channel, and the mud began to fly.

FCC Enters Fray

FCC's Broadcast Bureau said NBC had no right to the Philadelphia station renewal and the "ill-gotten gains" that would result therefrom.

But FCC's Chief Hearing Examiner James D. Cunningham said the old Westinghouse swap was water over the dam. Overall, Cunningham said NBC's "runaway superiority" and great broadcast history gave it an easy win over a "bid by an automobile manufacturer."

Colt .45s draw R/TV aids for '64

Sponsor reps, station officials given promo plans for air coverage of Houston's National League team at second annual seminar hosted by club executives



Above, Colt .45's director of radio and TV Hugh Cohn explains two presentation boards illustrating '64 promotion campaign. Below, station officials hear discussion of plans.



OPENING PITCHES have been made in Houston for promotion and advertising plans of the Colt .45 baseball network, with more than 80 sponsors' representatives and station officials feted by officials of the National League team at 2nd annual network-station seminar.

The seminar featured the presentation of promotional guide-lines for 1964 for each of the 39 radio and TV stations comprising the Colt .45 baseball web, and awards were given to six stations for their promotional activities during 1963.

Kits for each station contained an outline of special events and promotions, such as a "Miss Colt .45" contest, various audience participations, and boys' baseball contests. Prizes include an all-expenses-paid baseball weekend in Houston, and a grand prize trip to Europe or Mexico. Other components of the promo kit, all featuring the individual station's call letters, were taped promotion spots, newspaper mats, counter cards, pocket schedules, and bumper strips.

Four radio and two TV station awards for outstanding performances on the Colt .45 radio and TV networks were presented by Colt president Judge Roy Hofheinz.

Two of the four radio awards were copped by KPRC Houston, one for "outstanding handling of radio broadcasts as the flagship station for the 20 English-speaking stations involved in the radio web," Jack Harris, vice president and general manager, accepted. KPRC's second award was for morning personalities Tim Nolan and Bob Byron for "unique and original promotion of baseball."

Jack Timmons, commercial manager for Shreveport's KWKH, received award for top promotion job by a 50-kw station; the same award, but to a station of 10 kw or under, went to KSIX Corpus Christi, accepted by Charles Manning, commercial manager.

TV honors to KTVT-TV Ft. Worth, for outstanding promotion of major league telecasts, and Houston's KTRK-TV for outstanding job as flagship for the TV network of six stations were accepted, respectively, by Crawford Rice, assistant manager, KTVT-TV, and Howard Finch, KTRK-TV program. ■



You wouldn't hire just anyone to host your jazz show. You'd find an authority to get intimate with 2,000,000 jazz-loving Southwesterners. Realizing nothing endures but personal qualities, we sought that certain touch for "THE JAZZ SHOW". It's different. Host Dick Harp makes it different. He's the Southwest's true authority, having devoted more than 20 years to jazz... owner of the fabled "90TH FLOOR" hangout for jazz buffs ...producer of classic jazz albums. Harp presents modern jazz music, discussed in layman's terms and capped by interviews with top artists. Three nights a week, WFAA presents the Sound of the Southwest on THE JAZZ SHOW...we'd be happy to slip in a spot or two for you. Call Petry for details. It'll give you that Quality feeling, too.

WFAA
820 RADIO
THE SOUND OF THE SOUTHWEST
WFAA — AM-FM-TV
Communications Center — Dallas / Broadcast services of the Dallas Morning News / Represented by Edward Petry & Co., Inc.

PUTTING 'CHARACTER' INTO CAR SALES

Voice and print caricature for southern colonel type aids Chevy dealer sell automobiles and coordinate ads

COLONEL CURRY, a lovable old character known to millions of New Yorkers as the world's champion Chevrolet salesman, was conceived at Fifth Avenue and 46th Street, born in Old Greenwich, Conn., and baptized on Broadway at 133rd Street.

It all started in the early part of 1954 with a change in advertising agencies.

It seems that Bernard F. Curry, Jr., the ambitious president of Curry Chevrolet, wanted to try radio as an advertising medium. But the agency he had been using lacked radio experience.

One of Curry's Connecticut neighbors, however, was radio rep Fred Neuberth, who knew of a fledgling, one-man agency called Albert A. Kohler Co. Al Kohler had had extensive experience in radio, gained from supervising the very active R&H beer account in the late '40s. (At that time, R&H was a heavy user of spot radio throughout the northeast, plus sponsor of the *Boston Blackie* show live in New York). Kohler had also been a TV pioneer, helping to develop many of the mechanical advertising techniques used on video today.

It sounded good. So Bernard Curry took his neighbor's advice and signed on with the Kohler agency.

The year 1954 started very modestly for Curry Chevrolet in radio. The total radio budget for March, for example, was only $689. The little that was used was used effectively, though, so that the budget increased periodically by small amounts. By the end of the year, Curry Chevrolet was using four or five stations in the area and Al Kohler's one-man agency was busy planning the 1955 campaign.



Meet Colonel Curry
whose little Colonels make
"New York's best car deals"

The recommendation for Curry Chevrolet's radio programming was based on a traditional buy for that time — personalities, news and sports. Among the personalities carrying time for Curry were Klaven & Finch on WNEW New York. Their zany but effective delivery of Curry copy made them favorites with client and agency alike.

But it wasn't until February 1955 that Gene Klavan, in an inspired moment, first started talking like a crafty old southern colonel. That was the beginning — in WNEW studios at Fifth Avenue and 46th Street — of a characterization that ultimately became Colonel Curry.

Both Bernie Curry and Al Kohler had heard that first delivery. Curry was pleased with Klavan's colonel and Finch's straight-man counterpoint. To adman Kohler, however, it was the beginning of what ultimately became a million-dollar corporate image. A former



WNEW's Klavan and Finch

professional cartoonist (*Time* magazine in 1946 called him "an inveterate doodler"), Kohler couldn't resist putting down on paper an image of the Colonel he heard on the air. Excitement about on-air and in-print possibilities of Colonel Curry was as immediate as it was obvious.

A quick call to Klavan proved that Gene would be delighted to have his colonel become permanently identified with Curry Chevrolet, and Kohler took off for the Curry showrooms at Broadway and 133rd street where he outlined his ideas to the sponsor. Bernie Curry astutely put his advertising money on the colonel and the rest is now advertising history.

All radio copy was immediately slanted to the character, and the first newspaper ad featuring Colonel Curry in cartoons appeared in the now-defunct *Daily Mirror* March 11, 1955. The caricature of the colonel was the original sketch that Kohler made that first day he heard the Klavan & Finch broadcast.

In gratitude, the first newspaper ad carried a blurb that read, "Listen to Colonel Curry every morning with Klavan & Finch on WNEW — 1130 on your dial." It lasted only one insertion, however, when it looked as though Curry Chevrolet would be charged national rates for running radio copy in their ads!

By December, Curry's radio budget exceeded $10,000 a month, spent on the top seven stations in New York. The Colonel appeared recorded on all stations but WNEW, where Klavan & Finch continued to carry him live, delivering car-buyers to showrooms in Manhattan and Hempstead at a fantastic rate.

Gene Klavan's colonel had quickly captured the fancy of the public, young and old. Car buyers asked to see the colonel in order to make deals, and kids on the streets were wearing Colonel Curry buttons and singing the Curry jingle, a take-off on George M. Cohan's *Harrigan*.

After the peak car sales year of 1955, Curry advertising was cut back somewhat. Nevertheless, the colonel continued to appear in all Curry advertising, as he does to this day. He's helped the sponsor to grow and diversify, especially into the rapidly burgeoning area of car rentals. And a sister firm, The Curry Corp., will today lease almost anything you need for business or pleasure, from office equipment to a canal dredge in the Florida Everglades, from a computer to a large yacht formerly owned by the A&P heir, Huntington Hartford. For its part, Curry Chevrolet has a new headquarters and showroom in Scarsdale, plus a 4-acre showroom and service center in Yorktown Heights, as well as their Hempstead location for Long Island service.

Even Kohler's one-man agency has joined the expansion. While it still handles a good chunk of the Curry account after 10 years, it now has total billings of about $750,0000 — and a nine-man staff.

Best of all, after a four-year radio hiatus, the Colonel recently returned to WNEW with Klavan & Finch — almost nine years to the day from his beginning. With typical aplomb, Gene Klavan stepped up to the microphone and took up where he had left off. And by the week's end, car buyers were again storming Curry showrooms, demanding to talk with the Colonel in person. ■



It would be readily apparent to you that the spectacular golf shot is not always the bread and butter shot. The ability to sink putts consistently inside 6 or 8 feet separates the pro from the amateur. And, so it is with sports reporting. On 820 RADIO, sports is a vital part of the 90-minute NEWSCOPE drive-time report in the mornings, including three completely updated segments, plus two more on 820 REPORT in the afternoon traffic complex from 4:30 - 5:30 P.M., as well as on-the-scene beepers throughout the day from wherever the action takes place. Add to this some 40 football broadcasts (college and high school) each season, plus other special events, and the impact of network's Joe Garagiola and the Southwest's Charlie Jones. In the Southwest where sports is of prime importance, we don't flub the short putts. We provide that Quality Touch that produces winners. Want it for your client in the Dallas-Fort Worth market? Call Petry!

WFAA
820 RADIO
THE SOUND OF THE SOUTHWEST
WFAA — AM-FM-TV
Communications Center — Dallas / Broadcast services of the Dallas Morning News / Represented by Edward Petry & Co., Inc.

Radio travel show puts FM outlet on map

Pittsburgh-area indie WYDD wanted a travel series, built its own — and found itself with a syndicated property. Capsule show ranges from Japan to Mexico



ENTERING THE program syndication field, if you're not a seasoned professional, is generally as risky as entering a Bagdhad rug bazaar wearing a Harry Truman shirt and a festoon of camera gear; you'll be lucky to emerge with your shirt on your back, let alone your bankroll.

But Horatio Alger-type stories *do* happen in the syndication business, and one of them is happening now to the young broadcaster who serves as general manager of Pittsburgh-area independent FM outlet WYDD, Nelson Goldberg. Here's the story:

A little more than a year ago, Goldberg put WYDD on the air with a news-features-music sound designed to catch the ear of listeners who wanted something other than heavy-heavy classics, teenage rock tunes, mid-road "good" music, or the common-denominator appeal of TV. Goldberg programed such things as nighttime dramatic shows (from BBC's library), authoritative jazz shows (he used to be a live-jazz impressario), classes in Esperanto, boat and ski reports and direct coverage of the United Nations.

Not a few broadcasters in the area thought Goldberg was some kind of nut, but the station began to make a quick dent in the area's FM market (at least one-third of the homes in Pittsburgh have FM or AM/FM sets). Then, Goldberg started on a new project.

What Pittsburgh radio needed, he



"Time of Departure" is coordinated by staff at WYDD, Pittsburgh: (l. to r.) production mgr. Bob Tatrn; WYDD's Nelson Goldberg; staff writer Norma Sams

decided, was a daily travel-news show. Since he had budgeted weekly program expenditures on the station at over $1,000 — high for an FM independent — he did his shopping first in the syndication market. There was no series available that met his specifications for a short-length feature show. So, he decided to produce his own.

Thus was born *Time of Departure,* a vignette-type show in a five-minute length scheduled at the rate of 12 weekly. To gather and prepare material for the show, WYDD invested in a production staff for the show, and began to tape episodes geared to a basic pattern of saluting a different country, city or resort each week. As often as possible, WYDD staffers went to the actual locations, and did the shows on the spot.

Sponsors began to climb on the station's bandwagon, including international carriers like BOAC, Iberia and Japan Air Lines — none of which have scheduled landings in Pittsburgh, but which seek Pittsburgh business via interconnections. Listeners response was immediate, and the show quickly developed a strong mail pull.

Then, something began to happen on its own. Goldberg began to get requests from out-of-town stations for tapes of the show, and queries from radio outlets as to its syndicated availability.

The message was clear enough. Goldberg, this spring, pulled the program's story together in a small brochure, and mailed it to a group of stations as a test. He drew 15 strong-interest replies in the first week, with more still coming in.

Now, WYDD and Goldberg are standing on the threshold of major radio syndication with *Time of Departure.* Meanwhile, he has showcased it in New York to a select list of clients and agencies in the travel field (an international hotel chain, three large airlines, an international credit-card plan, several major travel associations, etc.), and has been discussing possible multi-market sponsorship deals.

Says Goldberg of the station's new syndication role: "It's nice to know the do-it-yourselfer is still in the picture. ■

Sales gains scored in foreign TV deals

New emphasis is being placed on foreign TV syndication, which distributors today estimate can be worth 25% of the total per-program prices received for syndication product in the U. S.

A monetary yardstick was provided most recently by William Morris Agency, talent representation firm which handles the foreign TV sales of a number of producers whose packages it represents in network sales in the U. S. For the season so far, WM's Leonard Kramer reported, sales have topped the $3 million mark. Three of the series sold to foreign buyers — *Tycoon,* starring Walter Brennan; *Living Doll,* produced by Jack Chertok; and *Gomer Pyle,* starring Jim Nabors — won't be seen by U. S. viewers until the start of the 1964-65 season. Foreign markets involved in WM sales include Australia, Canada, Sweden, Finland, Iran, Philippines, Japan, Germany, Denmark, Belgium, Switzerland, France.

Just how extensive an established foreign syndication business can be was charted recently by NBC International, which brought its foreign sales representatives together in New York for a briefing on new product. NBCI now sells program segments — film series, news services, documentaries, etc. — to "more than 200 stations in 70 countries," claims to have supplied "more than 25%" of the non-Commonwealth programming used on British TV.

Triangle adds Stamler

Joseph Stamler has joined Triangle Program Sales as an account executive. His most recent position was general manager of WABC-TV New York, where he had also served the ABC flagship outlet as sales manager and account executive. Before his association with ABC, Stamler had been a sales executive for WHN (then WMGM) New York.



Stamler

NATIONAL FILE

ADVERTISERS

Ray T. Gutz promoted to the newly created position of executive vice president, True Temper Corp., Cleveland. Maret expansion, new plant construction, and new and improved product development necessitated new post.

Gerald C. Shappell joined the Simmons Co. in the newly created position of national merchandise manager, announces John W. Hubbell, vice president in charge of merchandising and advertising.

Haskell C. Titchell elected secretary of Bulova Watch Co. He has been with Bulova for 20 years and is its director of public relations. This follows appointment of Sol E. Flick, formerly vice president and secretary, to executive vice president.

William R. Baker, Jr., honorary chairman, Benton & Bowles, re-elected chairman of the board of the Advertising Council for a second term. He will serve as chief executive officer of the public service organization until March 1965. Seven new directors also added to the board are: **Clay Buckhout,** vice president, Time, Inc.; **Anthony DeLorenzo,** vice president in charge of General Motors Corp.; **Monroe Green,** vice president, New York Times; **Arthur Hull Hayes,** president, CBS Radio; **Harold Neal,** president of AM-owned stations, ABC; **Henry M. Schachte,** vice president and director, J. Walter Thompson; **Wilson A. Shelton,** executive vice president, Compton Advertising.

AGENCIES



Lavenson

James H. Lavenson, president of Lavenson Bureau of Advertising, elected executive committee chairman of the Young Presidents' Organization, **Wallace L. Shepardson** elected membership committee chairman. Shepardson is president of Chirurg & Cairns, Chestnut Hill, Mass. YPO is an educational organization composed of 1,850 members who became presidents of sizeable companies before the age of 40.

Robert M. Capeloto joined the Seattle office of Doyle Dane Bernbach as an account executive.

John L. McCormick appointed copywriter at Sudler & Hennessey. He was formerly with Ted Bates.



Miller

Donald B. Miller elected executive vice president of the Rumrill Co., New York. Operating out of Rumrill's Rochester office are two new senior vice presidents: **Charles N. Gleason,** treasurer and supervisor of industrial advertising; **Gene Novak,** creative director.

Joseph S. D'Aleo from Sydney S. Baron to Robert S. Taplinger, public relations counsel, as finance specialist.

Ted Fortin, formerly with Gray & Rogers, Philadelphia, to Kudner, New York, as copywriter.

Dorothy Sieburg appointed media coordinator for Herbert Baker Advertising, Chicago. Miss Sieburg formerly was administrative assistant to Herbert Baker, president.



Hamm

George E. Hamm to Lennen & Newell as senior vice president and management account supervisor on Stokely - Van Camp account. L&N also announces promotion of three media executives to vice presidents: **Morton Keshin,** media department manager; **Joseph Kelley** and **Martin Narva,** group media directors. All three will report to media director, **Herbert Zeltner.**

Richard Lawrence Scherzer joined Grey Advertising as director of personnel planning and development. He heads all personnel functions, including the college recruitment and account management, media and creative development programs.

John B. Wright has joined Doherty, Clifford, Steers & Shenfield as an account executive. He was formerly with L. W. Frolich & Co.

Bud Cole has been appointed manager of the radio and television programming department for Campbell-Ewald's Hollywood office. He joined the agency in 1959 as a TV-account executive on "Route 66" and "My Three Sons" sponsored by Chevrolet and "The Tom Harmon Show" for the Delco Div. of General Motors.

Alfred J. Sturm, formerly with Lever Brothers, named vice president and director of Research at Fuller & Smith & Ross.

Alfred L. Howard and **Elliot W. Reed** rejoin Grey Advertising as



Howard



Reed

vice presidents. Howard, now a creative supervisor, was with William Esty; Reed, an account supervisor, returns to Grey from Lennen & Newell.

John E. Devine has been named account executive on Herculon, olefin fiber by Hercules Powder Co., for Fuller & Smith & Ross, New York.

T. L. Stromberger, FSR senior vice president, western region, announced the appointment of **H. H. (Sandy) McGowan,** as production manager in the San Francisco office of Fuller Smith & Ross.

Donald H. Cole, Jr., manager of the Montreal office, BBDO, named vice president. He came to BBDO in 1961 from Kenyon & Eckhart where he was supervisor in the marketing department.


Gumm

Lyle D. Gumm elected president of the Financial Relations Board, national financial public relations agency. He succeeds Lee Schooler, elected chairman of the board. Gumm has served as executive vice president of the agency and director of its predecessor business for the past eight years.

Larue & Cleveland, Detroit, announce the appointments of **Edward M. Smith,** and **James A. Lodge** to the board of directors and vice president, respectively.

Roger Stevens appointed office manager of Knox Reeves Advertising. In 1963 he was elected man of the year by the Minneapolis Sales Executives' Club and presented the Mairs Trophy.


Hubbard

Thomas B. Hubbard elected chairman of the executive committee, Wesley Associates and its divisions, Mann - Wesley, Inc.; Mann-Wesley, S. A. Geneva, Wendell P. Colton Co.; and the Transcom Co. public relations.

Richard M. Drown joins Boston's Harold Cabot & Co. as account executive. He previously was with Confectionery Co., Cambridge, Mass., most recently as director of advertising and promotion.


Goodman

Trevor G. Goodman, vice president and managing director of the Toronto office of Young & Rubicam, has been shifted to the agency's Los Angeles office as account supervisor. Replacing him at Toronto is Bobb Chaney, who leaves BBDO, where he has been a v.p., director of business development and assistant to the president. Goodman has been with Y&R since joining it as a contact man in Toronto in 1948.

Lippincott & Margulies has appointed as vice presidents **William M. Ennis, Burton A. Reavis,** and **Jack E. Weller,** all of whom will become members of the plans review board which is the management group responsible for directing all client projects. Ennis and Reavis will be account supervisors in their new posts, while Weller will continue as associate director of communications planning, and have a large share of responsibility for the development of communications projects.

John Heron, Jr., formerly an account executive, named vice president of Gann Advertising in Scranton.


Drew

Wallace T. Drew joins Lennen & Newell as senior vice president and management account supervisor on the Warner-Lambert Pharmaceutical account. He will have overall responsibility of the account, including the Richard Hudnut and DuBarry line of cosmetics, Ciro perfumes, and Sportsman toileteries.

Robert N. Sullivan, president, Daniel F. Sullivan Co., Boston, announces appointment of **John T. Lawlor** as media director. For the past 13 years he was media director of McCann-Erickson, Boston. During this time he was responsible for coordinating the Coca-Cola Bottlers account throughout New England and upper New York.

John F. Bergin and **Ralph C. Rewcasle,** both vice presidents and associate creative directors of BBDO, elected to board of directors. Both men joined BBDO as copywriters; Bergin in 1950 and Rewcastle in 1952.


La Pore

Gary La Pore named marketing director of Riedl & Freede Advertising, Clifton, N. J. He previously was head of the agency's Los Angeles office, and prior to that had been associated with Dancer-Fitzgerald-Sample and with Gardner Advertising.



Sunny ties up what the "Sunshine State's" business magazine, *Florida Trend*, cites as "FLORIDA'S MAVERICK MARKET."

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TV MEDIA

Richard D. Atchison promoted to sales manager, KABC-TV Los Angeles.

Phyllis R. Doherty, press relations director, Boston's WNAC, WNAC-TV, and the Yankee Network, reappointed for the college year 1964-'65 as associate in advertising and publicity at Simmons College it was announced by William E. Park, president, at a meeting of the executive committee of the corporation.

Arthur R. Hook promoted from program manager to station manager of WTTV Bloomington-Indianapolis.


Brakefield

Charles W. Brakefield, general manager of Cowles - owned WREC-AM and WREC - TV Memphis, elected a vice president of Cowles Magazines and Broadcasting. As a new member of the parent company's corporate officers, Brakefield continues to manage the Memphis stations.

James H. Wood, Jr., and **Gregory Harbaugh** to WBAL-TV Baltimore as account execs concentrating on new business development.

RADIO MEDIA

John Doolittle named WBBM Chicago press director. He previously served as coordinator of WBBM's Helicopter Traffic Reports and will continue in this capacity during the morning rush hours only.

Kenneth B. Lange elected vice president in charge of sales of Radio Denver, Inc., parent company of KTLN. He was formerly general sales manager for the station.


Evans

Virgil V. Evans, Jr., elected vice president of WCSC, Inc., Charleston, S. C. He has been national sales manager and assistant manager of WCSC-TV, and before that was managing director of WBT Radio, Charlotte.

Lee M. Vanden-Handel appointed national sales manager of WABC, New York, effective Apr. 12. He will act as liaison with Blair Radio, national representatives for WABC.

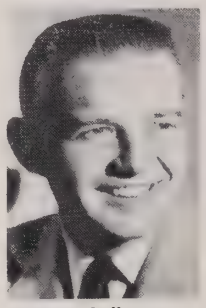
Ronald Ostrow appointed manager of ABC's data processing dept., announces Martin Brown, treasurer American Broadcasting-Paramount Theatres, and vice-president, ABC.

F. N. Sutherland, deputy chairman and managing director of the Marconi Co., has accepted invitation of the Council of the Electronic Engineering Assn. to become its president in succession to O. W. Humphreys. He is currently a radio industry representative on the Postmaster General's Television Advisory Committee and a member of the Board of Governors of the University of Essex, to be opened in Colchester this autumn.

SYNDICATION

Gates Radio Co., subsidiary of Harris-Intertype Corp., announces organizational changes: **Eugene O. Edwards** promoted to manager, broadcast sales; **Edward S. Gagnon** named manager, product marketing; **George Yazell** appointed manager, customer services.

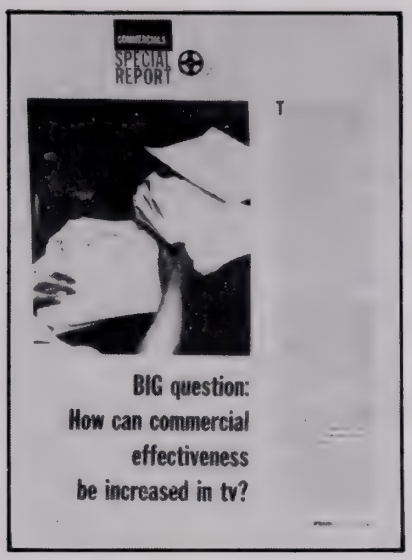
Richard S. Boaz moves from Colgate-Palmolive to Marketing Evaluations, Manhasset, L.I., as general manager. Also joining Marketing Evaluations as account service managers on Product Q and Media Q services are **Robert Schnee, George B. Maniscalco,** and **Sheldon Brooks.**


Bell

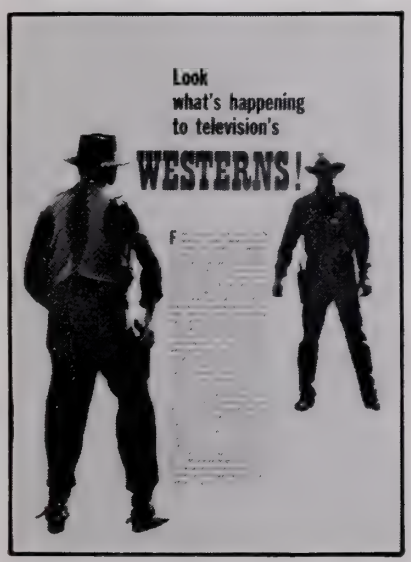
Bill Wood Bell appointed executive producer of Stars International Producers, division of Ullman Musi-Creations. Bell is supervising all Hollywood - originated production of Ullman's six basic audio services for radio broadcasters.

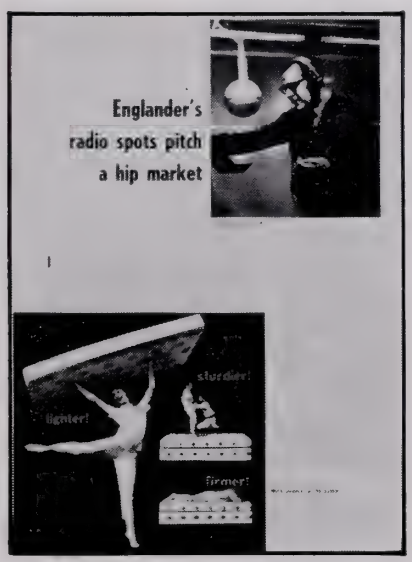
Dallas N. Barnard appointed west coast sales representative for Visual Electronics Corp., in which capacity he will assist Alfred M. Kallman, Visual's western division manager of Hollywood. Barnard comes from Schafer Electronics, Burbank, which he served as national sales service manager.

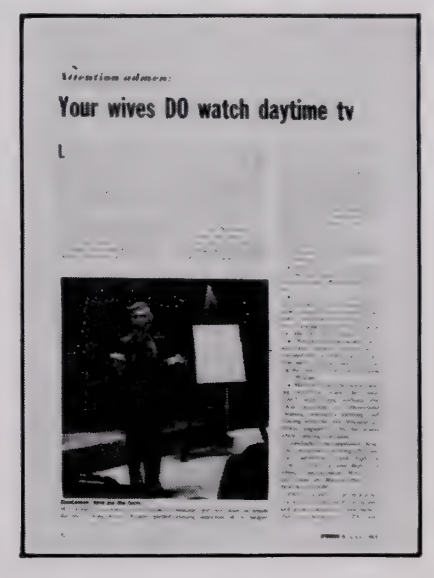












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